

THE BROADCAST PROGRAMMES FOR JULY 28—AUGUST 3.

THE RADIO TIMES

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JULY 26, 1929.

Every Friday. TWO PENCE.

CONTRIBUTORS TO THIS WEEK'S ISSUE:

H. W. NEVINSON

'Past and Present'

FRANK HOWES

'Elizabethan Music'

J. B. HARKER

'The World we Listen in'

GERALD BULLETT

'Why not real Books?'

FRANCIS TOYE

'Le Roi l'a Dit'

PHILIP JORDAN

'Broadcasting and Books'

FOUR OUTSTANDING PROGRAMMES OF THE WEEK:

*From London, etc., at 9.35 p.m.
on Friday, August 2.*

SYMPHONY CONCERT

(CONDUCTED BY FRANK BRIDGE)
BERNARD SHORE PLAYS A
FANTASY FOR VIOLA BY BAX

The Wireless Symphony Orchestra

*From London, etc., at 9.35 p.m.
on Thursday, August 1.*

'INGREDIENT X'

BY L. DU GARDE PEACH.
A PLAY OF THE CITY, THE
SEA, AND THE JUNGLE

(5GB, Wednesday, July 31)

*From London, etc., at 8 p.m.
on Wednesday, July 31.*

'LE ROI L'A DIT'

(*'THE KING HATH SAID IT'*)
BY LEO DELIBES.
IN THE TRADITION OF
THE FRENCH COMIC OPERA

(5GB, Monday, July 29)

*From London, etc., at 9.30 p.m.
on Saturday, August 3.*

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THE RADIO TIMES

Vol. 24. No. 304.

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JULY 26, 1929.

Every Friday Two Pence.

PAST AND PRESENT: by HENRY W. NEVINSON

(Author of 'Changes and Chances,' etc.)

THE recent display of the primeval bus upon the London streets revived in me memories that few could now share. I saw myself again as an adventurous boy, always resolved to climb up in front of the wheels to the seat beside the driver, who held out a leather strap for my assistance, just as a good Alpine guide holds the rope securely for the climber struggling up from below. And then I saw myself, only thirty years ago, emerging from the *Chronicle* office at two o'clock in the morning when the paper was going to press, and wondering whether I could afford a hansom home or must trudge the four miles afoot. In those days nothing but expensive hansoms were running at night. But now I should stare at a hansom as at a horse, and for fourpence I could cover the distance like a mole so quick underground, or speeded in a tram by the County Council's lightning.

I foresee the time when I could call for a baby plane, and flit through the air like a Prime Minister at 150 miles an hour. On driving in his first motor, W. E. Henley wrote a poem upon 'Speed!—Speed! in the Hand of the Lord!' He could go faster now. If I wanted to get to Timbuctoo, I could be there so soon that it would be hardly worth while to pack up. The thought is delicious. The solid old earth has shrunk to the size of a cricket ball, almost to a pea, and in the twinkling of an eye we can all be somewhere else. But then I reflect how much I should have missed if I had flown across Central Africa instead of tramping through it with my little party of natives discovering the almost invisible track through forests, fording great rivers, hurrying through 'hungry country,' pitching the tent, kindling the fire, cooking the food, holding the carriers in line together for fear of beasts, and watching the slave-dealers shackle up their booty at night. Flying at 2,000 feet up in the air, what should I see or do in comparison? Speed of moving from place to place marks the last hundred years, and only retired gentlemen make light of the advantage. But then I read in those exquisite 'After Thoughts,' by Robert Bell:—

*'He never knows what he has missed—
The tense, unhappy motorist:
Not his the wayside privilege,
The tremulous secrets of the hedge:
The bright, unresting birds; the row
Of starry little flowers below':*

and so on, with the list of what the man at full speed loses, till we reach the question:—

*Is life, I wonder, worth the while
At sixty seconds to the mile?'*

Of course, the real question is whether the man who goes at sixty seconds to the mile or at 150 miles to the hour is a better man than he would have been if he had driven in a bus or walked. In the same way, we

—we have all known if we are over twenty—to what hideous purpose the submarine may be put.

As to wireless, it has always seemed to me the most amazing of all mankind's miracles. I have no notion how it is done, or why it was not discovered before. Since the creation of man, the world, like Prospero's magic isle, must have been full of noises, sounds, and sweet airs, that give delight and hurt not. Why, if only men had made the wireless, the loud-speaker, and the film to work together twenty-three centuries ago, we should now hear Socrates talking on immortality in the condemned cell! To me it is as much a miracle as to Caliban, and neither Marconi nor Einstein himself could make me understand it. But I know that, far away among Welsh mountains, I once heard the exquisite sound of Mozart's music suddenly issuing from the air, and in a farmhouse upon the windswept moors of Northumberland I have imbibed the wisdom of a famous Dean, rapidly followed by the more exhilarating strains of the negroid Jazz. The difference was obvious, and all the more remarkable because the varied sounds had reached me through space from the same spot nearly four hundred miles away.

So you see, I am not in the least given to that praise of old times which is the common boredom of old age. No one could surpass me in wondering admiration of scientific progress and the uses to which it has been put. But all the same, when I heard that famous poem of William Blake, beginning: 'And did those feet in ancient time,' sung by our people on the Thanksgiving Day of July 7, I could not help recalling another of those 'After-Thoughts.' It is entitled 'Blake: a Centenary Note,' and it runs:—

*'We've petrol pumps, both red and blue;
Electric hares and putting greens,
And charabancs for fifty-two,
And Tubes, and cigarette machines;*

*'We've telephones and cinemas,
P.R., "The Sobster's Magazine,"
And Parliament and poison-gas,
And battleships, and Bethnal Green.*

*'And yet (that's just a few of them—
And mighty schemes we have in hand)
We have not built Jerusalem
In England's green and pleasant land.'*

NEXT WEEK'S ISSUE IS OUR SUMMER NUMBER

Among the authors who are contributing stories, verses, and articles to this special number are:

A. J. Alan
Harry Graham
Compton Mackenzie
E. V. Knox
Richard Hughes
P. P. Eckersley
Harvey Grace

and

Herbert Farjeon

Ready next Friday, August 2, Price 3d.

war-correspondents know it is all very fine sending our dispatches by wire or wireless, but the real question is whether what we send is only just as much worth sending, or even less worth sending, than 'Billy' Russell's was when he sent his famous letters by the ordinary post from the Crimea; or as our own may have been when carried by an elephant or a camel or an invisible Zulu escaping by night through the enemy's lines.

The electric light is a wonderful invention, but when a specialist in throats and ears put a brilliant electric light inside my mouth and bade me look at myself in a glass, I beheld an apparition so horrible—blood, bones, eyes, teeth hideously revealed—that no illuminated turnip on a pole could have been so terrifying to the unlearned mind. The submarine is a wonderful invention, and it would be a delight if the Prime Minister and the President of the United States agreed to bob up from submarines at a fixed point in mid-Atlantic for their approaching conference. But I have known



Our Ambition.

WHEN the American system of broadcasting is adopted over here (a millennium which those who are good at reading the Great Pyramid put at A.D. 1951), we shall seriously consider applying for the post of London and Daventry Cheerioh Men. The Cheerioh Man is



'Not feeling too good before breakfast.'

one of America's most important contributions to the gaiety of life. At crack of dawn he comes to the microphone and is just so cheerful that radio fans start the day feeling that all is for the best in this best of all possible worlds. In the States he is a popular radio figure. In England, where people do not feel too good before breakfast, he will walk in peril of his life. But we are brimful of courage, and we know two new jokes about Scotsmen which should create a furore on the morning of our debut.

A Famous Recruiting Speech of 1914.

IT should not be difficult to prove that eloquence is a fast dying art. But, perhaps it would be nearer the truth to say that eloquence is changing. In America the change is most obvious: into the most solemn speech there enters a raciness that would have shocked our grandfathers. The speed-up of modern life is mostly responsible. One of the last English statesmen to achieve classic eloquence was the late Lord Oxford and Asquith, whose speeches, particularly during the War, were distinguished for a lucidity and grace that, for adequate comparison, echo back to the noble utterances of William Pitt during the Napoleonic wars. Lord Oxford and Asquith has been chosen as the fifteenth in the series of 'English Eloquence,' the particular speech to be that delivered at Cardiff during the great recruiting campaign of 1914. The speech will be broadcast on August 4, the fifteenth anniversary of the outbreak of war.

Songs of Childhood.

WE have our own favourites among those Victorian ditties we learned to sing round the piano when we were kiddies: *Feast o' Lanterns* was one, and *Old Mother Tabbikins* was another. Our nephews and nieces, we understand, affect a scorn of those flavoursome rhymes; but, poor dears, they know no better. Who shall blame them for preferring their own contemporary ditties; for, after all, with such things associations are a good ninety per cent. of the pleasure we have in remembering them. Hearing them again we seem to capture for a moment the sound of the battered nursery piano with our own shrill voices quivering uncertainly above. When they, our said nephews and nieces, are as old as we are, no doubt they will have just the same view of Fraser Simson's setting of the songs from *When We Were Very Young*, of which Dale Smith will broadcast from 5GB, on Monday, August 5, a first performance of ten additional numbers.

The Broadcasters' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



Cowes Week: A Pageant of Sail.

THE picture that forms in the mind at the mention of Cowes Week is a subject for the brush rather than the pen; for throughout the famous Week the whole wide scene—the three-spoked lake formed by the Solent, Southampton Water, and Spithead—is a blend of colours and curves, sails and sea. Cowes, as a 'Week,' as a festival, is an old-established institution. Privately-owned vessels were first raced off the old town about the year 1800. The sport began to attract visitors to the Solent in increasing numbers, and a yacht club was formed in 1815. The Cowes Yacht Club, as it was first called, was destined to become a very remarkable institution. The Prince Regent desired the honour of membership shortly after it was formed; and in 1833 its title was changed to the Royal Yacht Squadron. A few years later the privilege of flying the White Ensign of the Royal Navy, formerly flown more or less indiscriminately by all privately-owned vessels, was restricted to the yachts owned by members of the Royal Yacht Squadron. This decision was not at all popular at the time. By the middle of the last century, Cowes had become an end-of-the-season resort of a brilliant company of men and women. Indeed, a chronicler wrote: 'that it had become a convention with society that, before it spread itself over Europe in the autumn, its first taste of fresh airs after the fatigues of the London season should be inhaled at Cowes.' Although this very famous club has been, and is still, a social institution of great distinction, it would be a mistake to conclude that its function is or ever was primarily social. Throughout the past century it was the chief authority on all matters connected with yachting and it did most to encourage the sport in every branch: its influence is still powerful. On Monday, August 5, Mr. John Scott Hughes will give an eye-witness account of the Regatta.

A New Work by Turina.

WE have written before in these columns of the growing enthusiasm among listeners for the music of modern Spain. De Falla was, perhaps, the first favourite, and his firm hold on the musical public over here began with the performance, by the Russian Ballet, of *The Three-Cornered Hat*. Opportunities are still too infrequent for hearing such works as the *Nights in the Gardens of Spain*. The Moorish beat of such music, its hypnotic insistence on certain phrases, and the rich colouring of the orchestration appeal to English listeners particularly: perhaps a chord of envy is struck in our Northern hearts for the wilder blood of the South? Turina is another Spanish composer who more and more occupies our attention. On Monday evening, August 5, Niedzielski is giving a pianoforte recital from 5GB, during the course of which a new work of Turina will be given its first performance in England. It is called *Contes d'Espagne* (Spanish stories).

Bank Holiday Fare.

A SPECIAL Bank Holiday vaudeville show, at 7.45 p.m., on Monday, August 5, includes Winnie Melville and Derek Oldham, Tommy Handley, Teddy Brown, Burns and Allen, Stuart Ross and Joe Sargent, Florence Bayfield and George Pizzy, and a sketch entitled *Where Ignorance is Bliss*. Later in the week, on Friday, August 9, Sandy Rowan will be the chief attraction in a somewhat shorter bill, which includes also a relay from the London Palladium.

England's Greatest Composer.

PURCELL has been claimed as 'the greatest and most original of English composers.' In him all the merits of the Elizabethans seem to be gathered up into one strong genius. His output was astonishing and covered most fields of musical composition—including opera, church music (he was organist of Westminster Abbey), songs, and instrumental music. The extent of his genius still remains largely unrecognized. His music, which was left scattered in manuscript form, is gradually being systematically collected and published by the indefatigable Purcell Society; and when this huge task is accomplished perhaps Purcell will come into his own. Meanwhile we know him chiefly for some airs from his operas (including one of the most moving songs in English music, 'When I am laid in earth') and for his *Golden Sonata*. Three of his *Fantasies for Strings* are being played at a chamber-music concert from 5GB on Sunday afternoon, August 4. Personally we cannot hear too much of the composer over whose grave in Westminster Abbey is written: 'Here lyes Henry Purcell Esqr. Who left this Life And is gone to that Blessed Place Where only his Harmony can be exceeded.'

Concert from Manchester.

ON Wednesday night, August 7, a Symphony Concert is to be relayed nationally from Manchester, at which the conductor will be Sir Hamilton Harty, conductor of the Hallé Orchestra. The Symphony to be played is César Franck's popular *D Minor*. The programme also includes a *Concerto for Violin and Orchestra in D Minor* by Sir Hamilton Harty, the soloist on this occasion being Alfred Barker.

Our Garden.

MRS. MARION CRAN is giving one of her inimitable talks on Tuesday evening, August 6. 'Take a Walk round my Garden' is the enticing title she has chosen. It is, in fact, precisely the same words we once, in a regretfully flippant mood, used to a friend of ours. For the moment we had forgotten that he was distinctly tubby and at an age to resent any exertion that would reveal it. We had not told him that we live four floors up and that, to reach our garden, one has to ascend through the skylight. Just as we were hoisting the ladder, therefore, to heave



'Our garden through the skylight.'

our perspiring friend through the aperture in the roof, 'A joke's a joke' he somewhat enigmatically said, and departed. . . . Perhaps it was as well; for our garden, unless you are an admirer of roof-scapes, is, as they say, no great shakes. To the best of our recollection (for we have not seen it lately) it consists of four box-trees whose leaves have long since bronzed and dropped; an aspidistra left by the last tenant and, because we had not the heart to destroy it, thrust there to languish unseen; and the sooty ruins of a deck-chair. All the same we are sorry to have lost our friend.



With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



How to Use an Art Gallery.

JUST now our national art galleries bear witness to the pleasant influx into this island of friends from afar. The discussion on August 6 between Lawrence and Suzanne Haward (the Curator of the Manchester Art Gallery and his wife) on 'Art at Home and Abroad' comes



'Seeking a little culture.'

at an apt moment. Personally, if we go to art galleries at all this time of the year it is to study life rather than art. It always amuses us to see those bright young ladies powdering their noses in the glass of (let us say) Turner's 'Fighting Temeraire.' And the snatches of conversation in art galleries are worth going a long way to hear. We still think we must be dreaming when we recall a brief conversation we overheard in Montreal between an official of the gallery there and an American lady who had rushed in seeking a little culture. 'How many pictures have you here? Which is the costliest? What's its value? What's the total value of the lot?'

Eliminating the Performer.

IN a recent issue of the *Musical Times* Miss Harriet Cohen, in the course of an interview, agreed that an advantage of wireless music was that, the performer being invisible, the music had a better chance of being judged on its own merits than is usually the case in the concert room. 'Wireless is, I think, training up something like a new public,' she said; 'a public that will be less and less concerned with the appearance and personality of the performer, and more and more with the music.' Miss Cohen, by the way, is to broadcast a recital of Elizabethan music on Sunday, July 28.

Strong Food for Babes.

ONE would give much to know what vitriolic comment Swift would have made could he see that his fiercest satire on the follies of mankind has become a favourite book (in an expurgated edition) for children. It is, indeed, one of the queerest paradoxes of literary history that such a thing could happen: 'Gulliver's Travels' is the supreme masterpiece of biting, fierce irony—without any milk of human kindness—without any rosy views whatever; yet we put it in our children's Christmas stockings and by their plates on birthday mornings. The reason is simply, of course, that 'Gulliver's Travels' is also a superb story. Like the Parables, it can even satisfy when taken merely at its face-value; and our youth would lack a good deal if, because of its underlying bitterness, we were denied this priceless travel book. The dean of St. Patrick's was, however, utterly contemptuous of the opinions of his fellows and perhaps he would not have cared much what should happen to his book. On eight Thursdays, at 3.45 p.m., beginning on August 1, Mr. Ronald Watkiss will read from 'Gulliver's Travels.'

A New Comic Opera.

ALFRED REYNOLDS'S *The Fountain of Youth*, a comic opera of which the libretto is by W. Graham Robertson, is to be broadcast on Thursday, August 8 (5GB, August 7). The scene is described as 'Dalebrook's Farm, near the village of Yongley, at the present time'; and the action concerns the disturbing effects of an elixir of youth upon the people of this same village of Yongley. The most disturbing effect of the elixir is that it makes the heroine's parents to become even younger than she is herself; the comically disastrous results can best be left to the opera to be described—it is sufficient to say that the author of *Pinkie and the Fairies* has taken the fullest advantage of his opportunities. He is happily matched in Alfred Reynolds's music which is full of fun and, at the same time, finely written. Here is a comic opera in the real English tradition—an example of an art too grudgingly given the attention of our younger composers who (dare we say it?) are sometimes prone to take themselves a little too seriously.

Looking Ahead.

SOME interesting details are to hand concerning the tentative arrangements for dramatic broadcasts during the autumn and early winter. Listeners will surely welcome the news that *Carnival* is to be repeated in October. Anyone who missed what, by general consent, may be regarded as one of the most moving dramatic broadcasts ever given here should keep a weather-eye open for this repeat performance. Holt Marvell's other wireless adaptation, *The Prisoner of Zenda*, is also down, for December, to be followed (it is hoped) by a wireless adaptation of Sir Anthony Hope's sequel novel, *Rupert of Hentzau*. Other repeats include *The Squirrel's Cage* and *Up the Stairs*.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, July 19, were Olga Olgina in the Bell Song from *Lakmé* (Decca S10002), and Meta Seinemeyer and others in the *Terzetto* from *Rosenkavalier* (Parlo. E10865); the Minuet from Elgar's *Wand of Youth Suite No. 1*, played by the L.S.O. under the composer (H.M.V. D1636); Dett's *Juba Dance*, the New Light Symphony Orchestra (H.M.V. B3043); the Prelude to Act III of *La Tosca*, Milan Symphony Orchestra (Col. 5394); an *Overture Medley*, the Athenaeum Light Orchestra (Piccadilly 313); *Rêves de Printemps* (J. Strauss) waltz song, Suzanne Bertin (Metropole 1153); Rachmaninoff's *Vocalise*, Mischa (Elman H.M.V. DA1033); Leslie Hutchinson and Orchestra in a *Wake Up and Dream Selection* (Parlo E10869); and records of Gracie Fields (H.M.V. B3061), Layton and Johnstone (Col. 5413), Paul Whiteman's Rhythm Boys (Col. 5457), and Ambrose's Orchestra (Decca M37).

New Novels.

THE following books were reviewed by Miss V. Sackville-West (on Thursday, July 11): 'The Man Within,' by Graham Greene (Heinemann); 'Three Came Unarmed,' by E. Arnot Robertson (Jonathan Cape); 'World's Ends' and 'The World's Illusion,' by Jacob Wassermann (Allen & Unwin); 'A Charmed Circle,' by Helen Ferguson (Jonathan Cape); 'The Wave,' by Evelyn Scott (Jonathan Cape).

A Treasure of the 'Proms.'

IN former days the 'promenade' at Queen's Hall was notable for an ornamental water complete with lush ferns—and real goldfish. We heard a rumour last year that this imperishable monument of our youth had been removed. We trust this was not so—or, that if it were, someone will do something to restore the marble basin to its accustomed site, where on August evenings of the gay past it created an illusion of rusticity. Its former inhabitants have probably gone the way of all fish, after a life made beautiful by Brahms, Beethoven, and Mozart. New goldfish of guaranteed artistic temperament should immediately be engaged. Their absence from the 'Proms' is as unthinkable as the shaving of Sir Henry Wood or the replacing of those blue-green walls with jazz frescoes.

First Night of the 'Proms.'

THE annual feast of music provided by the Promenade Concerts begins on Saturday night, August 10. Thence onward, for a season of eight weeks, 'Promenaders' all over the country (for in these days of wireless, Sir Henry Wood's audience on several nights a week is no longer confined to the crowd that throngs the floor of the Queen's Hall) will be enjoying such a representative series of musical programmes as no other concerts provide. The opening night, following the accepted tradition, is of a thoroughly popular type, the two chief items being Mendelssohn's Violin Concerto and, what to many of us is the most likeable and amusing of all Strauss's tone-poems, *Till Eulenspiegel's Merry Pranks*. The soloist in the Mendelssohn Concerto is Antonio Brosa, and the singers of the evening are Rachel Morton and Arthur Fear.

Brightening the Countryside.

'HOMELAND EXPLORATIONS' is the title of Mr. A. L. Simpson's talk when, on Friday evening, August 9, he gives the first of a series based on suggestions for week-end holidays. Dare we hope that, when the series is ended, we shall witness a blossoming, in England, of the cult of the open air? We refer particularly to that aspect of it illustrated by the little trio we ran into last week-end in Surrey. They were two men and a woman. All were lustily clad, as for the



'Brightening the countryside.'

stiffest ascents of the Tyrol; they had ruck-sacks upon their backs, and a guitar was strung over the woman's shoulders. As they went, they blithely sang. Well, we would give much to see a few more 'wander-birds' brightening the face of our county during the week-ends; but they must sing—we insist on that.

'The Broadcasters.'

5GB Calling!

EXCERPTS FROM GRAND OPERA.

Distinguished Vocalists at the Birmingham Studio—An A. A. Milne Comedy—Organ Music from Coventry—Holiday Vaudeville—Band Music and a Symphony Concert.

Book this Date.

ON Friday, August 9, the outstanding feature of the programme—'From the Operas,' which is being presented at 8 o'clock by the Birmingham Studio Chorus and Augmented Orchestra, conducted by Joseph Lewis, will be a performance of parts of Frederick d'Erlanger's Opera, *Tess*. It evoked so many appreciations from listeners on the occasion of its first broadcast in its entirety in March last, that it has been decided to include the *Prelude to Act III*, and the sparkling *Chorus of Dairy Workers*. The act of a lady smoking in secret seems a fantastic subject for an opera, yet Wolf Ferrari has chosen it for his opera, *Susanna's Secret*, the *Prelude* from which will find a place in this programme. Its popularity lies in its vivacity and nimbleness of movement. The singers are Marjorie Parry (soprano), and Hughes Macklin (tenor). Mr. Macklin has spent a good deal of his time in Italy, where, he will tell you, a singer has to sing often in competition, to win engagements in opera. 'The Easter Hymn,' from *Cavalleria Rusticana*, always makes a strong appeal and it will be given by Marjorie Parry, the Studio Chorus and Orchestra.

A Two-Act Comedy.

ANYTHING from the pen of that gifted and versatile writer, A. A. Milne, whom we know more particularly as the author of *Songs from When We were very Young*, is sure to prove entertaining and should be true of this comedy, *Wurzell-Flummery*, which is down for production at 8 o'clock on the evening of Tuesday, August 6. The play was originally written in three acts, but was cut down to two for its production at the New Theatre in London on April 7, 1917, and it is this shortened version which we present to listeners this evening. There are six characters, and the plot is—but to tell you would be to rob it of a good deal of its interest, so we will just say that the action takes place in the morning room of a town house on a day in June before the War.

A Saturday Afternoon Orchestral Programme.

THE afternoon programme on August 10 is frankly of the popular type and might, at first sight, look as though a page had been taken from our book of 'request items,' for, with the exception of the *Aria* from Puccini's *Turandot* which is to be sung by Parry Jones (tenor), the rest of the programme is in Saturday afternoon mood, containing among other items Jarnfelt's *Berceuse* and *Dance*, and the ever-green *Second Suite of English Dances* by Cowen.

A Cathedral Organ Broadcast.

ON Thursday evening, August 8, at 6.30 p.m. we shall hear another of the regular weekly broadcasts relayed from Coventry Cathedral. The organist will be Harold Bartrum Osmund, F.R.C.O., who has occupied the position of organist at St. Peter's, Bethnal Green, St. Barnabas, Homerton, St. Peter's, Thanet, and Holy Trinity, Coventry, where he is at present. Mr. Osmund has been Honorary Conductor of the Coventry Church Chorus Festival, in which he has directed nearly a thousand voices, since 1920.

A String Orchestral Programme.

THE Midland String Orchestra, under the baton of Joseph Lewis, provides the programme from 8 to 9 p.m. on Monday evening, August 5. It will be heard in a first performance of a new suite by Fred Adlington called *Bracebridge Hall*, which has been specially written for and dedicated to our local Musical Director. Another first performance will be that of A. A. Milne and Fraser Simson's *More Songs from When We were very Young*, to be sung by Dale Smith (baritone). Although reflecting the point of view of a very young man—Christopher Robin was not yet six if we are to judge by the sequel to A. A. Milne's first book about him, but they appeal none the less to most grown-up listeners.



Bandmaster F. SPENCER (left) will conduct the band of the 7th Queen's Own Hussars in their concert at the Pump Room Gardens, Leamington Spa, which 5GB will relay on August 7. Mr. H. B. OSMUND (right) is the organist who gives the weekly organ broadcast from Coventry Cathedral on August 8.

Vaudeville.

TWO attractive vaudeville hours find a place in next week's programmes on Thursday and Saturday, August 8 and 10 respectively. In the first we shall renew acquaintance with three old friends in Tommy Handley, who is so aptly described as the Wireless Comedian, Gerald and Phyllis Scott, those delightful creators of old-world atmosphere with their old-time songs, and Eddie Robinson, an entertainer who adopts the dialect which makes us all think instinctively of the late, very much lamented George Formby. New comers are Lulu and Norah, described as Hawaiian Pierrettes. Philip Brown's Dominoes Dance Band will support the artists. In the second hour, on August 10, we shall meet another new-comer to the Birmingham Studios in Will Deller, the tramp who whistles—not an unusual type to find in the early morning on any of our great arterial roads, but very seldom through the medium of the microphone. Let's hope he will bring with him into the studio a tang of the open air, with which one associates a devotee of the nomadic life. Denis O'Neil, that breezy purveyor of Irish songs and stories will be heard, running in double harness with Dorothy McClure, another Irish entertainer. On this occasion the linking music will be supplied by the Miami Dance Band.

A Popular Relay.

THE open-air holiday atmosphere is always appealing at this season of the year, so it is not surprising to find a relay from the Pump Room Gardens at Leamington Spa featured in the 5GB programmes for Wednesday, August 7, when at 7 p.m. the Band of the 7th Queen's Own Hussars (by kind permission of Lieut.-Colonel T. A. Thornton and Officers), and conducted by Mr. F. Spencer, will be heard in a typical holiday programme which will include among other items the *Selection* from Sullivan's *Patience*, and a xylophone solo, *Jongleur*, by Dittrich. The 7th Queen's Own Hussars was formed in 1689, under the title of 'Cunningham's Dragoons,' and has had many famous officers serving with it, including H.R.H. the Duke of Connaught, his son, Prince Arthur of Connaught, Prince Alexander of Teck, who is now better known as the Earl of Athlone, Governor-General of South Africa and the present Colonel-in-Chief of the Regiment. The present conductor, Mr. F. Spencer, has been directing the Band for a number of years, and under his skilled baton the Band has attained its present state of efficiency.

A Symphony Concert.

AFTER contributing thirty-five symphonies to 5GB's programmes since January last, the Birmingham Studio Symphony Orchestra will take a rest from this type of work during the season of Promenade Concerts, shortly beginning at Queen's Hall, but it will be heard once again on the evening of Sunday, August 4 at 9 p.m., in a programme calculated to appeal to the 'ordinary listener,' although bearing the label 'Symphony Concert,' and including Schubert's *The Unfinished*, a choice which perhaps suggests a hint of sentiment. Ethel Bartlett and Rae Robertson—those two gifted pianists, will also be heard in Mozart's *Concerto in E Flat Major* for two pianos. The vocalist is Lillian Cooper (soprano), who needs no introduction to listeners to the Birmingham studios, who will hear her on this occasion in Max Bruch's celebrated *Ave Maria*.

Another Military Band Concert.

THE ever-popular City of Birmingham Police Band, under its equally popular Director of Music—Mr. Richard Wassell—will be again on the ether for listeners to 5GB on Saturday, August 10, at 9.20 p.m., when a pleasing programme, including songs by Walter Glynn (tenor) will be performed. Mr. Glynn, who is of Welsh extraction and started his musical career in the traditional manner of his country, by competing at various Eisteddfodau, is the possessor of a genuine tenor voice of a most attractive quality, and he is a great believer in singing the 'words' of a song as we shall realize when listening to the popular ballads which he has selected on this occasion. Mr. Wassell, the Police Band conductor, always makes a point of including works by the recognized classical masters, and so we are not surprised or displeased to find he is giving us Beethoven, Rimsky-Korsakov and Gounod in the programme presented for this evening.

'MERCIAN.'

WHEN QUEEN ELIZABETH PLAYED *on the* HARPSICHORD

By FRANK HOWES

Harriet Cohen is giving a recital of music by Elizabethan Composers, on Saturday afternoon next, at 5.0 p.m.

NO home can nowadays be regarded as completely furnished unless it possesses a piano. This does not in itself prove that we in England are especially musical: a piano can be used for other things beside music—for example, as a repository of photograph frames. And he would be a bold advocate who would claim that music flourishes among us today as it did in Elizabethan England. None the less, it would be rash to assume that musical instruments were as common in the home then as now, since the standard of domestic comfort was not equal to that of this age of mass-production of furniture. In the upper circles of society, however, there were instruments in plenty, and, moreover, a widespread ability to play on them. The fashion began with Henry VIII, and it continued through the reigns of his daughters, who were both themselves very creditable performers. There is a pretty story of Elizabeth's pride in playing the virginals—the virginals were the sixteenth-century equivalent of the modern cottage piano, in which the strings were not hit with hammers but plucked with quills.

Curious about the personality of Mary Queen of Scots, Elizabeth asked Melville, the Scottish Ambassador, a number of personal questions about her, and inquired whether Mary played well. 'Reasonably for a Queen,' was the guarded reply. Anything so ambiguous and double-edged was not enough for Elizabeth, who therefore contrived to be overheard by Melville playing the virginals. Caught in the act she affected annoyance and 'came forward seeming to strike him with her hand, alleging that she used not to play before men, but when she was solitary to shun melancholy.' Nevertheless, she asked whether she or Mary was the better player, and the courteous but reluctant Melville 'in this was obliged to give her praise.'

The royal example caused an enthusiasm for music to spread through the upper classes. But the virginals were not confined to aristocratic favour. In barbers' shops an instrument was usually found with which customers could beguile their time while waiting for their turn in the chair. And in the next century at the time of the Great Fire it was noticed by Pepys that one out of three of the small boats, in which the fugitives made their escape with their household goods, contained a pair of virginals

(one instrument, but plural in form like a 'pair of scissors').

There can be no doubt that we today are witnessing a musical revival in England such as has not occurred since Elizabethan times. One feature of this revival has been the awakened interest in our own music of the past, especially that of the great Tudor composers—Byrd, Dowland, Bull, Farnaby, and Gibbons. Pianists of the standing of Miss Harriet Cohen have begun to play in public music of this period, and of the following period which embraces Purcell and Jeremiah Clarke. This instrumental music hardly ranks as high as the vocal works of the same composers, but it has an early-morning freshness that is very welcome after the rather lush romantic music which is all that the piano possesses in its own right.

and our Elizabethans, and so, right or wrong we play them on the piano. But it is important to bear in mind that the little pieces written for the plucked strings of the virginals or harpsichord lose something of their bright and sparkling character when transferred to the piano, with its thicker tone and the thud of its hammers.

Another modification to be borne in mind is more technical, but even the most unlearned can feel it. The Elizabethans had not the modern sense of key. John Bull (1562-1628), virtuoso and composer, has a little piece which he calls 'Jewel' in which he jumps straight from the key of C to the key of B Flat and back again, a thing which no classical composer would have done without elaborate modulation (though a modern one might). After an E Flat in one bar an E Natural in the next sounds like a wrong

note. Nowadays we rather like these wrong notes, but they still sound odd because our ears are saturated in a feeling for key. Purcell, on the other hand, who lived nearly a century later, had acquired this feeling, and his music always sounds 'right' to modern ears. As in so many other departments of English life, the Civil War is the dividing line



HENRY PURCELL.

JOHN BULL.

ORLANDO GIBBONS.

Three composers of the days when English music was at its best.

For it has to be remembered that the piano was not invented till 1709, and that Beethoven was the first composer who wrote specifically for it. Bach appears not to have cared very much for the early specimens he saw, and the new instrument with hammers had not yet driven out the old harpsichord in the time of Haydn and Mozart. A problem therefore arises about the treatment of all key-board music written before about 1800; how far may music composed for one medium be adapted to another? Purists like Mr. Arnold Dolmetsch say that no one has any right to an opinion on early music if he hears it performed on modern instruments, on the ground that it simply is not what its composer conceived. Others say that music is a kind of thought, comparable—shall we say?—to the Hebrew poetry and philosophy of the Bible, and that its essence is not affected if it is transferred to two banjos and a mouth-organ provided its harmony and rhythm are preserved. Are we not to read the Bible at all, they ask in effect, if we cannot read the original Hebrew and Greek? Practical considerations settle the problem; the obsolete instruments are not available but we must have our Bach

between ancient and modern. The latter we grasp at once, but for the early music some historical imagination must be employed.

Purcell's whole career was influenced by the social conditions produced by the Civil War and the reaction from Puritanism. Although his music has a well-defined character, we gather that in ordinary life he was of a complaisant disposition (quite the opposite to another characteristically English composer, William Byrd, whose obstinacy often landed him into the law courts), always willing to provide music for any sort of entertainment that was needed at the moment. The result has been disastrous for posterity, who can find no use for the Restoration dramas and the official poetry of State occasions, in which his music is embedded. We can, however, enjoy wholeheartedly his music for key-boards, especially his Trumpet Tunes for the organ and pieces like the famous 'Lilliburlero,' which he wrote for teaching purposes. Jeremiah Clarke (1659-1707) was a contemporary of his, of whom little has been heard till recently. His pieces, however, are now to be found in collections of

(Continued on page 187.)

WHAT BROADCASTING HAS DONE FOR BOOKS

Broadcasting, says Philip Jordan, who is closely connected with a prominent firm of London publishers, is bringing back prosperity to the book-trade and raising the standard of reading.

WHEN broadcasting became general—and it seems a good many years ago now—publishers and booksellers got together and invented still another slogan; for you must know that the book trade is run almost exclusively on slogans. 'Broadcasting will kill books,' they said, and although they now know that they are wrong, nothing will make them admit still another mistake. 'The book trade never makes mistakes.' That is the oldest slogan of them all: and an equally misguided one.

What exactly has broadcasting done for books? More important still: what exactly has broadcasting done for you?

The answer to this question seems at first to be obvious, but as it may correctly be answered in many ways, it is worth while to see exactly what has happened before rushing in with 'all the good in the world.'

It is not necessary to go back more than a year or so to realize that the quality of the books which have been most popular is an infinitely higher one than it was just after the War. The latest best-sellers which come to mind are books which any man or woman might be proud to own or to have read: and that is a great deal more than can be said of the best-sellers of a decade ago—'The Bridge of San Luis Rey,' 'The Memoirs of a Fox-hunting Man,' 'The Case of Sergeant Grischka' (which is still the best of the war books), the works of R. H. Mottram, 'Elizabeth and Essex,' 'The Letters of Gertrude Bell,' and the suddenly enhanced popularity of Galsworthy. Ten years ago Galsworthy was, I know, a best-seller, but it is only since the advent of broadcasting that his works have sprung into favour in nearly every book-reading home in the land.

Omnibus volumes, bumper volumes, portmanteau volumes—call them what you will—have only come into being since the advent of the radio. They all contain works of first-class merit, and nobody will make me or anyone else connected with the publishing trade believe that such volumes would have been born if there had not been a demand for them. Neither is the idea so original that it had not been contemplated years before it eventually came to pass.

If I go into a bookshop today, I see books of finer quality displayed in prominent places than I did

ten years ago. I am not offered trash by shop-assistants, because trash is now kept at the back, if, indeed, it is kept at all, and if I should want it I must look for it.

I am not disturbed by the ravings of a popular journalist who insists that our taste in reading is fit only for the garbage heap: the day of good reading has dawned, and as long as broadcasting endures so long will the standard of reading keep up.

I am not a wireless 'fan': I listen probably less than anyone in the British Isles, but I am bound to give praise to an organization which has done something which no journal, no newspaper, no school, no church, and no university has ever done. The B.B.C. has not only rendered a service to readers, publishers, authors, and booksellers, but it has performed a miracle which must ultimately react on the country for the country's good. A man is known by the books he reads far more than by the companies he promotes.

Broadcasting, it used to be thought, would make people read less as they listened more. Read this article and see what actually has happened.

People will tell you that modern education has been responsible for this unwatched, unnoticed change. Do not believe them. Most of the people whose reading has improved have not been near a school for twenty years; they are people to whom 'education' is anathema and a nightmare left over from youth. Since the average newspaper is no cleaner and no better than it was a decade or so ago, we must look elsewhere for this salutary and important change. It is a change which, I say, is the one with the most far-reaching and beneficial consequences that has happened in my lifetime.

Look where you will, your eyes must come back to the calm, steel masts above Oxford Street that send the B.B.C.'s message to so many homes in the land.

This is the most important of the many benefits broadcasting has given to the book world. Let me add to this statement one observation that needs

no elaboration from me. What England reads today America reads tomorrow.

The statistics of the book trade make interesting reading. Over fourteen thousand books were published in the British Isles last year. This constitutes a record, and is nearly double the number published not so many years ago. What does this mean? The very least that it can convey is that the number of good books issued must have been a record. It means that the circulating libraries must have had a greater demand for books than ever before; it means that booksellers must have had an increased turnover, and that publishers, even though they complain, must have had, taking them all in all, a better year than usual. I say 'must have' because, despite critics, most publishers are sound men of business and do not put out a large number of books on which they lose money. This does not, of course, include the books on which publishers are willing to lose money.

One cannot blame the newspapers for this healthier state of affairs; nor can one accuse them of doing their duty by one of the most important of all trades—that which disseminates knowledge and logic and common sense and decency and honour. Papers, most of which devote two and even three pages every morning to racing news, and only a stingy half-column a week to books, cannot expect credit for these startling facts. It is the B.B.C. which is bringing back prosperity to a trade which the War nearly succeeded in killing.

The general cry we hear is that books are too dear. I will not believe it when I notice a difference in the sales the week after a review given over the wireless. I will not believe that books are too expensive, but I do say that if the B.B.C. will go on with its fine work and gradually ensure a larger number of certain readers for every good book, then the price will go down.

All I am concerned with now is that the B.B.C. has noticeably raised the standard of best-sellers by imperceptibly raising the quality of intellectual desire. And to have done that is to have begun the fulfilment of its promise.

Publishers will always grumble, but here is one who is grateful.

As I said in the beginning of this article: the answer is 'all the good in the world.' PHILIP JORDAN.

SAMUEL PEPYS, LISTENER

June 30 (Lord's Day).—My wife to Church; I to even mine accounts for the $\frac{1}{4}$ y^r that ends this day; with great sorrow of heart in finding my spendings have been 519^l 16^s 3^d a sum not fit to be named that I sh^d have spent it in one $\frac{1}{4}$ y^r. Whereby, but for gettings this $\frac{1}{4}$ y^r having increased 92^l 8^s 5^d above last, should have been nearly 5^l down on the $\frac{1}{4}$: which makes me sweat almost in thinking of it. So to consider of some retrenchments this coming $\frac{1}{4}$ y^r, in particular in respect of my wife's cloathes and hatts, whereon do spend her whole allowance and comes on me not onchie for her post stamps, letter paper, segarettes and such matters, but even for her bus and rayl fares when she goes gadding. And I am resolved to put an end to it.

Speaking this night with her hereon, she takes it more sweetly than I had expected, saying she is sorry for being such a burthen on me, but will endeavour to spare me in future, even the bus fares. Which do, in a manner, content me,

having looked for ructious; yet too little like my wife not to give me some troubled apprehensions, her strange sweetness, what she perhaps hatches under cover of it.

July 1.—We this morning to Adm^l Topper to his rooms in Piccadilly over agaynst the Green-Park, and bids a company thither to see the King goe by. Part of the way by bus, the rest afoot, with some trouble in making old Topper's by the press of citizens. Here find, among others, the Fripp woman, Snigsby (he and she), Sir Tho^s Bloxon, and my Lord and Lady Arlingbury. I, standing behind my lady's chair, and she discourses with me most affably, to my great content. Presently the Royal coach coming, what a storm of cheers, most heart-reaching to listen to, and gives me the wobbles all over, like goose-flesh, with the thrill of it, and with all our hearts going out to our beloved King, his having passed into the Valley of the Shadow of Death almost, and now comes safely back to us, to the whole nacioun's great joy.

By R. M. Freeman,

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

His Majesty gone by, what (God save us!) does my wife, but up to me, and taking out her purse, she thrusts 2^d upon me, saying in the ears of them all, 'My bus fare, Sam, that you payd this morning. I had till now forgot it.' Whereat I into a pretty stew, but cannot show it, so must needs feign to smile as at some pretty pleasantry of hers. But Lord! How mad I was with my wife behind my smiles!

July 5.—Passing a garage this evening, where they have the wireless on, was caught by the musique into standing awhile to listen thereto; being that fine song, 'Lay me out in my tarpaulen jacket,' that Major Whyte-Melville writ (whom they called the new Nimrod and broak his neck fox-hunting), and mine old friend M^r Coote sett it—a mighty good liltin' tune, albeit in these days but rarely heard. He, like the Major, now alas! with God, as be so many mine old acquaintance, and do bring the tears to my eyes whenever I think of it almost.

THE WORLD WE LISTEN IN

is the material for our Vaudeville and Revue.

'The world we listen in,' says Mr. Harker, 'should be the world we laugh at': the only proper basis for wireless vaudeville, he suggests, is the absurdity of human foibles.

LIGHT entertainment is, naturally enough, the most generally popular part of the broadcast programmes. There is a wide public for 'good' music and for talks, but what the tired worker expects from his set is entertainment in his own sense of the word. Everything which interests is, of course, entertainment, but don't let's argue about that here.

Our own age may be known to those who come after as the Age of Entertainment. Entertainment has now the status of an industry. It may, for all I know, be the third, fifth, or fiftieth most important industry in the world.

There are two and a quarter million holders of wireless licences in this country. A talking picture has filled a London cinema, at the rate of five shows a day and three on Sundays, for ten weeks, 'taking' to date more than £200,000. Three new theatres are about to be built in the West-end. Any open space may at any moment become a speedway or a stadium for greyhounds. It only remains for stalwart professionals clad in the armour of their ancestors to mount cart-horses and charge at each other with lances before a crowd of thirty thousand mediævally-minded morons—or for the world to go to Wembley to watch someone or other being thrown to the lions. It is interesting to speculate as to who exactly should be chosen as lion-fodder. Female evangelists perhaps, or the men who write 'theme songs.' Entertainment of the lighter, more sensational type, is obviously so important to the listener that broadcasting must provide it. Those responsible for the 'lighter side' are at a great disadvantage. They cannot draw upon the accepted elements of entertainment elsewhere. Music-hall vaudeville is based very largely on vulgarity—particularly the aural side of its entertainment, which is all that matters as yet, to the broadcaster. Revue, as presented in the theatre, has practically no appeal to the intelligence of its audience—only what is known as 'sex appeal.' Vulgarity, *via* microphone, is not amusing. To become remotely palatable it needs the sauce of a physical personality. 'In the cold,' as it issues from the loud-speaker, it is intolerably crude. We have yet to discover how to convey 'sex appeal' across the ether. The microphone has no admiration for beauty. Mr. Cochran's Young Ladies and the Pig-Faced Woman from the side-show start level—the pig-faced one has quite likely the better voice for broadcasting.

So far broadcasting has shaped its vaudeville and revues closely upon the model of the

music-hall and the theatre. This expedient has been fairly successful. By dint of using such theatre artists and material as are 'broadcastable,' or, as the French (always ready to coin a word) have it, *radiogénique*, those at Savoy Hill whose job it is to provide these things have presented adequately amusing entertainment. But only *adequately* amusing. There is generally something missing. Listen to the studio audience during a vaudeville hour. It finds much more to laugh at than ever reaches the distant listener *via* the loud-speaker. Trained for the stage and presenting an 'act' which has achieved success in the music-hall, the artist is relying

human energy. It may soon be a case of 'whom the audience loves, die young.'

The problem, however, is not one of men, but of material. The music-hall has neglected its material—there is no reason why broadcasting should emulate this bad example. The song with empty words, the jokes about lodgers, mothers-in-law, kippers, over-ripe cheese, big feet, cannot exist in the rarefied air of the studio. To appeal verbally to the ears you must appeal to the brain. The most intellectual form of humour is satire.

It is commonly supposed that English audiences have no taste for satire, that they would not tolerate the scathing, witty, topical, and political squibs which form part of the intimate revue and vaudeville programme in almost every country but our own. However, an excellent satire on a certain kind of Socialism is arousing storms of nightly laughter in a contemporary revue. Appreciation of the fine, full flavour of satire presupposes a close contact with the world and its affairs. If even this interest in life was lacking in our own community, broadcasting is creating it. And once you *know about things*, you should, in a healthy civilization, be prepared to *laugh at them*. In art, in politics, in journalism, much nonsense is talked. There is absurdity in each new craze of our sensational age. If we are not to surrender to nonsense and absurdity, we must smile at them. *There lies the material for the comedian and the song-writer—an inexhaustible supply, changing and increasing from day to day.*

The world we listen in should be the world we laugh in. We need to fear to be disrespectful. No man or institution which is sound at heart can suffer from affectionate mockery.

Let us sing no more of the sweeties and cuties of Alabama and Oklahoma, who were never amusing, nor of the mothers-in-law and timidly naughty husbands who have ceased to be amusing; but turn the vials of our humour upon the thousand and one absurdities of a world which listens agape to sibilant 'talkies,' fights railway-carriage wars over Jacob Epstein, loses its shilling on the temperamental greyhound, queues-up for weddings, can't understand why all foreigners don't speak English, enlists the aid of moneylenders, has its face 'lifted,' tolerates the Bright Young People, revels in murders and believes that, because ten B.B.C. officials have left Savoy Hill, British Broadcasting is on its last legs. Our comedians, and the authors who should be writing for them, have only to read the newspapers.

J. B. HARKER.



'Stalwart professionals clad in the armour of their ancestors mount cart-horses and charge at each other with lances before a crowd of thirty thousand mediævally-minded morons.'

largely on 'business' in which the microphone, lord of the studio, is not interested. So long, however, as the performer has something interesting to say, it is of minor importance that what he *does* is incapable of reaching his real audience, the millions listening at home. But how many artists are capable of giving us material which really tickles our fancy, and of the few who possess this gift, how many could stand the test of constant repetition?

Your average music-hall performer has the most limited talent imaginable. He seldom alters his material. In many cases he has handed on his 'act,' lock, stock and barrel, to a son or a daughter. By dint of only appearing once or twice in the year before the same audience he has succeeded in 'getting away with it.' But when the whole world at once listens to him, how can he broadcast more than once or twice in a year and still keep his reputation? Even those favourite comedians of the listener who do take the trouble to vary their material, how can they go on for ever? There is limit to human invention and

A Frivolous story

by Walter T. Rault.

ENOCH D. HUTTOCK HAS FUN.

YOU'VE got to hand it to Enoch D. Huttock for one thing, at least. When he had made his pile, he did have some fun with it. I don't mean the ordinary things every millionaire seems to waste money on; really amusing things old Huttock thought up. All intensely annoying to other people, I admit; but then I suppose you don't gain any particular affection for other people by starting life as a truck-driver and making a couple of million on Wall Street in a few years. Anyway, old Enoch did enjoy himself, and I was sorry when he had to go.

I remember the first time I went to his house. He had just come to London and rented an enormous house in Belgrave Square. I met him quite casually and, to my surprise, he asked me most pressingly to his party the next night.

I should think that party was entirely composed of people whom he knew just about as well as he knew me. Still, I met several people I knew, and after a while we wandered off and found a bar. A good bar, you understand—lashings of everything, and the brandy was old. We got, naturally enough, on to our host, and (rather shabbily, I admit) we had quite a lot of fun discussing him. It was a delightfully quiet retreat, that bar, with big swing doors that seemed to shut out every sound, and we passed a very pleasant quarter of an hour being funny about Enoch D.

Then we got on to our fellow guests, and—well, you know what it is—there wasn't much that could be said against them that we left unsaid. There was a man there called Tommy Bridgewater who was well known as the biggest sponge in London, and I remember we were having a lively argument as to whether he had ever been known to pay for his own drink. We laughed ourselves black in the face to think that he had been in that house for half an hour and hadn't discovered there was a free bar.

After a while two of us thought we ought to go and dance, so we wandered back. As we got up the stairs we suddenly noticed that the band had stopped and everything seemed very still. Then we heard a rather harsh voice, but a voice that belonged quite unmistakably to one of the men we had left in the bar, saying with a chuckle:—

'Well, old Crawford can be very funny about Tommy Bridgewater, but I never saw any man put away so much brandy as he did in the last half-hour.'

My companion stopped and sort of stiffened. His name was Crawford, you see.

'Tompkins was ahead of him, though,' said another voice. 'I shouldn't think he bought as much drink in the last fortnight as he drank tonight.'

I stiffened too. You see, Tompkins is mine.

The voices went on.

'We'd better get rid of the rest of it quickly. When Tommy Bridgewater trails them here it'll be this Napoleon's Moscow and Waterloo.'

Somebody shot out of the dance-room and down the stairs. It was Tommy Bridgewater. A moment later we heard him calling for his coat and hat.

I leaned round the corner and peered into the room. Everybody was sitting round looking up at a palm tree in one

can undo in a year. I know Tommy Bridgewater hasn't spoken to any of us since, and there are a couple of them that I haven't been able to bring myself to nod to yet. As for those women, if they'd gone on much longer there'd have been murder done that night in a ladies' dressing-room in Belgrave Square.

Later on, as a matter of fact, I got to know old Enoch rather well. He told me that he had microphones fitted in almost every room in the house, and his idea of a party was to spend the evening in the control-room upstairs. When things got really irresistible he used to turn on the loud-speakers, but his chief amusement was to listen to his guests talking him over as they drank his champagne and smoked his cigars. I told you he was a cynical old swine.

He used the microphones a bit in business, too—until they got too well known. Rather like the Ear of Dionysius a couple of thousand years ago.

Dictaphones, of course, were child's play in his way. He'd get you talking about someone he knew you didn't like, and then a day or two later he'd have you to meet him, get you established, nip out and put on the record in the next room. He made quite a scandal once that way. He had a very prominent politician—Cabinet Minister and all that—round one night, and the brandy must have been too old for him. Anyway, he got very talkative, and the more he talked the more indiscreet he got about his colleagues in the Cabinet and current affairs in general. And the next night Enoch gave quite a party to hear the half-dozen records he had got. I shall never forget their expressions when the Minister's voice chuckled out:—

'When he got up to answer that question about the police we were all laughing inside fit to bust. You know, when he was a bit younger, he slept at

Vine Street every Boat Race night for seven years? And even now—did you ever hear how he nearly got arrested on his way home from a late sitting in the House?'

Over in America old Enoch actually got a licence to run a broadcasting station once—things are done differently over there. I can quite believe that it was by far the most amusing station on the air. But even they had to close him down. I think, in fact, that's why he had to come over here. And it was this queer taste of his that got him into trouble here in the end. He began to dabble in television a bit, and he had great fun sitting in his study watching the butler in the dining-room drinking his port. But all sorts of rumours got around—you know how they do. The maidservants left in a body, saying they were good girls and nobody was going to put anything like that across them. And in the end he had to go. I'm sorry; at least he did have fun.

WALTER T. RAULT.



On your bookstall Next Week.

corner, with the shape of a loud-speaker just showing through its fronds.

I turned to get back to the bar. If they thought they could say that sort of thing about me and get away with it. . . . But just then a short silence from that accursed loud-speaker was followed by a feminine voice.

'And her eyes! Of course, everybody knew she'd had her face lifted, but I think she must have had her eyes restored as well. They haven't been that bright any time in the last twenty years.'

'And that queer little man she's got with her tonight. She says he's from the Italian Embassy, but he looks more like a hairdresser's assistant to me. Perhaps she takes him about to make sure she keeps her wig on straight.'

Next time I peeped I had no difficulty whatever in locating the couple she meant.

Well, parties like that don't last long, but they do more harm in one evening than you

WHY NOT REAL BOOKS?

GERALD BULLETT offers some suggestions to holiday-makers.

When you are preparing for your holidays, what a perplexing task it is choosing your books! And how often you leave behind the very ones you should have taken! Listen to Miss Ann Spice's three talks on 'Books for Holiday Makers' (the first is on Monday next at 6 p.m.), and avoid the failure of other years.

IT is an exciting moment—isn't it?—the moment before you start on your annual summer holiday: as exciting in its way as the moment, which never fails to thrill me, just before the curtain rises at a play. Your bag is packed. And in those four words an epic struggle is summed up. The room is in a state of wildest disorder. There are collars sprinkled on the bed and ties on the floor. The drawers of the dressing-table have been ransacked; a chair has been overturned; and to one of its four legs clings a discouraged sock. To a casual observer it would look as though the place had been looted by a gang of clumsy and angry crooks. But this casual observer would be wrong. He always is wrong; you must have noticed it. The casual observer, even at his best, is no more than a novelist's device for telling us what didn't happen. On this occasion all that has happened is that you have been packing your bag. 'Thank heaven that's done,' you say, eyeing your work triumphantly. 'And this time I haven't forgotten a single thing.' The bag sits on the bed, mouth open, staring back at you derisively. It is stuffed to overflowing with the things you haven't forgotten; and at last, wakened from your dream by the sight of that bulging plenty, you remember that the bag must be shut before it can be carried to the station with you. And so, approaching it with an air of grim resolution, you stretch out your hands towards it, and the last long battle begins. Between man and bag there is an ancient and everlasting enmity; and the paradox of their warfare is that though the bag is invincible the bag is always beaten. You win your battle, but you win it by cheating: that is, by taking something out. And you reach the station still buoyed up by the belief that you have forgotten nothing. In this belief you are mistaken. There is one thing you have forgotten. You have forgotten to pack any books.

But perhaps you are one of those people who never pack books for their holiday, but depend on what chance offers them at the railway bookstall. I always envy such people, for they are saved a great deal of trouble. For my own part, I spend many anxious moments, whenever I take a holiday, in wondering which of the books on my shelves are to be my companions this time. I know of no more difficult task than choosing a book for an idle occasion. In the days

when I was allowed to read for pleasure, instead of for the purposes of reviewing, I would sometimes plan to take a book with me into the garden for an hour or so on a fine summer's day. The question would then arise, which book? And in the end I would stagger out with half-a-dozen books under my arm, grumbling to myself because the greater part of the hour was already gone. And that is the kind of thing that happens in choosing books for a holiday. My preference naturally inclines me towards pocket editions, and, if I am in a self-improving mood, pocket editions of great thoughts. I seem to remember that during the War

more adventurous. In most English provincial bookshops you can buy cardboard, crochet hooks, paper doilies, indiarubber, pens, knives, tiddlywinks, cork mats for the dining table, ping pong sets, blotters, calendars, and the poems of Ella Wheeler Wilcox; but books you cannot buy, unless you chance upon an exceptionally literary town where the works of Mrs. Craik, Edna Lyall, and Talbot Baines Reed may sometimes be found, with a sprinkling of Nat Goulds to give the collection a modern flavour. All things considered, it is easier to buy Wodehouse before you board the train, unless you have a mortuary taste and prefer the corpse-strewn pages of our numerous detective-story writers. For there seems to be an unwritten law that nothing but light fiction will do for a holiday. After the gigantic intellectual strain of our eleven months work we must give our minds a rest. Yet I sometimes think that even the best of this light fiction, even Wodehouse himself, owes not a little of its hold on our affections to the circumstances in which we are accustomed to reading it. We go on our holiday determined to enjoy everything, and the books we read are a part of this enjoyment. They are invested with the glamour of holiday; they borrow sunshine from the summer sky. Books so read retain a special place in our memories; and it is possible—don't you think?—that even books of the first order, even masterpieces, might perhaps prove enjoyable, in spite of their

literary merits, if any man had the audacity and the presence of mind to try reading such books on his holiday. Is it not perhaps time we gave 'holiday reading' a holiday, and took to reading *real* books for a change? A small annual dose of literature would not, I think, have fatal results, would not entirely undermine one's character, provided proper means were taken to prevent the thing becoming a habit.



'And this time,' you say, eyeing your work triumphantly, 'I haven't forgotten a single thing.'

I carried that prig Marcus Aurelius about with me in a charming green leather binding. Nowadays I know better than that. Nowadays I take with me such things as Sir Thomas Browne, Isaac Walton, Malory, and Tristram Shandy. These precious volumes, and others, I must have carried about with me for some thousands of miles on this holiday and on that; and they take up space that would be far more usefully occupied by, say, three extra pairs of clean socks. For though, at home, I read these authors not infrequently, I never so much as glance at them when I am holiday-making. For my holiday reading I depend, like everybody else, on station bookstalls and the local shop. That is why I envy the man who possesses the strength of mind not to pack any books.

And of the two, the railway bookstall or the local shop, the first is to be preferred by cautious men, the second by those who are

THE RADIO TIMES.

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THE ILLUSIVE 'AITCH.'

I SEE that certain of your correspondents are advocating the suppression of the aspirate in the pronunciation of words beginning with 'wh,' alleging that the pronunciation of 'h' after 'w' is an impossibility. They appear to be ignorant of the fact, that, with a few exceptions, all such words are descended from Anglo-Saxon, and middle English forms, and that until the thirteenth century the order of the two initial letters was 'hw,' in correspondence with the sound. For example in old English, 'who' was written 'hwo'; 'white' 'hwit'; 'wheel' 'hweol,' and so on. When the transposition of the written letters took place, there was no change in the pronunciation of the complex sound, for which 'wh' now became a somewhat illogical symbol. Seeing, however, that in other respects written and spoken English have deviated so widely from one another, this irregularity need not occasion surprise. For many centuries past the aspirate has been sounded and the habit of dropping it is a recent innovation for which there is absolutely no justification. A man who pronounces 'who' as woo, 'wheel' as weel, 'what' as wat, 'when' as wen, etc., is merely adding to existing confusion and detracting from the value of our language as a vehicle for the lucid communication of thought.—*J. Borlwick Dale, Crugnass, Freshburg Road, New Malden.*

[W. H. S. Haverhill, Suffolk, has sent us a similar comment.]

THE OXFORD DICTIONARY'S RULING.

YOUR various correspondents on this topic may be interested to read the verdict of 'The Concise Oxford Dictionary,' which is, of course, adapted from that great work 'The Oxford English Dictionary.' According to this authority, where words begin with 'wh' the 'h' is silent in ordinary usage, but the correct sound—'hw,' is retained by the Scotch, Irish, Welsh, and Northern English and by purists in pronunciation as well as for the nonce in unfamiliar words or such as might be confused with commoner words having no 'h' (whet, whey). Of course, as pointed out in the same place, there are some exceptional words (whole, for example) in which the 'h' is sounded and the 'w' is silent.—*E. W., Birmingham.*

WHEN THE WIND BLOWS.

WHEN listening in many times it has irritated me to hear the word 'wind' abused. In all poetry and music it should be sounded with a long 'i,' as in 'bind.' This sweet song, 'Blow, blow, thou winter wind, Thou art not so unkind,' broadcast last week, was spoiled. It sounds dreadful to the ears of people who know their English. I would ask you to repeat the two lines quoted and see how utterly wrong it sounds when the last two words of each line do not rhyme.—*E. Robinson, 349, Green Lanes, Finsbury Park.*

AGAIN AND AGEN AND OFTEN.

WHO should decide when Doctors disagree? The Concise Oxford Dictionary is in favour of 'again.' Chambers's Twentieth Century Dictionary, generally a very safe guide, gives it 'agen.' Both agree in giving the pronunciation of often as 'of'n' and the Oxford Dictionary stigmatizes 'off'en' as vulgar.—*Rev. A. C. Curtis, 25, Meantale Road, Ealing.*

FORGOTTEN COMPOSERS.

IT was a happy thought to give a programme of George Jacob's music. Might I suggest you do the same for Leopold Wenzel and Meyer Lutz? One never hears anything of Wenzel's music now, yet he was a fine writer of ballet music, as anyone will agree who heard his music to the 'Press' ballet. With regard to Meyer Lutz, he is remembered solely by a 'Paa de Quatre,' but he composed the music for numerous successes at the old Gaiety Theatre.—*W. H. T., Blackpool.*

STUDIO APPLAUSE.

I HATE to feel that anything might be done to stop the applause during vaudeville programmes in the Studio. It is such huge fun to hear other people enjoying themselves. I think it adds greatly to the jolly spirit of the entertainment and must be especially appreciated by those people like myself listening alone.—*A Lone Listener.*

[Among others who have written declaring that in their opinion applause in the Studio helps them to enjoy the programme are:—*P. J. White, 121, Broadland Rd., Southampton; Mabel Sanders, Brooklands, Ferndown; Alice Mabel Fowler, 2, Toledo Close, Toledo Rd., Southend-on-Sea.*—*Ed., The Radio Times.*]

THE EPILOGUE.

MAY I send a heartfelt word of thanks for the 'Details of the Epilogue' now printed in *The Radio Times*? Being completely bedridden, I can very seldom listen in at 10.30 p.m., but when this is impossible, the 'Details' give me the joy of uniting in spirit with the actual listeners. Please keep on printing them! We, here, have felt for years that no one reads the Bible (in the Epilogue or at other times) so beautifully as our favourite announcer—with such reverence and earnestness, yet in natural tones. We, and friends in England, Scotland, and Wales, often wish clergymen and ministers would copy him in this! And we hope his pleasant voice will gladden multitudes of listeners, during both sacred and secular programmes, for many years to come. Wireless has opened for me such wide gates into new fields of knowledge and delight that I am indeed—*A Very Grateful Invalid.*

FLOTSAM AND JETSAM.

THE prolonged applause heard from the studio at the conclusion of Flotsam's and Jetsam's broadcast will, I feel sure, have expressed the feelings of many thousands of listeners. I, for one, have often regretted their long silence, and was glad to see their names in *The Radio Times* once more. Their natural manner is such a contrast to the nasal droning of lovesick melodies sung by so many we hear in the vaudeville or variety programmes.—*Mrs. E. Wilcockson, Elm Cottage, Holywell, Flintshire.*

SATISFIED.

I HAVE been a licensed and interested listener-in since 1923. For the music, speeches, children's hour, etc., etc., etc., I have heard, and appreciated, I want to say a big-hearted THANK YOU! No grumble at all have I to make; I think the whole of the arrangements you make are very wonderful. I am neither highbrow, lowbrow nor middlebrow—merely a satisfied listener to what the B.B.C. offers, taking the best with the next best, and believing that the whole is arranged with the best intentions.—*B. Holden, The Ruffi, Neaton Road, Lenton, Lanes.*

UNIFORMED CRITICISM.

LET the critic endeavour to do the work of the criticized. Criticism, which is oft-times harsh and biting, when spoken or written from theoretical knowledge, would doubtless vanish if the practical were attained. Again, as 'George Eliot' puts it: 'There's no sort of work that could ever be done well if you minded what fools say.' All I say is, in the words of 'Will Evans'—'Go ahead with the band anyhow.'—*Lily Salter, Crane Building, Hanover Street, Liverpool.*

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

GRAMOPHONE RECITALS.

I WOULD like to express my appreciation of a part of the B.B.C. programme that seems to escape most people, that is the morning gramophone recital. I have a lot of time at my disposal and listen to fifty per cent. of the programmes, but of all the week's features this is my favourite. Unfortunately, the purchase of the records I hear is far above my means, but it is a great pleasure to scrutinize the monthly lists and feel sure that before long I shall have a chance to hear the best of what they contain. However, I definitely do not like Mr. Stone's method of arranging his programme; nothing is more annoying than to hear one quarter of one movement of a symphony, and nothing more pleasing than to hear the best orchestras of Europe play the whole symphony.—*Undergraduate.*

'OPUS SOMETHING OR OTHER!'

DO let us have some more light gramophone records. I listened today to a whole recital of a pianist in opus something or other! The announcer then calmly said: 'I'm afraid there's no time for another record.' Surely we get enough of this highbrow stuff at all hours of the day. One would imagine that at least ninety-five per cent. of listeners are of the highbrow variety! And when one does get something light we get a meagre ten minutes at the end of the gramophone recital. And, although there are some thousands of Welsh listeners, Russian and Italian songs are always included. The English language is in a small percentage even during gramophone hours! What a chance then the Welshman has! Please remember the ordinary variety of mankind!—*Another Deprived One.*

HIS MASTER'S VOICE!

MY little boy, four years old, recently had a cold and spent the day in bed. Wireless is a boon at such times, as from 10.15 a.m. onwards he is perfectly happy to lay and listen through all the programme; weather forecast, service, gramophone records and all. At about noon on this day, his mother went up to see how he was and asked if he was enjoying himself. 'Yes,' he said 'It's a lovely programme this morning. They've played such a jolly tune just now, Mamma, called "Master's Voice Two Sides."—*F. S., Southampton.*

THIS WEEK'S NOBLE THOUGHT.

I'D like to thank all you people at the studio for all the very happy hours you have given me, and the next time I come to town, to take at least the announcers and yourself out to lunch.—*Dorothy M., Penarth, Glam.*

A DOGS' HOUR?

WE have been, and still are, 'much' interested in the discussion re 'dog critics' of the B.B.C. programmes. We'd hate to say the B.B.C. was remiss in anything, but, they give us an 'Old Folks programme' and a 'Children's hour,' etc. Why hasn't it occurred to them to give us a 'Dogs' hour'? We are sure an 'Alsatian' broadcast, or a 'Pekinese' barking contest would be unusual and surely would help to bring nearer together the interests of dogs of all nations, binding them in one large fellowship of doggishness, and surely a great amount of amusement might be obtained, too, as I have heard there are some wonderful 'wags' among them. Cheerfully and hoping the suggestion meets with the approval it deserves.—*The Monday-ish Ones, Mansfield.*

GIVING POOR 'WOGGINS' A PAIN.

MAY I congratulate a certain enlightened section of your readers upon their epoch-making discovery of an infallible touchstone to test the quality of broadcast programmes. The recipe seems to be as follows: Switch on the loud-speaker, bring in the family mongrel and if he happens to howl, as most dogs will, at any full-toned music, write to *The Radio Times* complaining that Beethoven gives poor Woggins a pain, and what does the B.B.C. intend to do about it?—*A. F. Orton, Bryn Coruch, Birstall, Leic.*

WHEN THE LION ROARED.

AS I notice among 'listeners' letters' reference to dogs, the following fact might interest some people: During a recent vaudeville programme the entertainer described a farmyard scene with illustrations. My Yorkshire terrier (weight 4 lbs.) listened with indifference to cows, hens, ducks, dogs, etc., but when the entertainer took us to a menagerie and made lions roar the dog became frantic, rushed to the door barking furiously and showed every symptom of alarm—this struck me as rather a score for the entertainer.—*M. Haults, 80, West Crosswell Road, S.W.5.*

THE CATERPILLAR JAZZ.

NUMEROUS letters from correspondents have appeared in your columns, on the subject of the influence of music on animals and birds. May I mention a unique experience which I had tonight. While listening to Jack Payne's dance music, my eyes strayed to the window, where, to my amazement, I described a small creature of the caterpillar breed—pursuing a jerky course to the top of the curtain, and in perfect time to the music. This is more remarkable owing to the fact that these corybantic ceased at the conclusion of each number. It would appear that the appeal of modern dance music extends even to caterpillars.—*Gilbert Black, Worthing.*

A WISE OLD OWL.

AFTER reading several letters of dog critics of the wireless programmes, I would like to add to the list another pet, namely an owl. When we switch on the set during a programme of music, this strange pet flies to the wireless cabinet and walks around the loudspeaker with every expression of delight. If a dance band is playing he becomes very excited and will often endeavour to get inside the loudspeaker. When listening to light music or a symphony concert he stands on one leg, with half closed eyes until the music stops. He then becomes restless until the programme is resumed. No matter what music is played, he is never frightened, but seems to enjoy every bit of it. Thus he displays the wisdom attributed to owls, for are not the B.B.C. programmes worth listening to?—*John F. Norman, Denmead, Hants.*

WHEN will people stop sending Fairy Stories to the B.B.C.? I have no dogs, cats, or performing ants to dislike the programmes, which I think are the best in any country in the world.—*A. W., Froctick, 31, Mayville Road, Iford.*

IT WAS MUSIC!

ON arriving home at about 10.30 p.m. today, my sister informed me that a breakdown had occurred on the wireless. I took up the phones and found her, as I thought, to be correct. First a distinct and unmistakable sound of oscillation, then a hammer working in quick rhythm for about seven minutes at intervals, and then the sound of saws, lacking sadly in lubrication, accompanied by the sound of moving furniture, assailed my ears. I listened, I thought, and then: 'I looked—' Chorus No. 7—Villa Lobos! It was music! Can nothing be done to stop this saw-grinding, nail-hammering burble, cunningly called 'modern' music? Although Bach is my favourite composer, I consider 'Sonny Boy' as a piece of musical composition as 'high as the heaven is above the earth' compared to such piffle!—*E. A. Long, 6, Clyde Street, Deptford.*

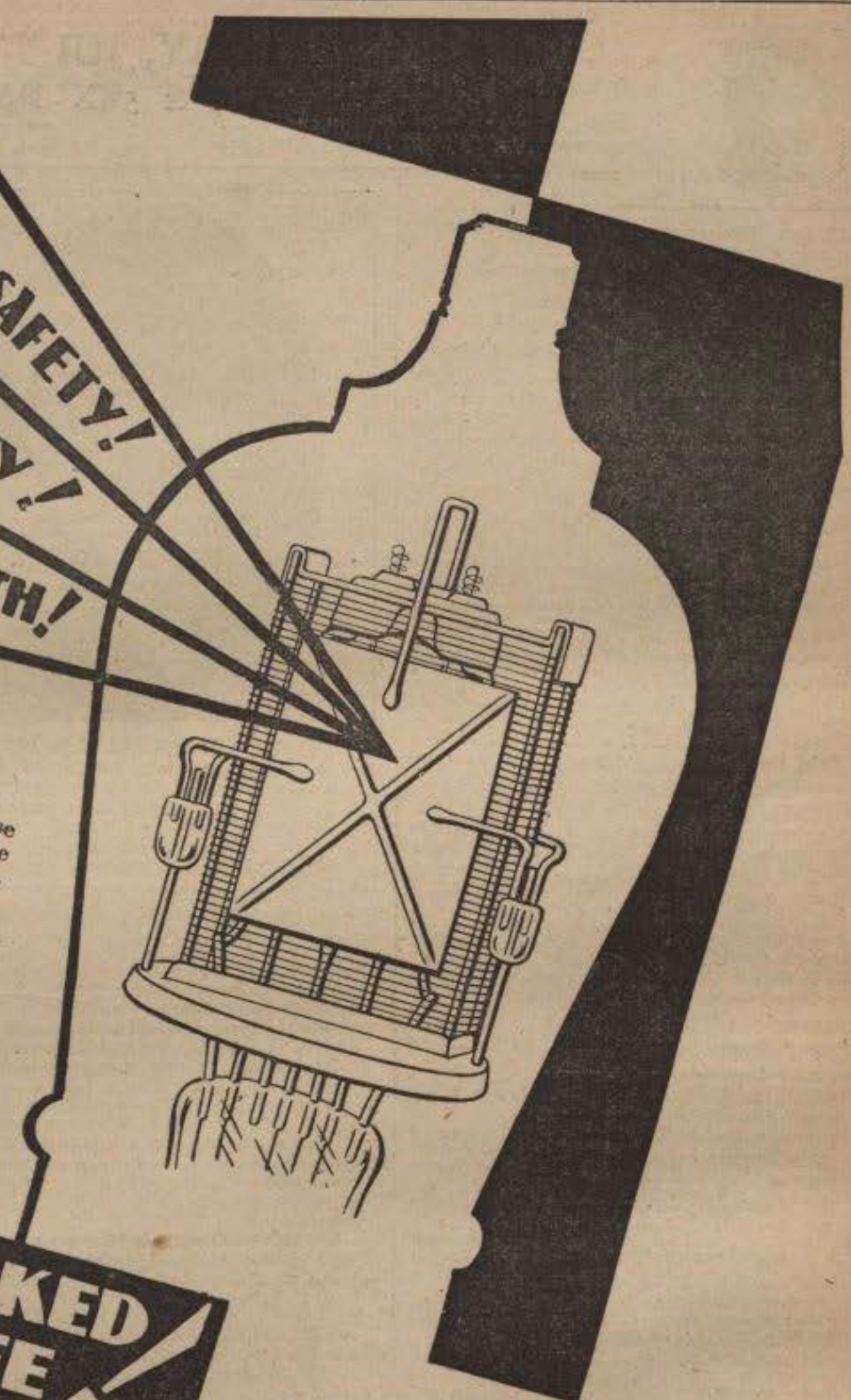
FIT FOR FOPS AND FLAPPERS!

WHENEVER Jack Payne and his Orchestra is put on, I promptly turn off to read the more sensible stuff of 'Samuel Pepys, Listener,' who gives me far more delight than being choked, almost to extinction, with a travesty of music—otherwise chaotic cacophony. I am not so 'depraved' as to retire at 7.45 p.m., and, indeed, I am then fully awake expecting anything gratefully bar noise and whishwash, suitable only for fops and flappers phlandering in punts. I commiserably condole with you that we both have hardships to bear!—*E. A., near Leicester.*

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193 kc/s. (1,554.4 m.)

9.5
MRS. NORMAN
O'NEILL
PLAYING THE
PIANOFORTE



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

3.30 A CONCERT
MEGAN FOSTER (Soprano)
ARTHUR CRANMER (Baritone)
THE GERSHOM PARKINGTON QUINTET

QUINTET
Nocturne } Grieg
To the Spring }
Ich liebe dich (I love thee) }
March of the Dwarfs }

MEGAN FOSTER
Old English:
Come again, sweet Love doth now invite (1597) Dowland
If she forsake me (1601) Rosseter
What Thing is Love? (1606) Bartlett
So sweet is shee (1614) Anon.

QUINTET
Selection, 'Samson and Delilah' .. Saint-Saens
ARTHUR CRANMER
I'll sail upon the Dog-star Purcell
Three Eighteenth Century Songs: 'Love or Wine' arr. Michael Mullinar
The Lover's Request; The Reproach; Love is mine

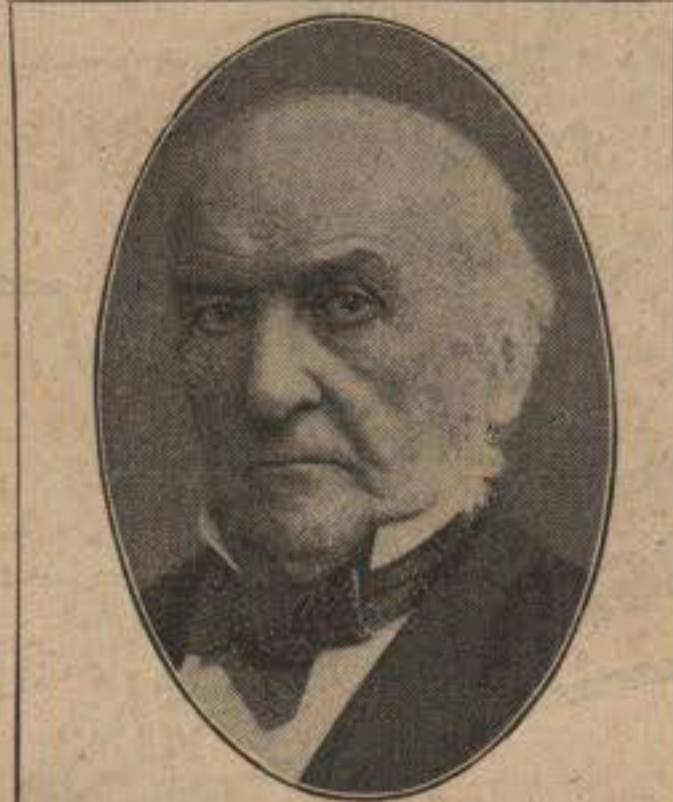
QUINTET
The Gavotte of Shadows Wright
Tambourin Chinois Kreisler
Slumber Song Schumann
MEGAN FOSTER
Folk Songs:
Beautiful Nancy arr. Holst
Waly Waly }
Lady Maisey } arr. Cecil Sharp
As I was going to Banbury }

QUINTET
Suite, 'Woodland Sketches' MacDowell
ARTHUR CRANMER
Isobel Frank Bridge
Go not, Happy Day }
Come into the Gar- } ('Maud' Cycle) Somervell
den, Maud..... }

QUINTET
Four Indian Love Lyrics Woodford-Finden

5.0 A RECITAL
by HARRIET COHEN (Pianoforte)
Pavana and Galliaro (The Earl of Salisbury) William Byrd
A Fancie }
The Fifth Pavan and Galliard.. }
John, cum kiss me now..... }
Pavana..... John Dowland
Alman John Bull
A Maske
Giles Farnaby
Jigg
Jeremiah Clarke
Coranto
Orlando Gibbons
Ground... Purcell
The Nightingale
Anon.

5.30-5.45 ENGLISH ELOQUENCE
Appreciation of Mr. Gladstone delivered in the House of Lords on May 20, 1898, by his successor in Office, the Rt. Hon. ARCHIBALD PRIMROSE, Earl of Rosebery, Prime Minister, 1894-95



THE 'GRAND OLD MAN.'
A very characteristic portrait of Mr. Gladstone, one of the greatest figures in the Parliamentary history of the nineteenth century. Lord Rosebery's appreciation of Mr. Gladstone will be read in the 'English Eloquence' series this afternoon.

THE celebrated William Johnson Cory said of his pupil at Eton, the late Earl of Rosebery: 'He will be an orator, and if not a poet, such a man as poets delight in.' The prophecy was triumphantly fulfilled. None of Lord Rosebery's achievements as a statesman, historian, sportsman, or *littérateur*, received a greater tribute in his recent obituary notices than the eloquence of his oratory. As a speaker, it has been said that he had dignity, art, a musical voice with a great range of modulation, wit and a rare power of persuasion. He brought back British Parliamentary eloquence to the great traditions of Fox and Pitt. In spirit and in speech, he was a nineteenth-century representative of the eighteenth-century type of statesman, who was also a scholar and often a man of letters. The appreciation of Mr. Gladstone is one of the most famous of his addresses. Nobody was better fitted than Lord Rosebery to pay a tribute to the memory of a man whom he not only succeeded in the leadership of the Liberal Party and in the office of Prime Minister, but also esteemed highly as a great personal friend. (For 5.45-8.45 Programmes see opposite page)

8.45 The Week's Good Cause (London only)
Appeal on behalf of the Children's Seaside Convalescent Home, Clacton, by Lord MARKS of Woolwich

THE National Sunday Schools Union Children's Convalescent Home at Clacton-on-Sea is specially designed to be available for children requiring fresh air and care to avert either illness or incurable infirmity and for children convalescent after illness. The Home has now given 29 years of service, benefiting some 30,000 to 40,000 children. About 800 children benefit every year. They have been years of hard wear and tear, with the result that the Union are compelled now to re-construct and increase the sanitary accommodation and to make other much-needed improvements in the Home. The work is now being carried out, and it is estimated that the approximate cost will be £3,000. Donations should be sent to the N.S.S.U., 56, Old Bailey, E.C.4.

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

9.5 An Orchestral Concert
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
Mrs. NORMAN O'NEILL (Pianoforte)
ORCHESTRA
Overture and Ballet Music ('Orpheus')
Gluck, arr. Stanford Robinson
Mrs. NORMAN O'NEILL, with Orchestra
Concerto in A Mozart

MOZART's first Concerto was written while he was still the merest child, and yet the work was so difficult that no one in the family's circle of acquaintance could be found to play it. Without counting that precocious effort, there are some forty-five Concertos from his hand, most of them for pianoforte. This one in A opens with a 'Tutti' in which both the principal themes of the movement are announced. A plaintive Andante in six-eight time follows the first Allegro. This movement is one of the most pleasing of Mozart's slow movements. The joyous mood of the 'Presto' in Rondo form, is an admirable contrast to the pensive melancholy of the second movement. The Cadenza to be played on this occasion is by Reinecke.

ORCHESTRA
In a Summer Garden Delius
Mrs. NORMAN O'NEILL
Three Preludes
By Haworth Falls; Solitude; Autumn (after the Poem, 'Chanson d'Automne,' by Verlaine)
Gerrard Williams
Prelude... Delius
Toccata... Holst
(Founded on the Northumbrian Pipe Tune, 'Nunburn Lads')
Danse Nègre
Cyril Scott
(All dedicated to Mrs. Norman O'Neill)



CONVALESCING BY THE SEASIDE.
Two happy pictures of children from the Seaside Convalescent Home at Clacton, for which an appeal is to be broadcast tonight at 8.45.

ORCHESTRA
Variations on a Theme by Haydn
Brahms

10.30 Epilogue

5.45
THIS WEEK'S
BACH
CHURCH CANTATA

(For 3.30-5.45 Programmes see opposite page)

5.45-6.15 app. CHURCH CANTATA
(No. 105) BACH

'HERB, GEHE NICHT IN'S GERICHT'
(LORD, ENTER NOT INTO WRATH)
Relayed from the Guildhall School of Music

ALICE MOXON (Soprano)
DORIS OWENS (Contralto)
TOM PURVIS (Tenor)
ARTHUR CRANMER (Bass)
THE WIRELESS CHORUS
JOHN FIELD (Oboe)

Continuo—
(AMBROSE GAUNTLETT
(Violoncello)
EUGENE CRUFT (Bass)
LESLIE WOODGATE
(Organ)

THE WIRELESS ORCHESTRA
(Trumpet, Oboe and Strings)

Conducted by STANFORD ROBINSON

THIS Cantata has a striking and impressive opening chorus in which the vocal parts are simple and straightforward, while the instrumental accompaniments illustrate, in the most vivid way, the images which the text calls up. Schweitzer hears, in this first chorus, the anxious trembling, the sighing and groaning, of the reluctant sinner as he comes before the Judgment Seat.

In the same picturesque way, the words 'zittern und wanken' (trembling and reeling) in the third number, are vivified by the oboe figure above the quavering of the strings. The hint of death in the bass recitative which follows, gives Bach an opportunity of suggesting funeral bells in the orchestra—bells which have something of gladness in their tone; this sense of joy grows in the tenor aria, 'If my Lord Jesus only deigns to love me,' to one of real gaiety, voicing the soul's release. The Chorale at the end has a full and interesting orchestral accompaniment, eloquent of the spirit's passing into peace.

More than many of the other Cantatas, it has a sense of unity: though composed in separate numbers, it forms a compact and complete whole.

I.—Chorus:

'Lord, enter not into wrath with Thy servant; for shall no man in Thy sight be justified' (Psalm cxliii, 2).

II.—Recit. (Alto):

O God, do not condemn when in Thy presence awful I bow, humbly with reverent mien to Thee! I know how just Thy wrath, how great my trespass is; that Thou hast right where'er Thou chastenest, and that Thy judgment faultless is. I offer Thee a full confession here: nor would Thine anger I-desire, my sore offences hiding, my trespass false denying.

III.—Aria (Soprano):

Thoughts, fearful and haunting,
The sinner are daunting.
Mark how one the other's fault bitter condemneth!
And see, too, how eager each t'other arraigneth!
Thus conscience is vexed and tormented,
And by deep misgiving is daunted.

THE DAY OF REST
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



Broadcast
Churches—XXIII.

HOLY TRINITY
CHURCH,
BRIGHTON,

from which a Service, with a
Sermon by

the Rev. R. J. CAMPBELL,
D.D.,

will be broadcast tonight at 8.0

THIS church is one of the few peculiars of the Church of England still in existence. That is to say, it is not a parish church, but a building specially erected and maintained for the holding of services and the hearing of sermons, but not forming part of the organization of the parish in which it stands. There used to be a considerable number of these extra-parochial sanctuaries in London and the Home Counties, but most of them have either become parish churches or have ceased to be used as places of worship. Almost the only one of any note left in the West-end of London is Grosvenor Chapel, Mayfair, where Bishop Gore preaches. St. Peter's, Vere Street, which was built for Frederick Denison Maurice and where Canon Page Roberts officiated for many years, is another, but there is a project on foot to convert it into a parish church.

Holy Trinity, Brighton, has an interesting history. It was built by Thomas Read Kemp, Lord of the Manor of Brighton, in 1817, as a place of himself to preach in. Mr. Kemp was a Member of Parliament, but does not seem to have excelled as a preacher, for he gave up the attempt before very long. His name is better known today as that of the founder of the residential district of Brighton called Kemp Town. He also laid the foundation-stone of the new parish church of Brighton, but the church he built and ministered in for a time was not connected with any denomination for some years. On discontinuing preaching therein himself, he appointed another layman, a solicitor named Faithful, to the office. Curiously enough, this gentleman, too, became a Member of Parliament, being elected for the Borough of Brighton after the passing of the Reform Bill in 1832.

It was in 1826 that the building passed into Anglican hands. It was purchased by the Anderson family for the sum of ten thousand pounds, and constituted under a special Act of Parliament a chapel of ease within the parish of Brighton. It was then and for many years later known simply as Trinity Chapel. It is under the jurisdiction of the Bishop of Chichester, but is otherwise autonomous; the Vicar of Brighton has the right of nominating the incumbent. The incumbent, by the way, does not hold the legal status of 'vicar,' but that of 'minister' or 'perpetual curate.'

Holy Trinity has become famous throughout the world because of its association with the ministry of Frederick William Robertson, the greatest preacher produced by the Church of England in modern times, who was incumbent from 1847 to 1853. A c/wrch hall, to be called the Robertson Hall in memory of this distinguished man, is now being erected on a site adjoining the church, and is to be opened in the late autumn. Her Majesty the Queen has given a liberal donation to this object, and H.R.H. the Princess Beatrice inaugurated the effort in the centenary year.

The present incumbent is the Rev. R. J. Campbell, D.D., formerly minister of the City Temple, London. The fact is perhaps worthy of note that Dr. Campbell began his work as a Christian minister in Brighton and in a church only a few yards away from his present one. This was at the Congregational Church in Union Street, the mother Free Church of Sussex, and now a mission hall. It was from the union of this church with that in Queen Square that the present Union Church, Brighton, was formed.

8.0
AN ADDRESS
BY THE
Rev. R. J. CAMPBELL

IV.—Recit. (Bass):

But happy be who his Redeemer knows,
and all his reckoning payeth! Clean shall
his sinning be expunged when Jesus with
His Blood it washeth. Himself He natts
it fast to His own Cross. Thyself, thy
goods, thy body, soul, and spirit, He will,
when Death's dread bellfy tolls, present
unto the Father through His merit. Then,
when thy body's dead and earth upon it
falls, to dust from dust returning, thy
Lord will call thee hence to bliss in heaven.

V.—Aria (Tenor):

If My Lord Jesus only deigns to love me,
I count vain Mammon nothing worth.
They're dross to me, the joys of earth,
Vain empty trifles all! They nought can
allure me.

VI.—Chorale:

Now I know that Thou art loving,
And hast moved my load of sin,
Lord, Thy promise sure is coming,
It doth esse my heart within.
Through this life's long weary journey
None is e'er forgotten by Thee.
Who on Thee in faith believes
Blest—joy in heaven receives.

(The words are taken from 'Bach's Cantata Texts,
Sacred and Secular,' by C. Sanford Terry, by
permission of Constable and Co.)

Cantatas for the next four Sundays
are:—

August 4. No. 101—

'Nimm von uns Herr, du
treuer Gott.'
'O take from us, thou righteous
Lord.'

August 11. No. 179—

'Siehe zu, dass deine Gottes-
furcht nicht Heuchelei sei.'
'Take thou heed, thy praise of
God be not a false and vain
thing.'

August 18. No. 137—

'Lobe den Herren, den mäch-
tigen König der Ehren.'
'Praise Him the Father.'

August 25. No. 95—

'Christus der ist mein Leben.'
'O Christ my all.'

8.0 RELIGIOUS SERVICE

From the Holy Trinity Church,
Brighton

Hymn 292

Lord's Prayer

Versicles and Responses

Psalm XV

Lesson

Collects

Anthem, 'Shepherd of Souls' Jones

Sermon by the Rev. R. J. CAMP-
BELL, D.D.

Hymn 477

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue
'Faith'

(For details of this week's Epilogue
see page 195)

KB-102



USE THE KB-102

Use the K-B.102—the new Screened-Grid Pentode 3-valve set—built to interpret every item with new realism—for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station (1,071 metres) by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

HERE IS THE PROGRAMME FOR JULY 28 COMMENCING AT 5.40 p.m.

- 1 MARCH—"Uncle Sammy" .. A. Holzmann
- 2 WALTZ—"Gipsy Love" .. Fr. Léhár.
- 3 OVERTURE—"Beautiful Galathea" Fr. Von Suppé
- 4 "Rococo" Love Song .. E. Meyer-Helmund
- 5 SELECTION from "Dreimädelhaus" Fr. Schubert-Berté
- 6 IDYLLE "Glühwürmchen" Paul Lincke
- 7 Ein Czardas .. Nicklass-Kempner
- 8 Wedding in Liliput .. Translateur
- 9 SONG—"Pour un Baiser" P. Tosti
- 10 SELECTION "Offenbachiana" Cowardi

Kolster Brandes

RADIO PRODUCTS
CRAY WORKS - SIDCUP - KENT



SUNDAY, JULY 28 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
A SERVICE
FROM
NOTTINGHAM

3.30 Poetry Reading
4.0-5.30 A Popular Wagner Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Rienzi'

ROBERT MAITLAND (Baritone) and Orchestra

Wotan's Farewell and the Fire Music ('The Valkyrie')

ORCHESTRA

Siegfried Idyll

MAY BLYTH (Soprano) and Orchestra

Elizabeth's Greeting ('Tannhäuser')

ORCHESTRA

Introduction, Act III, 'Lohengrin'

THE stirring Prelude to the third Act of 'Lohengrin' is among the very best known of all the extracts from Wagner's works. It begins with an impetuous rushing theme given out with the whole strength of the orchestra. There follows an emphatic tune, beginning with the same furious upward rush, which the trombones play, and then there is a quieter section, foreshadowing the bridal duet in the last act of the opera. But the rushing theme returns once more, with all its brilliant suggestion of pomp and shining armour.

ROBERT MAITLAND and Orchestra

O Star of Eve ('Tannhäuser')

WAGNER was fond of introducing real personages from history into his operas, and several of the characters in *Tannhäuser* actually belonged to the age which the Opera describes. Wolfram von Eschenbach, who appears as one of the Minstrel Knights, was a distinguished poet of those far-off days; some have thought him the most important figure in the literature of the late twelfth and early thirteenth centuries. He counted himself a soldier rather than a poet, and there is no doubt that with spear and sword he did noble service on behalf of the Landgrave Hermann, his Feudal chief in the Opera, as in real life he actually was.

This beautiful song is taken from the third Act of the Opera. Elizabeth has been praying for the errant Tannhäuser at a wayside shrine, and has sadly and gently declined Wolfram's offer to escort her home to the castle. He sings this song, as he watches her climb the heights, with the evening star rising in the sky above the Wartburg.

ORCHESTRA

Bridal Procession ('Lohengrin')

MAY BLYTH and Orchestra

Senta's Ballad ('The Flying Dutchman')

ORCHESTRA

March, 'Tannhäuser'

8.0 A RELIGIOUS SERVICE

Relayed from the Central Hall, Nottingham

Conducted by the Rev. JAMES AMOS, M.A.,

Mansfield Road Baptist Church

Order of Service:

Hymn, 'Praise to the Holiest in the height' (Ancient and Modern, No. 172)

Reading

Prayers

Anthem, 'Holiest, beneath an evening blessing' Maitland

Address

Hymn, 'O Love that wilt not let me go' (Ancient and Modern, No. 699)

Benediction

Sevenfold Amen Stainer

8.45 The Week's Good Cause
(From Birmingham)

Appeal on behalf of the Birmingham Copeck House Improvement Society by Mr. F. HICKINBOTHAM (Treasurer)

(Contributions should be forwarded to the Treasurer, 297, Broad Street, Birmingham)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND PROGRAMME
(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Oberon' Weber

Judex ('Mors et Vita') ('Death and Life')

Gounod

VIVIENNE CHATTERTON (Soprano)

It must be wonderful

Liszt

He kissed me Korbay

Vous dansez, Marquise

(You dance, Marquise)

Lemaire

I love thee Grieg

BAND

Gavotte ('Mignon') Ambroise Thomas

Andante Religioso Thomé

THOMAS FREEMAN (Violoncello)

Liebestraum (A Dream of Love) Berenska

Polichinelle Kreisler

BAND

Final Movement from Symphony No. 5 Beethoven

VIVIENNE CHATTERTON

I will go with my father a-ploughing ... Quilter

When shall I marry me? Reynolds

Border Cradle Song Kemp

Cuckoo Song Quilter

BAND

Suite, 'Neapolitan Scenes' Massenet

THOMAS FREEMAN

Reverie } Dunkler

Chanson-à-Boire (Drinking Song) }

BAND

Selection, 'Faust' Gounod

10.30

Epilogue



The Rev. JAMES AMOS conducts the service that will be relayed from the Central Hall, Nottingham, tonight.

Sunday's Programmes continued (July 28)

5WA CARDIFF. 968 kc/s. (309.9m.)

3.30 S.B. from Swansea

5.0-6.15 app. S.B. from London

8.0 S.B. from London

8.45 **The Week's Good Cause**
An Appeal on behalf of the Bath, Somerset, and Wilts Central Children's Orthopaedic Hospital, by Miss M. F. FORRESTER-BROWN, M.S., M.D.

8.50 WEATHER FORECAST, NEWS

9.0 West Regional News

9.5 **A CONCERT**
Relayed from the Pavilion, Llandaff Fields
NATIONAL ORCHESTRA OF WALES
(Cerdeorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
La Fée (The Fairy) Tarapatapoum
Foulds
By the Waters of Minnetonka
Licurance
Gopak Moussorgsky
FRANCIS RUSSELL (Tenor)
Songs of Araby Clay
I heard you singing } Eric Coates
I pitch my lonely caravan }
LOUIS LEVITUS (Violin)
Nocturne in E Flat
Chopin, arr. Sarasate
Spanish Dance Sarasate
ORCHESTRA
Hungarian Rhapsody, No. 2 in D
Liszt

10.0 S.B. from London

10.30 Epilogue

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

3.30 **A SILVER BAND CONCERT**
THE GWAUNCAEGURWEN SILVER PRIZE BAND

'B.B.' March Hume
Trombone Solo, 'Lend me your aid'
Gounod
(Soloist, JOHN JENKINS)

WALTER GLYNNE (Tenor)
Total Eclipse ('Samson') Handel
In Native Worth ('Creation') Haydn

IN the form of Handel's *Samson* which is now usually performed, the tale begins after he has been blinded and when he is a prisoner in chains. This air, eloquent of his grief at the loss of his sight, comes quite near the beginning. Sir Walford Davies, in one of his talks to the ordinary listener, pointed out the impressive effect of the interval of the fourth at the words 'No sun, no moon,' followed by the drop of a fifth where *Samson* mourns, 'All dark.' The opening words are sung without accompaniment, and throughout the air is impressive by its very simplicity.

SECOND only to Handel's *Messiah* in the affections of British music-lovers, Haydn's big Oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, and finally with the coming of Man. It is of that last part of the Creation that this splendid aria tells, and it is one of the two or three arias, like 'With verdure clad,' which almost every listener must have heard. But there can be but few who have not enjoyed all the fresh and charming melody of the work, set forth as it is with fine expressive orchestral accompaniment.

A man of devout and simple piety, Haydn approached this task in a spirit of sincere humility. In his own words, 'never was I so pious as when composing the *Creation*. I knelt down every day and prayed God to strengthen me for my task.'

BAND
Selection, 'Il Trovatore' Verdi

W. H. J. JENKINS (Violin)
Arioso and Allegro Fiocco, arr. O'Neill
Mélodie Gluck, arr. Kreisler
Hornpipe Handel, arr. Hartly
Polichinelle Serenade Kreisler
Reigen Seliger Geister (Dance of the Blessed Spirits) Gluck

WALTER GLYNNE
Yr Hen Gerddor Pughe Evans
Gathering Daffodils Old English, arr. Somervell
The Holy Child Easthope Martin

BAND
Euphonium Solo, 'Cavalier' Sutton
(Soloist, ROWLAND JONES)
Hydn Varie, 'Maidstone' Ord Hume

5.0-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 WEATHER FORECAST, NEWS

9.0 S.B. from Cardiff



A WEST-COUNTRY CHILDREN'S HOSPITAL.
A glimpse of one of the wards in the Bath, Somerset, and Wilts Children's Orthopaedic Hospital, for which an appeal will be broadcast from Cardiff tonight at 8.45.

9.5 S.B. from London

10.30 Epilogue

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

8.45 **The Week's Good Cause**
Appeal on behalf of the Royal National Lifeboat Institution (Bournemouth Section) by Mr. S. J. REES, J.P.

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

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30-6.15 app. S.B. from London

8.0-8.45 S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (378.4 m.)

3.30 **An Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
From Manchester
Overture, 'The Barber of Bagdad' .. Cornelius

L'après-midi d'une faune (A Faun's Afternoon)
Debussy

Norwegian Rhapsody Lalo

4.0 **ELSIE SUDDABY (Soprano)**
From Leeds
As When the Dove ('Acis and Galatea') } Handel
Endless Pleasure ('Semele') }
4.10 ORCHESTRA
Suite, 'The Sea' Frank Bridge

4.30 **ELSIE SUDDABY**
When the Dew is falling Parry
Cradle Song Delius
All in a garden green Lidzey
A Legend Tchaikovsky

4.40 ORCHESTRA
Pavane pour une Infante Défunte (Pavane for a Dead Princess) Ravel
Two Intermezzi from 'The Jewels of the Madonna' Wolf-Ferrari
Capriccio Espagnole (Spanish Capriccio)
Rimsky-Korsakov

5.0-6.15 app. S.B. from London

8.0 S.B. from London

8.45 **The Week's Good Cause**
An Appeal on behalf of the Sheffield Daily Telegraph Poor Children's Holiday Fund, by Miss JEAN THORBURN, Lady Editor, the Sheffield Daily Telegraph.
S.B. from Sheffield
Donations should be sent to the Sheffield Daily Telegraph Office, Sheffield

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 **A BAND CONCERT**
THE ECCLES BOROUGH BAND
Conducted by JAMES DOW
Overture, 'Egmont' Beethoven
Selection, 'Rigoletto' Verdi
HARRY WALSH (Bass)
Sombre Woods Lully
The Lord is my Light Albitzen
BAND
Concert Waltz, 'Moonlight' .. Westley
Selection of Tchaikovsky's Works
arr. Rimmer
HARRY WALSH
Four Serious Songs Brahms
BAND
Egyptian Ballet, Parts 1 and 2 .. Luigini
Humoreske Deorak
Chorus, 'The Heavens are telling'
Haydn

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
3.30-6.15 app. :-S.B. from London. 8.0 :-S.B. from London. 8.45 :-The Week's Good Cause: Appeal on behalf of the Stockton and Thornaby Hospital by Alderman J. Goldston, J.P., Mayor of Stockton-on-Tees. 8.50 :-S.B. from London. 10.30 :-Epilogue.

5SC GLASGOW. 752 kc/s. (398.9 m.)
3.0 :-A Military Band Concert from the Bandstand, Kelvin-grove Park. The Band of the 1st Bn. The Royal Scots. Conductor, Mr. S. Rhodes. March of the Peers (Sullivan); Overture, 'Morning, Noon and Night' (Suppé); Trombone Solo, 'The Trumpeter' (Dix); Selection, 'Carmen' (Bizet). Piper with Band: March, 'Pardeburg' March, 'Johnnie Cope.' Strathspey, 'Maggie Cameron' Reel, 'Grey Bob.' Band: Descriptive, 'In a Monastery Garden' (Ketelbey); Suite, 'Ballet Egyptian' (Luigini); Xylophone Solo, 'Sparks' (Alford); Morceau, 'Birthday Serenade' (Lincke); Airs from 'H.M.S. Pinafore' (Sullivan). Regimental Marches: Dumbarton's Drums; Daughter of the Regiment. God Save the King. 4.45 :-Lieder, sung by Frank Gordon (Bass-Baritone). The Erl King (Der Erl König), Death and the Maiden, The Shadow (Der Doppelgänger), and The Hurdy-Gurdy Man (Der Leiermann) (Schubert). 5.0-6.15 app. :-S.B. from London. 8.0-8.45 :-S.B. from London. 8.50 :-Weather Forecast, News. 9.0 :-Scottish News Bulletin. 9.5 :-S.B. from London. 10.30 :-Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
3.0 :-S.B. from Glasgow. 5.0-6.15 app. :-S.B. from London. 8.0-8.45 :-S.B. from London. 8.50 :-Weather Forecast, News. 9.0 :-S.B. from Glasgow. 9.5 :-S.B. from London. 10.30 :-Epilogue.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
3.30-6.15 app. :-S.B. from London. 8.0-8.45 :-S.B. from London. 8.50 :-S.B. from London (9.0 Regional News). 10.30 :-Epilogue.



I.O
LEONARDO
KEMP
AND
HIS PICCADILLY
HOTEL
ORCHESTRA

MONDAY, JULY 29
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.35
MARK RAPHAEL
IN A
CHAMBER
MUSIC
CONCERT



10.15 a.m. THE DAILY SERVICE

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

10.45 Mr. J. A. NEWRICK: 'Insurance Problems
—V, Widows and Old Age Pensions'

TODAY Mr. J. A. Newrick concludes his series of
talks on 'Insurance Problems.' The interest
aroused by this series has been considerable, and
he has received a large number of letters with
queries of various kinds.

11.0 (Daventry only) Gramophone Records
Sea Drift Delius

12.0 A Ballad Concert
KATE EVERS (Soprano)
JAMES HICKEY (Baritone)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema

1.0-2.0 Leonardo Kemp and his
Piccadilly Hotel Orchestra
From the Piccadilly Hotel

4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his OR-
CHESTRA From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
The Story of 'Quill and the Pro-
verb People' (Frances Cowen)
Piano Solos by CECIL DIXON
'The Cruise of the Good Ship
Warden'—An Adventure Story
by W. P. SHERVILL
Folk-songs by MOLLY KEITH

6.0 Miss ANN SPICE: 'Books for
Holiday Makers'—I

6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER (Baritone)

7.0 Mr. DESMOND MACCARTHY: Literary
Criticism

7.15 Musical Interlude

7.30 A MILITARY BAND CONCERT
BAND OF H.M. COLDSTREAM GUARDS
Conducted by Capt. R. G. EVANS
Relayed from the Central Bandstand, North-East
Coast Exhibition, Newcastle
S.B. from Newcastle

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.16 'GREENHORN': Another Adventure

LISTENERS will remember with pleasure 'Green-
horn's' previous adventure talks, 'Before the
Mast' and 'Down and Out in Sydney.' He
is the young man who worked his way round the
world for a wager, and should have something
exciting to tell us when he broadcasts 'Another
Adventure' tonight.

9.30 Local Announcements; (Daventry only)
Shipping Forecast and Fat Stock Prices

9.35 Chamber Music

MARK RAPHAEL (Baritone)

THE PIRANI TRIO:

LEILA PIRANI (Violin); CHARLES HAMBURG
(Violoncello); MAX PIRANI (Pianoforte)

MARK RAPHAEL

Liebesbotschaft (Love's Messenger).... } Schubert
Kriegers Ahnung (The Warrior's Fore- }
boding) }
Die Taubenpost (The Pigeon Post).. }

The Scherzo is a Canon which the pianoforte
begins and the violin and violoncello together
imitate at the distance of one bar, with a
vigorous Trio in the middle as contrast.

The last movement, long and lovingly worked
out, begins with a sprightly tune which soon
becomes bold and energetic, making way after-
wards for a second main tune which runs about
lightly on repeated notes. The movement is full
of interest and not the least of its charms is the
way in which Schubert uses little snatches of
both tunes. Towards the end the sad march
theme of the slow movement is heard again in a
new rhythm, but now it leads to a major close
with a wonderful sense of strength and exaltation.

MARK RAPHAEL

Six Spanish Folk Tunes de Falla
El pano moruno; Seguidilla murciana; As-
turiana; Jota; Nana; Polo

DISTINGUISHED representative though he is of modern
Spanish music, de Falla owes some-
thing also to France, where he made
his home from 1907 until the outbreak
of the Great War, enjoying the
friendship of Delius and all the
great French masters of that
day, Ravel, Dukas, and their
disciples. It was his opera *La
Vida Breve* which, in 1905, first
won for him the world-wide
reputation which he enjoys, and
the best known works which have
followed it are *El Amor Brujo*,
The Three-cornered Hat, and the
Nights in the Garden of Spain.
He has made public his own
views on modern music, and
no better clue to an under-
standing of his aims and ideals
could well be found than such
extracts from his writings as,
for instance, 'It is a wide-
spread error, the belief that
modernity in music depends on
the prodigality of harmonic dis-
sonances,' and 'The modern
spirit resides mostly in the three
fundamental elements of importance,
rhythm, modality, and melody.
This does not mean that the
harmonic discoveries have only a
relative value; their value is ab-
solute and great, but not unique.'
The folk-lore element can be

discerned in most of de Falla's music, dis-
tinctively national as it is in many of its
characteristics.

TRIO

Theme with Variations from Trio in A Minor,
Op. 50..... Tchaikovsky

11.0-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS

Directed by AL STARITA
and the

PICCADILLY GRILL BAND, directed by JERRY
HOBY,

From the PICCADILLY HOTEL

12.0-12.15

Experimental Transmission of Still Pictures by
the Fultograph Process



THE NORTH-EAST COAST EXHIBITION.

A concert by the band of H.M. Coldstream Guards will be broadcast
from the great Exhibition grounds at Newcastle today.

Meine Rose (My Rose)..... } Schumann
Provenzalisches Lied (Provençal }
Song) }

TRIO

Trio in E Flat, Op. 100 Schubert
Allegro; Andante con moto; Allegro moderato,
scherzando; Allegro moderato

THE two Pianoforte Trios are Schubert at his very
best, the Schubert of the big C Major and the
'Unfinished' Symphony. The first main tune
of the first movement of number two is em-
phatically set forth at the very outset by all the
instruments in unison; the second, when it
appears, in a soft whisper at first, is in striking
contrast to it, and the whole long movement is
built up in the most interesting way on these
two.

The slow movement is among the most
beautiful things in the whole domain of chamber
music. Beginning with a steady march rhythm,
it has a tone of profound sadness which merges
gradually into a mood of strength and vigour to
return at the end to a slower version of the
opening.

MONDAY, JULY 29
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 Lozells Picture House Orchestra
(From Birmingham)

Conducted by E. A. PARSONS

- Overture, 'Don Giovanni' Mozart
- Fugue à la Gigue Bach, arr. Holst
- Suite, 'Egypta' Haydn Wood
- Dance of the Tumblers Rimsky-Korsakov

MR. HOLST has chosen for this military band arrangement a very merry Fugue of the great Bach's which might have been more popular if it had been called a 'Gigue in Fugue form' rather than a 'Fugue in the style of a Gigue.' The tune shows us Bach in his most playful mood, and in this arrangement for military band its reappearance can be more easily followed than when the piece is played, as Bach intended, on the organ.

RUSSIAN composers, probably more than others, have used their native folk tales as bases of operas and other works on a big scale. In *The Snow Maiden*, from which 'The Dance of the Tumblers' is taken, Rimsky-Korsakov embodies an old story which tells of the first day of Spring. The Snow Maidens' realm is in festive mood, because it was on this day that young bridal couples came to receive their monarch's blessing. The Dance of the Tumblers is the last part of the attendant festivities.

4.30 Dance Music
JACK PAYNE and
THE B.B.C.
DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)

'The Hatching of Hetty,' by Barbara Sleigh
Songs by MARY POLLOCK (*Soprano*) and ALFRED BUTLER (*Baritone*)

'Kynge Arthur and Certeyn of his Knyghtes—
The Story of Sir Tristram,' by Margaret M. Kennedy

6.15 'The First News'

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, 'Opera Bouffe' Finck
- Selection, 'The Cingalee' Monckton
- Entr'acte, 'Amber Eyes' Lohr
- Suite, 'Jeux d'Enfants' (Children's Games) Bizet

BIZET, known to all the world as the composer of *Carmen*, wrote a good deal of other music not only for the theatre, but for the concert room. Among it is a set of twelve pieces for pianoforte duet, composed not, as their name might suggest, as music for singing games, such as are in daily use in schools now, but rather as little meditations on the happiness of childhood and its ways. Five of these he arranged at a later date for orchestra, in which form they have won a wider popularity than they enjoyed as pianoforte

duets. The five movements are: a Miniature March, in which a little procession is heard approaching and passing by; a Cradle Song, in which woodwinds and muted strings share; an Impromptu with the name of 'The Humming Top'; a Duet with the sub-title 'Little Husband and Little Wife,' and a Merry Dance—a Galop.

7.20 'Le Roi l'a Dit'

A Comic Opera in Three Acts
by
DELIBES

THE WIRELESS ORCHESTRA
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN ANSELL

- Benoit
HEDDLE NASH
- Marquis de Moncontour
GEORGE BAKER
- Miton
KINGSLEY LARK
- Pacome
FREDERIC LAKE
- Baron de Merlusse
ROBERT CHIGNELL

- Gaithu
STANLEY RILEY
- Javotte
NOEL EADIE
- Marquis de Flarembel
DAVID BRYNLEY

- Marquis de Bluette JAMES TOPPING
- Marquise de Moncontour GLADYS PALMER
- Philomèle OLIVE GROVES
- Chimène HELEN ALSTON
- Agathe JOAN VINCENT
- Angelique ELSIE GRIFFIN

Act I.

(See Special article on page 186.)

8.20 Interlude

8.35 'Le Roi l'a Dit'
Acts II and III

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC
THE PICCADILLY PLAYERS
Directed by AL STARITA,
and the
PICCADILLY GRILL BAND, directed by JERRY HOEY,
FROM THE PICCADILLY HOTEL
(Monday's Programmes continued on page 180)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

7.20 DELIBES' COMIC OPERA



'A bit of your
Mother's work, Mum?'
—says Mrs. Rawlins

"I shouldn't like to tackle a wash like yours, Mum, without my two favourites. It's not that I'm complaining of the quantity, but I always find something as requires a bit of a hexpert to it. But I'm ready for anything if I've my Reckitt's Blue and my Robin Starch. Give your white things a bluein' in Reckitt's Blue and you're sure of a good lasting white. And as for Robin Starch—well, you know me by now, Mum, and you know that I'm right if I've Robin. Folks sometimes crack me up for the 'igh finish I get and for seeming to do the work so smooth and easy. But I sometimes think if everyone got their due a lot of the praise they give to Mrs. Rawlins would 'ave to go to Robin."

RECKITT'S BLUE
AND
ROBIN
Starch

RECKITT & SONS, LTD., HULL AND LONDON

Monday's Programmes continued (July 29)

5WA CARDIFF. 968 kc/s (309.9 m.)

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Slav Rhapsody *Friedemann*
Liebestraum (A dream of Love) *Liszt*
The Grasshoppers *Bucalossi*
Introduction, Act III, 'Lohengrin' *Wagner*

4.0 London Programme relayed from Daventry

4.45 S.B. from Swansea

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Off for the Holidays
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'Hebrides' *Mendelssohn*
KENNETH ELLIS (Bass) and Orchestra
Songs of Travel *Vaughan Williams*
The Vagabond; Bright is the Ring of Words; The Roadside Fire

ORCHESTRA
Suite, 'Holiday Sketches' *Foulds*

'Wavelengths'
A Holiday Sketch by L. DU GARDE PEACH
Characters:
Daphne
Reggie

ORCHESTRA
Globe Trot, 'Round the Map'... *Finch*
Canto Popolare, 'In Moonlight'... *Elgar*

KENNETH ELLIS
Trotting to the Fair *Stanford*
I've been Roaming *Horn*
Song of the Road *Williams*

ORCHESTRA
Suite, 'From the Countryside'
Eric Coates

3.0 S.B. from London
9.30 West Regional News
9.35-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s (288.5 m.)

1.15-2.0 S.B. from Cardiff

4.0 London Programme relayed from Daventry

4.45 Mr. D. RHYS PHILLIPS: 'Old Welsh Recipes'

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

4.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 S.B. from Newcastle (See London)

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

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
Open Sesame!
See! We have found 'The Mermaid's Purse' (K. Woolner) and 'The Cinema Serial' (Winter)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 S.B. from Newcastle (See London)

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

2ZY MANCHESTER. 797 kc/s (376.4 m.)

4.0 The Northern Wireless Orchestra
Overture, 'The Mandarin's Son' ... *César Cui*
Three Elfin Dances *Waldo Warner*



'OFF FOR THE HOLIDAYS'!
In real life, only too often it implies something like this. In music, however, it can be made to sound very elegant, as the National Orchestra of Wales will show in its concert from Cardiff this evening.

RALPH BROCKLEHURST (Bass)
There's a land *Allitsen*
Young Tom o' Devon *Kennedy Russell*
Wimmen, oh! Wimmen! *Lyall Phillips*

ORCHESTRA
Russian Suite *Meyer-Helmund*

RALPH BROCKLEHURST
Drake goes West *Sanderson*
Don't Marry Monday *Richard*
My Friend *Behrend*

ORCHESTRA
Parade of the Marionettes *Cheyne*
No. 3 from 'Cameos' *Coleridge-Taylor*
Contes de la Veillée (Evening Tales) ... *Godard*
March, 'The Elite' *Bidgood*

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.30 Spain—the Old and the New
The Music of Granados
(Granados born this day 1867)
THE NORTHERN WIRELESS ORCHESTRA
Military March
Intermezzo, 'Goyescas'
Three Spanish Dances

8.0 'The Armada'
(July 28, 1588)
by William E. Rice
(By Request)

Medina Sidonia (a Grandee of Spain)
Diego Flores de Valdes (Admiral of the Fleet of Castile)
Idiaguez (Secretary to Phillip II)
Phillip II (King of Spain)
Dona Ana de Mendoza (Wife of Medina Sidonia)
Calderon (a Grandee of Spain)
Tello (an Officer of the San Martin)
De Cota (a Grandee of Spain)
Spanish Officers

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Britannia' *Mackenzie*
STANLEY MAHER and his MERRY MEN
Drake's Drum *Stanford*

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

ORCHESTRA
Nautical Scenes, No. 2 *Fletcher*
STANLEY MAHER and his Merry Men
Sailing at Dawn *Stanford*

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

STANLEY MAHER and his Merry Men
A Ballad to Queen Elizabeth... *Slater*

Scene 3
The Escorial. This scene chiefly concerns the meeting of the defeated Admiral and King Phillip II.

ORCHESTRA
Overture, 'Plymouth Hoe' *Ansell*
9.0-11.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 1,148 kc/s (261.3 m.)
4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—Band of H.M. Coldstream Guards. Conducted by Capt. R. G. Evans. From the Central Bandstand, North-East Coast Exhibition. Relayed to London and Daventry. 9.0-11.0:—S.B. from London.

5SC GLASGOW. 752 kc/s (398.9 m.)
4.0:—The Station Orchestra. Susan Hay (Soprano). Charles W. Anderson (Reciter). 5.15:—The Children's Hour. 5.37:—Weather Forecast for Farmers. 6.0:—Mrs. Dreyer: 'The Story of the Wraggle Taggle Gipsies.' 6.15:—S.B. from London. 6.30:—Miss Hotchkiss (Scottish Headquarters of the Girl Guides): 'The Scottish Patrol Leaders' Camp.' S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.30:—S.B. from Newcastle (See London). 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 895 kc/s (301.5 m.)
4.0:—The Station Octet. Louis Craig (Soprano). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh (See Glasgow). 6.40:—Musical Interlude. 6.45:—S.B. from London. 7.30:—S.B. from Newcastle (See London). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s (242.5 m.)
12.0-1.0:—The Radio Quartet. Jean Taggart (Soprano). 4.0:—Orchestra. 4.45:—Organ Music by George Newell. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'Books for Holiday-makers'—I, by Miss Ann Spice. 6.15:—S.B. from London. 7.30:—Orchestra. Elsie Jackson (Soprano). 9.0:—S.B. from London (9.30 Regional News). 9.35:—Variety: Jean Allstone (Comedienne); Harold Clemence (Comedian); John Rorke (Entertainer); David Wilson (Light Ballad); Sibbald Tracey (Piano syncopations). 10.30-11.0:—Dance Music: Jan Ralfini and his Band, from Caproni's Palais de Danse Bangor.

Both Sides of the Bristol Channel.

A RELAY FROM CARMARTHEN.

Massed Band Concert for Bank Holiday—Plays from Bath—A New Band for Listeners—The Hard Path of the Iron Road—Why Not Keep Bees?

Bank Holiday Concert.

A CONCERT of music by massed bands will be an attractive feature of the Bank Holiday programmes on Monday evening, August 5. It is to be relayed from Carmarthen Park and will be the first occasion on which massed bands have broadcast in Wales. Carmarthen is about sixteen miles from the entrance of the River Towy into the Bristol Channel and is the chief town of the county to which it gives its name. It is known locally as the 'Anciente Borough,' and the Romans are said to have reached this neighbourhood in A.D. 52 and to have founded a station here as early as A.D. 70. The Castle stands on the site of this station, and until recently was used as His Majesty's Prison; shortly, however, it is hoped to convert it into the administrative offices of the Carmarthenshire County Council. Carmarthen was the residence of the Princes of South Wales, and during their occupation the town and castle were the objects of frequent attacks, being taken and retaken on several occasions with considerable bloodshed. Carmarthen is a typical country town dependent upon agriculture, which is the principal industry of the county. The town itself is noteworthy for its colleges, theological and educational, and for its old-time traditions. Carmarthen has been called the 'Athens of Wales,' and was at one time the capital of the Principality. Carmarthen Park, from which the Bands will play, overlooks the beautiful Vale of Towy, with its winding river, its distant hills and its picturesque vales. In the Park is one of the finest cycle tracks in the United Kingdom, and in the heyday of cycle events the foremost cyclists of the world competed here.

Mrs. Noah.

ALTHOUGH Mr. Lyndon Harries has given to his series of talks the title 'Husbands and Wives in English Literature,' he chooses types which were 'done into English from older sources.' This gives him excellent scope, for he can pre-suppose general knowledge in the listener, if not particular knowledge of the English writer with whose interpretation he deals. His first talk dealt with Adam and Eve as portrayed by John Milton, and his second, to be given on Thursday, August 8, at 3.45 p.m. will take 'Noah and his Wife.' He will use the fourteenth-century miracle plays as his authorities.

The National Orchestra of Wales.

THE wonderful experience of last Tuesday night! (The Eisteddfod Proclamation Concert at Llanelly, on July 2.) 'What a tragedy that German's *Welsh Rhapsody* was not broadcast. I have never seen such enthusiasm. I had often heard of an audience being brought to its feet with enthusiasm, but I had never actually seen it happening until Tuesday night. All good wishes for an overwhelming response to your efforts to keep this national institution safe for Wales.'—A Llanelly Listener.

More Plays.

TWO short plays, performed at the Summer School of Dramatic Art at Citizen House, Bath, will be broadcast on Wednesday evening, August 7. This School has been held annually for five years and gives a thoroughly practical and individual training to each member. The producers this year will be Mr. A. B. Pitter, manager of Sir Frank Benson's Shakespearean Company, and Miss Edith Craig, in addition to the staff of Citizen House. Citizen House was formerly the home of the Dukes of Buckingham and Chandos, and it is a fine specimen of eighteenth-century architecture. The plays to be given are *Columbine*, a fantasy in one act by Reginald Arkell, and *Crabbed Youth and Age*, by Lennox Robinson. A song recital will follow.

Open-Air Music.

'HOLIDAY FAIR' is the title of the programme to be relayed from The Pavilion, Llandaff Fields, on Tuesday, August 6, from 8 to 9 p.m. Music by the Coney Beach Five will be heard from The Coney Beach Dance Restaurant, Porthcawl, on Wednesday, August 7, at 4 p.m., and a programme by the Irwell Springs Band, conducted by Harry Barlow, will be relayed from the Institution Gardens, Bath, on Friday, August 9, from 8 to 9 p.m.

Early Railway Projects.

M R. G. MILFORD gives the second of his series of talks on 'Railway Pioneers in South Wales and the West of England' on Tuesday, August 6, at 6 p.m., when he will tell of early railway projects. The Severn was a natural barrier in the early days to connections between South Wales and the West. Mr. Milford will tell of the beginning of the Great Western and the connecting railways westward, of Cheltenham and the Great Western Union, of Bristol and Gloucester and the South Wales Railways, of the fight for the acts of incorporation and of the public opposition to railways.

Hornets and—

A TALK on Bee-Keeping by Mr. W. O. Jones will be given on Friday, August 9, at 6 p.m. Mr. Jones was born in Wales, and while at school in Swansea he made many excursions to the beautiful Gower coast. 'We attacked hornets' nests on the way,' Mr. Jones told me, and he added, quietly, 'the size and

vigour of the Gower hornet is well known to entomologists. We returned often more or less unrecognizable owing to the hornets' concerted counter-attacks. Aided by sulphur, however, we at length probed the mysteries of a colony. Struck by the beauty of construction of the nest, a couple of us at once became students of insect life, and after making the acquaintance of the honey bee, we both took to bee-keeping.'

—Bee-Keeping.

THE result was that one of the young students went abroad and is now a bee-keeper on a large scale in Nova Scotia. Mr. Jones remained in Wales, but he has trained and sent out to Nova Scotia and also to other parts of the world students who have found a satisfactory life-work in bee-keeping. Mr. Jones has figured prominently in the Bee-Keeping Associations in Wales and the Western Counties, and he is known as a breeder of good strains of bees for the Glamorgan Stock Apiary. He is in demand as a judge of honey and as a demonstrator of bee manipulations at horticultural and agricultural shows. Beginners find that very considerable help is available in County Associations, and many alternative methods of practice are revealed in discussion, which save novices from the anguish and expense of feeling their way.

STEEP HOLM.



By courtesy of the National Museum of Wales.

AN UP-TO-DATE APIARY AND HONEY PLANT,

such as Mr. W. O. Jones will describe in his talk from Cardiff at 6 p.m. on Friday, August 9.

Yeovil Toton Silver Band.

YEOVIL is described as a municipal borough built of red brick and yellow stone on a hillside sloping to the Yeo. It possesses a fine fifteenth-century church and a Grecian town hall. It once had a woollen industry and now is an agricultural and dairying centre. But Yeovil is not to appear in the programmes with a talk on butter-making nor as sponsoring a reading of poems on the West Country: she is to send her Silver Prize Band to broadcast on Sunday, August 4, at 3.30 p.m. And although the band broadcasts from Cardiff for the first time, the musical director, Mr. J. B. Yorke, is no stranger, for he was formerly conductor of the Pontypool Silver Band. Mr. Yorke is the son of a cornet player and is one of seven sons who were all brass instrumentalists. When the Kettering Rifles were considered one of the finest bands in the country, the seven brothers were all members of that band. Mr. J. B. Yorke is described as having been a full-blown member at the age of nine. At the age of seventeen he became a bandmaster. The Yeovil Town Band was formed forty-eight years ago, but it did not really prosper until after the War. The latest success of the Band was at the Bournemouth Musical Festival, where it won the Open Championship for the third successive year and thus won the Trophy outright. Hilda Blake (soprano) and Glyn Eastman (baritone) will be vocalists at the concert on August 4.



6.45
GEORGE PARKER
 IN SONGS BY
HUGO WOLF

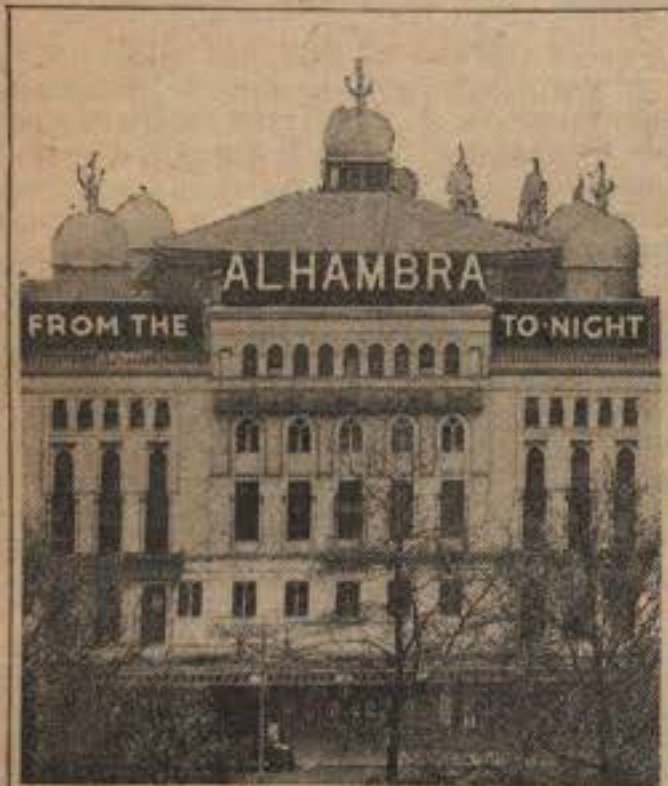
TUESDAY, JULY 30
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1,554.4 m.)

7.30

FRANK TITTERTON
 IN A
BALLAD CONCERT



A VAUDEVILLE PROGRAMME,
 including a turn relayed from the Alhambra,
 will be broadcast tonight at 9.35.

- 10.15 a.m. **THE DAILY SERVICE**
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 MISS HELEN M. TRESS: 'The Preparation of Salads and Dressings'
- 11.0 (*Daventry only*)
 Miscellaneous Gramophone Records
- 12.0 **Organ Music**
 Played by EDGAR T. COOK
 from
 Southwark Cathedral
 VYVYAN LEWIS (*Violoncello*)
- EDGAR T. COOK
 Grande Piece Symphonique *Cesar Franck*
- VYVYAN LEWIS
 Slow Movement for Violoncello Sonata. . . *Strauss*
- EDGAR T. COOK
 Fugue } *John Stanley*
 Voluntary }
- VYVYAN LEWIS
 Pavane *Ravel*
- EDGAR T. COOK
 A Ground (Evening Hymn)
Purcell, arr. Harvey Graze
- Ode Heroique *Arnold Smith*
- 1.0 **LIGHT MUSIC**
 ALPHONSE DU CLOS and his ORCHESTRA
 From the Hotel Cecil

2.0-2.25 (*Daventry only*)
 Experimental Transmission of Still Pictures
 by the Fultograph Process

- 4.0 JACK PAYNE and the
 B.B.C. DANCE ORCHESTRA
 GEORGE ELLIS (*Entertainer*)
- 5.15 **THE CHILDREN'S HOUR**
 Songs and Imitations by RONALD GOURLY
 THE WICKED UNCLE steps into the breach—in
 other words, has kindly consented to give a
 Zoo Talk, in the unavoidable absence of
 'Uncle Leslie'
 'Blotto,' the Story of a Black Bear 4 10 (*H.
 Mortimer Batten*)

- 6.0 **Poetry Reading**
 Poems by Charlotte Mew, read by
 ROBERT HARRIS
- 6.15 'The First News'
 TIME SIGNAL, GREENWICH; WEATHER FORE-
 CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**
 Songs by HUGO WOLF
 Sung by GEORGE PARKER (*Baritone*)
- 7.0 MR. B. TOMPKINS: 'Water Divining'
- 7.15 **Musical Interlude**
- 7.30 **A Ballad Concert**
 JOAN COXEN (*Soprano*)
 FRANK TITTERTON (*Tenor*)
 THE OLOF SEXTET
- SEXTET
 Leaves from Schubert's Sketch Book *arr. Urbach*
 JOAN COXEN
 La Rose aimant le Rossignol (The Rose
 loving the Nightingale) ... *Rimsky-Korsakov*
 Berceuse (Cradle Song) *Gretchaninov*
 Con vezzie (With Caresses) ('Il Seraglio')
Mozart

- SEXTET
 Arábeseque }
 Serenade to a Doll } *Debussy*
 Golliwogs' Cake }
 Talk }
- FRANK TITTERTON
 The Snowy-Breasted Pearl
 (Irish)
 Unknown, Words by Dr. Petrie
 Sally in our Alley (17th Cen-
 tury) *Carey*
 The March of the Cameron Men
Mary M. Campbell

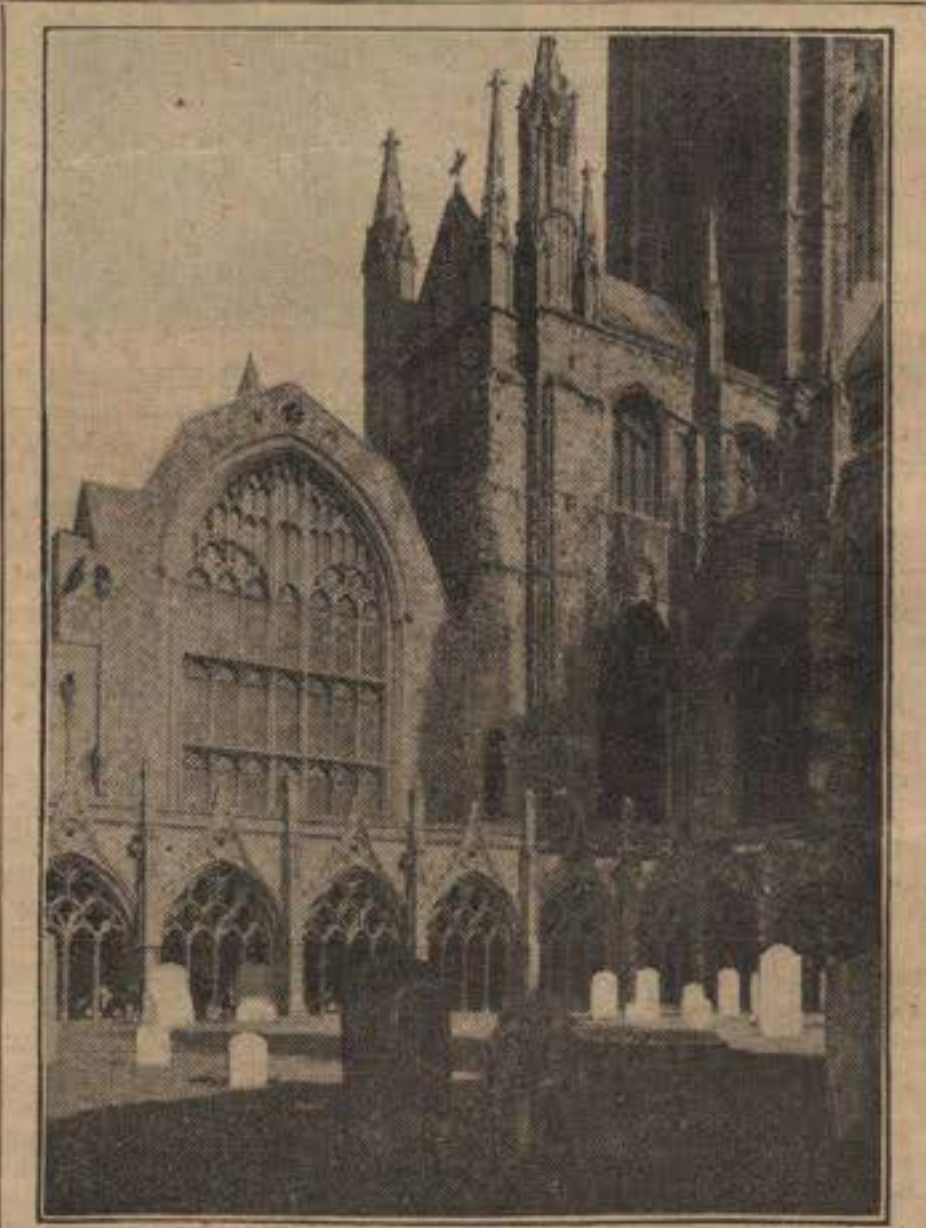
- SEXTET
 David of the White Rock (Old
 Welsh Air) *arr. Perry*
 Canzonette *Godard*
 Minuet *Pugnani, arr. Kreisler*
- JOAN COXEN
 A Forsaken Lover's Complaint
*Robert Johnson, arr. William
 Abcyn*
 Where the Bee Sucks (Old
 English) *Robert Johnson,*
arr. Frederick Bridge
 Ballade *Bizet*

- SEXTET
 Suite of Four Pieces
Balfour Gardiner

- FRANK TITTERTON
 Drinking Song ('The Rose of
 Persia') *Sullivan*
 Mother o' Mine *Tours*
 Love's in my Heart *Woodman*

- SEXTET
 Londonderry Air
arr. O'Connor Morris
 Malaguena (Spanish Dance)
Mozzkowski

- 9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
- 9.15 Sir Walford Davies
 'The Canterbury Festival'
- 9.30 Local Announcements; (*Daventry only*) Ship-
 ping Forecast and Fat Stock Prices
- 9.35 **Vaudeville**
 LOU ABELARDO and his Guitar
 MUNRO and MILLS
 (Syncopated Pianists)
 FLORENCE MARKS
 (Irishry in Song and Verse)
 JACK PAYNE
 and
 THE B.B.C. DANCE ORCHESTRA
 and
 A Variety Item
 from the
ALHAMBRA
- 10.45 **DANCE MUSIC**
 JAY WHIDDEN'S BAND from the CARLTON HOTEL
- 11.0-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND
 Directed by RAY STARITA
 From the AMBASSADOR CLUB



THE CLOISTERS OF CANTERBURY CATHEDRAL,
 which will form one of the settings for the performances
 at the Canterbury Cathedral Festival of Music and Drama,
 about which Sir Walford Davies will talk tonight.

Wili F. Taylor

TUESDAY, JULY 30
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
BIRMINGHAM
STUDIO
ORCHESTRA

4.0 **A Light Orchestral Programme**
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, 'Figaro'.....Mozart
- Egyptian Ballet Music.....Luigini
- ETHEL BARBER (Contralto)
- Ye powers that dwell below.....Gluck
- Do not go, my love.....Hagemann
- The Palanquin Bearers.....Martin Shaw

4.30 **ORCHESTRA**

- Intermezzo ('Cavalleria Rusticana')...Mascagni
- KATHLEEN TIMMINS (Pianoforte)
- Scherzo in B Flat Minor.....Chopin

ORCHESTRA

- Intermezzo, 'The Fairy Pipers'.....Brewer
- Minuet in G.....Beethoven

ETHEL BARBER

- The Roadside Fire
Vaughan Williams
- Lullaby.....Cyril Scott
- Music, when soft voices die.....Besly
- Unmindful of the Roses
Coleridge-Taylor

ORCHESTRA

- Selection, 'The Dollar Princess'.....Fall

KATHLEEN TIMMINS

- Three Sketches
Frank Bridge
- April; Rosemary;
Valse Capricieuse

ORCHESTRA

- March, 'Admirals All'
Bath

5.30 **The Children's Hour**
(From Birmingham)

'Mrs. Earwig,' by E. M. Griffiths

Songs by HABOLD CASEY (Baritone)

JOHN HAY (Xylophone)
'A Boy of Long Ago,' by T. C. Lawton

6.15 **'The First News'**

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

6.30 **Light Music**
(From Birmingham)

PATISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

- Overture.....Wallace
- Waltz, 'Manola'.....Waldteufel

CHARLES BADHAM (Pianoforte)

- Polonaise in C Sharp Minor.....Chopin

ORCHESTRA

- Fantasia, 'Hérodiade'...Massenet, arr. Tavan
- Minuet.....Boccherini

NORRIS STANLEY (Violin)

- Variations on a Theme of Corelli
Tartini, arr. Kreisler

ORCHESTRA

- Selection, 'Lady, be good'.....Gershwin

7.30 **A CONCERT**

By the BAND of His Majesty's COLDSTREAM GUARDS

Relayed from the North East Coast Exhibition, Newcastle

9.0 **An Orchestral Concert**
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS

- Overture, 'Carnival'.....Dvorak

THE *Carnival* Overture, is part of a larger work consisting of three Overtures which Dvorak intended to be performed at once. As he conceived it, the three were called, *Nature, Life, and Love*. But in this country the second, much better known than either of the others, appears always under the title *Carnival*. The three were performed together under the composer's direction, at the farewell concert which he gave in Prague before leaving for America and at the first concert which he gave there.

The *Carnival* Overture begins in a real Carnival spirit with a brisk and joyous tune. The falling fourth, which is three times repeated at the end of the theme becomes the starting point for the next tune, and there is one other, introduced by the viola, which has a large share in the first section. A second main tune appears soon, of rather melancholy character, and thereafter the Overture pursues the

customary course, except that the section which is known as the 'working out' is interrupted by a little slow episode in which the flute plays a plaintive melody over a reiterated phrase on the English Horn.

MARY POLLOCK (Soprano) and Orchestra

- Arias:
- The Willow Song.....('Othello') Verdi
- Ave Maria.....}

ORCHESTRA

- Suite from 'The Water Music'
Handel, arr. Harty

MARY POLLOCK

- Verborgenheit (Secrecy).....} Wolf
- Fussreise (Roving).....}
- Traum durch die Dämmerung (Dream through the twilight).....} Strauss
- Zueignung (Dedication).....}

ORCHESTRA

- Suite, 'Alsation Scenes'.....Massenet

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 **DANCE MUSIC**

JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA,
From the AMBASSADOR CLUB

(Tuesday's Programmes continued on page 184.)



MARY POLLOCK,
soprano, sings in the Orchestral Concert
from Birmingham to-night at 9.0



OUTSTANDING
ITEMS FROM THIS
WEEK'S PROGRAMME

obtainable on
"His Master's Voice"
RECORDS

- FOUNDATIONS OF MUSIC**
Songs by Hugo Wolf
- ELFENLIED—Evelyn Scotney—E481 4/6
 - AUF DEM GRÜNEN BALKON
 - VERBORGENHEIT—Gerhardt—DA715 6/-
 - WO FIND' ICH TROST?—McCormack
 - DB766 8/6

- I'LL SAIL UPON THE DOG STAR—John Goss—B2942, 3/- London, Sunday. 4.0
- VARIATIONS ON A THEME BY HAYDN—Virtuoso String Quartet—C1470, 4/6. London, Sunday. 10.0
- WOTAN'S FAREWELL AND FIRE MUSIC—Friedrich Schorr—D1333, 6/6. Daventry, 5GB, Sunday. 4.10
- SIEGFRIED IDYLL—London Symphony Orchestra—D1297-8, 6/6 each, Daventry 5GB Sunday. 4.30
- SENTA'S BALLAD ("Flying Dutchman")—Austral—D1517, 6/6. Daventry 5GB, Sunday. 5.0
- GOULIWOG'S CAKE WALK—Corrot—DB1249, 8/6. London & Daventry, Tuesday. 7.45
- DO NOT GO, MY LOVE—D'Alvarez—DA790, 6/- Daventry 5GB, Tuesday. 4.20
- THE ROADSIDE FIRE—Stuart Robertson—B3671 3/- Daventry 5GB, Tuesday. 5.0
- AVE MARIA "OTELLO"—Sheridan—DB981, 8/6. Daventry 5GB, Tuesday. 9.30
- DREAM IN THE TWILIGHT—Austral—E491, 4/6. Daventry 5GB, Tuesday. 9.45
- OVERTURE, "WILLIAM TELL"—Royal Opera Orchestra—B2437, 3/- Daventry 5GB, Wednesday. 7.0
- NAILA, WALTZ—Backhaus DB926—8/6. Daventry 5GB, Wednesday. 7.45
- THE TROUT—Gerhardt—DA835, 6/- London, Thursday. 8.30
- SYMPHONY No. 5 IN E MINOR—New Symphony Orchestra—D1511-16, 6/6 each. London, Thursday. 4.0
- OVERTURE, "MERRY WIVES OF WINDSOR"—New Light Symphony Orchestra—C1260, 4/6. Daventry 5GB, Thursday. 4.30
- FINLANDIA—Royal Albert Hall Orchestra—D1089, 6/6. London, Thursday. 5.0
- LUTE PLAYER—Peter Dawson—C1313, 4/6. Daventry 5GB, Friday. 6.50
- O ISIS AND OSIRIS—Andresen—C1625 4/6. London and Daventry, Saturday. 8.30
- LITTLE SILVER RING—McCormack—DA973, 6/- Daventry 5GB, Saturday. 6.50
- SCHÖN ROSMARIN—Reginald Foort—B2664, 3/- Daventry 5GB, Saturday. 7.10
- OVERTURE, "BARBERED BRIDE"—Berlin State Opera Orchestra—E465, 4/6, Daventry 5GB, Saturday. 8.30
- CASSE NOISETTE—Philadelphia Symphony Orchestra—D111-6, 6/6 each. Daventry 5GB, Saturday. 9.40



Tuesday's Programmes continued (July 30)

5WA CARDIFF. 968 kc/s. (309.9 m.)

4.0 Afternoon Concert
National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Selection, 'San Toy' Sidney Jones
MADGE THOMAS (Contralto) and Orchestra
O' Peaceful England German
ORCHESTRA
Suite, 'A Summer Day in the Country'...Gade
MADGE THOMAS
Beauty Davidson
Now sleeps the Crimson Petal Quilter
If ever I marry at all Dunhill
ORCHESTRA
Three Dream Dances Coleridge-Taylor

LIKE the Christmas Overture and other pieces of Coleridge-Taylor's, these three dream dances were composed originally for a production by Beerbohm Tree of Alfred Boyes' fairy play, *The Forest of Wild Thyme*. The production was planned for the Christmas season of 1910, but it had to make way for something else, and Coleridge-Taylor's music was never used in its original guise. But, as all the world agrees, it was much too good to be lost and he had the wisdom to arrange it in other ways. These *Three Dream Dances* are very well able to stand on their own feet without reference to the play which first inspired them.

MADGE THOMAS and Orchestra
Sea Picture, 'Where Corals Lie'.....Elgar
ORCHESTRA

Simple Aveu Thomé
Waltz, 'Sleeping Beauty' Tchaikovsky
To most listeners the name Thomé probably suggests no more than this melodious little piece, *Simple Aveu*, most often played as a violin solo, but heard in many other arrangements too. But attractive though it is, it by no means does justice to the reputation he enjoyed in the latter part of last century. Winning the first prize for one branch of composition at the Paris Conservatoire in 1870, at the age of twenty, he soon made a name for himself both as composer and as teacher. Many of his lighter stage pieces enjoyed real success in the Paris theatres, and in 1891 he made a profound impression with beautiful music to a mystery play on *The Childhood of Jesus*. At least one serious opera and sacred choral work, as well as ballads and operettas, added to his reputation, so that this one piece of his which we know is a very small sample of his work.

5.15 The Children's Hour
6.0 Mr. G. MILFORD: 'Railway Pioneers in South Wales and the West of England—I, The Birth of the Locomotive'
6.15 S.B. from London
7.0 Egwyl Gymraeg
A WELSH INTERLUDE
Mr. IORWERTH PEATE of the Department of Archeology, National Museum of Wales
Hen Grefftau Cymru—VII. Y Gof a'r Gweithiwr Hacarn
Old Welsh Crafts—VII. The Smith and the Iron Worker
7.25 S.B. from Swansea
8.25 JOYCE HAYDON-BULL (Pianoforte) and NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Concerto in A Minor Grieg
9.0 S.B. from London
9.30 West Regional News
9.35-12.0 S.B. from London



MADGE THOMAS
sings in the concert which Cardiff will broadcast this afternoon.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

4.0 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 S.B. from Cardiff
7.25 Music and Humour
THE STATION TRIO:
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)
7.40 ENTERTAINING AMERICA
A Musical Entertainment written for the microphone by J. EDDIE PARRY
Dan Tomos (Simple Welsh folk, living in Lisa (his wife) ... the heart of Wales)
Dai Bach Sol Fa, the village pianist
Villagers gathered in Dan's home for the evening
Joseph P. Morgans, a Welsh American, home for a holiday

**COCK-FIGHTING IN THE EIGHTEENTH CENTURY.**

Rowlandson's picture of the Royal Cockpit gives a fine impression of that typically brutal eighteenth-century sport—one of those recreations of our ancestors that Mrs. Richardson will describe in her talk from Bournemouth this evening at 7.0.

Cadwaldr, his son, on his first visit to Wales
Ceridwen, his daughter, on her first visit to Wales
You are in the kitchen of a small Welsh farmhouse. Dan and Lisa have invited their old friend, Joseph P. Morgans, of Cleveland City, Ohio, U.S.A., to spend an evening with them. Some villagers have gathered there also, and with the noise of happy laughter, and the strumming of a piano, we go to the kitchen of Pandy Bach.

8.25 S.B. from Cardiff
9.0 S.B. from London
9.30 S.B. from Cardiff
9.35-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry
4.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mrs. N. RICHARDSON: 'South Country Life and Manners in the Eighteenth Century—As Reflected in the Press of the Day'
7.15-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry
4.0 London Programme relayed from Daventry
5.15 The Children's Hour
The Age of Likes and Dislikes
For forty-five minutes we travel on wings of Time—to discover contentment
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Commander THOMAS B. FELLOWES, R.N.: 'Why Navy Week?'
7.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. (376.4 m.) 797 kc/s.

12.0 Gramophone Records
2.0 The Northern Wireless Orchestra
March, 'Pole to Pole' von Blon
Overture, 'Le Brasseur de Preston' (The Brewer of Preston) Adam
MAURICE RICARDO (Baritone)
I'm wishing by the wishing well
Mack and Vincent
Girl of my Dreams Lennax
The Song I Love De Sylva and Henderson
ORCHESTRA
Suite Gaie (Gay Suite).....Gabriel Marie
MAURICE RICARDO
Because I were shy....Lyall Johnston
I'll never ask for more...Turk and Ahlert
ORCHESTRA
Selection, 'Mr. Cinders' Ellis and Myers

4.0 Famous Northern Resorts Southport

A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE CORY SILVER BAND
Conducted by J. G. DOBBING
Overture, 'La Flandre' Bouillon
Euphonium Solo, 'Love is Immortal' Carr Hardy
(Soloist, T. TROTMAN)

Tuesday's Programmes continued (July 30)

(Manchester Programme continued)

- Excerpts from the Works of Liszt . . . arr. Rimmer
 Cornet Solo, 'Perfection' White
 (Soloist, ALWYN TEESDALE)
 Intermezzo, 'Penelope's Garden' Ancliffe
 Humoresque, 'Pop goes the Weasel' Hawkins
- 5.0 KATHARINE HOWARD (Pianoforte)
 Studies in C Minor, E. Flat Minor and A Minor
Chopin
 The Island Spell Ireland
 Rhapsody in C Dohnanyi
- 5.15 The Children's Hour
S.B. from Leeds
- 6.0 Colonel E. W. GREG: 'Transjordanian'
S.B. from London
- 6.15 S.B. from London
- 7.0 Professor R. S. CONWAY: 'My Impressions
 of Australia'
S.B. from London
- 7.15 S.B. from London
- 7.30 GRACIE FIELDS
 WHITELEY TURNER
 (Musical Wineglass Melodies)
- 7.45 A Concert
 By THE MUNICIPAL ORCHESTRA
 Directed by FRANK GOMEZ
 Relayed from the Spa, Whitby
S.B. from Newcastle
 REGINALD STEAD (Violin)
 MAY BARTLETT (Violoncello)
 WILFRED WADE (Pianoforte)
- 8.0-12.0 S.B. from London (9.30 Local An-
 nouncements)

Other Stations.

- 5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)
 12.0-1.0.—Gramophone Records. 4.0.—London Programme
 relayed from Daventry. 5.15.—The Children's Hour. 6.0.—
 London Programme relayed from Daventry. 6.15.—S.B. from
 London. 7.0.—Mr. Ewart Kemson: 'The Art of Finishing at
 Auction Bridge'. 7.15.—Tyneside Programme. Lizzie Ann enter-
 tains some friends, including The Prudhoe Gleemen and J. C.
 Scatter. 8.0.—Concert by The Municipal Orchestra. Directed
 by Frank Gomez. Relayed from the Spa, Whitby. Overture,
 Robespierre (Litolff); Domestic Episode, 'Wee Phil' (Gomez);
 Bees' Wedding (Mendelssohn); Finale (Symphony, 'From the
 New World') (Dvorak); Overture 'Hansel and Gretel' (Hum-
 perdinck); Finale from Trio in D Minor (Arensky); Ride of
 the Valkyries (Wagner). 9.0.—S.B. from London. 10.45.—
 Dance Music from the Oxford Galleries. 11.30-12.0.—S.B.
 from London
- 5SC GLASGOW. 752 kc/s. (398.9 m.)
 10.45.—Mrs. Stuart Sanderson: 'Household Ways and Means
 —VIII. Filling the Store Cupboard: Bottled Fruit.' 11.0-12.0.—
 —A Recital of Gramophone Records. 4.0.—An In-
 strumental Concert. The Station Orchestra: Overture,
 'Ruslan and Ludmilla' (Glinka). Agnes S. C. Tait (Violin);
 Gipsy Airs (Saravate); Meditation, 'Thais' (Massenet, arr.
 Marsick). Orchestra: Capriccio Espagnole (Rimsky-Korsakov).
 Agnes S. C. Tait: Samson Lullaby (Boyd); Souvenir (Drdla);
 Poeme (Fibich, arr. Kubelik); Aus Wien (Gaertner, arr. Kreisler).
 Orchestra: Selection, 'Schubertiana' (arr. Finck). 5.0.—
 Organ Music from the New Savoy Picture House. 5.15.—The
 Children's Hour. 5.57.—Weather Forecast for Farmers.
 6.0.—Rev. John Horne: 'Some Ancient and Royal Burghs of
 Scotland—III. Ayr.' 6.15.—S.B. from London. 7.30.—
 A Light Orchestral Concert. The Station Orchestra: Overture,
 'Vanity Fair' (Fletcher). Tom Pickering (Tenor): A Welcome
 (Owen Mase); Gather Ye Rosebuds (H. A. Carruthers); The
 Passionate Shepherd to His Love (H. Stanley Taylor). W. Watt
 Jupp (Violin and Orchestra): Violin Concerto No. 4 in D (K. 218)
 Mozart). Tom Pickering: Eleanore (Coleridge-Taylor). In
 my team ploughing? (Butterworth). Orchestra: Waltz,
 'Artists' Life' (Strauss). 8.30.—Old Time Dances by Charles
 Watson's Orchestra from the Playhouse Ballroom. 9.0.—S.B.
 from London. 9.30.—Scottish News Bulletin. 9.35-12.0.—
 S.B. from London.
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)
 11.0-12.0.—Programme relayed from Daventry. 4.0.—
 Fishing News Bulletin. 4.5.—Studio Concert. The Station
 Orchet.—D. T. Beattie (Tenor). 5.15.—The Children's Hour.
 5.55.—Fishing News Bulletin. 6.0.—London Programme re-
 layed from Daventry. 6.15.—S.B. from London. 7.30.—
 Scottish Variety. The Station Orchet. Christina McDonald

(Contralto) (with Octet Accompaniment): Fair fa' the Gloamin'
 (Watson, arr. Askew); Crook and Plaid (Nimono, arr. Askew).
 7.38.—Alick Hobbs (Entertainer): In Some New 'Sandy
 Seaton Solemnities' (David Hobbs). 7.45.—Charles Suther-
 land (Violin): Air, 'Kirkconnel Lea' (Traditional); Strath-
 speys—'Fairbairns' (Traditional), 'Tulchan Lodge', 'Bogrie
 Brae', and 'Glenlivet' (Scott Skinner). Reel—'Gladstone,
 and 'Thruma Cairn' (Scott Skinner). 7.53.—Willie Kemp
 (Comedian): McParlane o' the Sprats o' Burnieboozie
 (Thomson). 8.1.—Christina McDonald: And oh! for aye
 and twenty, Tam (Surrey); There's nae luck about the
 hoose (Harry Miller). 8.8.—Alick Hobbs: In more 'Sandy
 Seaton Solemnities' (David Hobbs). 8.16.—Charles Suther-
 land: Air, 'Rest, Soldier, Rest' (George Riddell); Air,
 'Miss Graham of Inchbrakie' (Nathaniel Gow); Strathspey,
 'North of the Gramplans' (Fraser); The Haggle (Traditional);
 Mrs. Dundas of Arncliffe (Gow). 8.23.—Willie Kemp: The
 Iron Horse (Anon.). 8.30.—Favourite Overtures, played by
 The Station Orchet: Zampa (Hérold); The Mastersingers
 (Wagner); Poet and Peasant (Suppé). 9.0.—London.
 9.30.—Glasgow. 9.35-12.0.—London.

2BE BELFAST. 1,236 kc/s. (242.3 m.)
 4.0.—Dance Music. Jan Raffini and his Band. From
 Caproni's Palais de Danse, Bangor. 5.0.—A Pianoforte Inter-
 lude. Cathleen Wright: Le Coucou (Daquin); Sonnet d'une
 jeune fille (Liszt); Pastorale and Capriccio (Scarlatti); Au Bord
 d'une Source (Liszt); Toccata (Debussy). 5.15.—The Chil-
 dren's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from
 London. 7.30.—Symphony Concert. In connection with the
 Ulster Summer School of Music. Relayed from Queen's Uni-
 versity. The Symphony Orchestra, Conducted by E. Godfrey
 Brown. Toss Poem, 'With the Wild Geese' (Hamilton Harty).
 7.50.—Concerto in A Minor, Op. 33, for Violoncello and Or-
 chestra (Saint-Saëns) (Soloist, Arnold Trowell [Violoncello]).
 8.12.—May Busby (Soprano) and Orchestra. Ocean, thou
 mighty monster (Weber); Softly sighs ('Der Freischütz'). 8.26.—
 Orchestra: Symphony in D, No. 35 (Mozart); Idyll, 'The
 Banks of Green Willow' (Butterworth); Tambourin (from
 Ballet Suite) (Grétry-Mott). 9.0-12.0.—S.B. from London.

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'LE ROI L'A DIT'

(*'The King hath said it'*)

AN OPERA BY LEO DELIBES

Daventry on
Monday
evening,
July 29, at
7.20 p.m.

The accompanying article on Delibes and his Opera is by Francis Toye, Music Critic of *The Morning Post*, who broadcasts a regular fortnightly critique of Opera and Theatre Music in general.

LIKE so many French composers of his time, Leo Delibes was practically pitchforked into the theatre in his 'teens. For it was in 1843, when he was only seventeen years old and still a member of Adam's class at the Conservatoire, that he first became an accompanist at one of the Paris musical comedy theatres. He was poor and had to support both himself and his mother, so that to earn sufficient money he, in addition, not only played the organ on Sundays, but the piano for dances from time to time. On the whole, however, he was decidedly lucky, because two years later he himself had the chance of writing the music for an operetta, which, if not brilliantly successful, was at least good enough to secure him further commissions. In the next fourteen years he wrote no less than fourteen operettas for various theatres, being brought into connection with the great Offenbach himself, then at the zenith of his fame both as manager and composer.

Doubtless these operettas possessed little musical value, though, as a matter of fact, Henri de Curzon, a biographer of the composer, and his discriminating rather than blind admirer, claims that there are signs of originality in all of them. At any rate, they introduced Delibes to the mysteries of theatrical composition by the route on which alone those mysteries have ever been satisfactorily approached—the route of practical experience.

But we first catch a glimpse of what may be called the adult Delibes in 1866. A few years previously he had been appointed one of the accompanists at the Opera where he had distinguished himself by his industry and excellent musicianship. He is said, in particular, to have attracted attention to himself by the manner in which he played the full score of Meyerbeer's *L'Africaine*, at that time considered the last word in complexity. The Director had entrusted the composition of a ballet called *La Source* to a fashionable Polish composer by the name of Minkus. Nobody, not even the composer himself, seemed very happy with the result, and Delibes was asked to lend a hand, which he did to such effect that the music written by him as a kind of stopgap was voted by everybody the outstanding feature of the score. Delibes' name as a composer of ballet music was made, and after a couple of divertissements he was commissioned, four years later, in 1870, to write the ballet *Coppelia*, by which he is best known to audiences to-day.

There is no space here to eulogize that delightful ballet as it deserves. For grace, for clarity, for melodic invention, and for delicious orchestration it ranks very high in the literature of ballet music. Together with its rather more ambitious and not less successful sister, *Sylvia*, it marks, as Gounod truly said, a veritable landmark in the evolution of the ballet d'action. It is significant of Delibes' reputation as a writer of ballet music that when composers such as Gounod and Massenet were commissioned to write for the Grand Opera—an honour, by the by, never extended to Delibes himself—they consulted him when in difficulties as regards

the technical points of the ballet music of their respective operas.

If Delibes never succeeded in forcing the portals of Grand Opera with anything but ballet, he was more fortunate at the Opera Comique. It was here that *Le Roi l'a Dit* was produced in 1873 and the better known *Lakmé* ten years later. Together with the admirable ballet *Sylvia*, already men-

recognized in it a well from which composers like Messager have since drawn copiously. There are comparatively few 'good tunes,' though the song about Moncontour's ferocious ancestors in the second act and Javotte's pretty minuet (subsequently worked into a charming entr'acte) will appeal to many. The duet between Javotte and Benoît, too, in Act I, so prophetic of *Veronique*, and the trio of the three men in Act II, should be very popular. Still, there can be little doubt that, generally speaking, the best music of *Le Roi l'a Dit* is to be found in the finales, especially the finale to the second act. We do not find the vivid characterization that we should expect here in an Italian Comic Opera, but there is a delicacy and a clarity in the writing, reinforced by a real if somewhat tenuous gaiety, that make the music a delight to listen to—wholly characteristic, moreover, of the genre at its best.

The libretto of *Le Roi l'a Dit* has been much and deservedly praised. Indeed, some authorities think it too good, in that it is entirely self-sufficient and leaves therefore insufficient scope for musical comment and expression. For this reason, perhaps, no less than three versions of the opera have been attempted, of which that in three acts made by the author and composer themselves in 1885 may be considered the standard one.

The action takes place in the reign of Louis XIV, when a certain country gentleman, the Marquis of Moncontour, goes to Court to restore to its owner, Madame de Maintenon, a parakeet which he has found out hunting. Like Monsieur Jourdain in *Le Bourgeois Gentilhomme*, the rustic Marquis has to learn Court manners, but, faced with the splendours of the Court, he loses his presence of mind. So much so that when Louis says that he understands he has four daughters and a son, he stammers: 'Yes, Sire,' though, in fact, he has no son at all. To make matters worse, the King then commands that the son shall be presented to him; wherefore the Marquis, on his return home, settles with his wife that somehow, somewhere, a son must be found. By chance Javotte, the maid, has a lover in the village who, it is agreed, with proper training and education, can be made into a very passable son. His name is Benoît, and he enters into the spirit of the thing so thoroughly that everybody, including himself, almost becomes persuaded that he is the genuine article.

The aspirants to the hands of his four 'sisters' (who have prudently been relegated to a convent) angle for his support. Benoît gives it to such good purpose that, in order to help them, he sets fire to the convent where the girls are confined. Not only that, he fights a duel with two suitors to whom the parents wish to marry the two eldest daughters against their wish. And by this ingenious and simple means the comedy ends, because Benoît pretends to be killed; his opponents fly, and everybody, including the King, condoles with the Marquis on the death of his son. So the solution is found. The Marquis's son is dead because the King has said so—*Le Roi l'a Dit*.

FRANCIS TOYE.



LEO DELIBES

E.N.A.

tioned, these two operas are generally considered the only really successful music written by Delibes after the Franco-Prussian war. Soon after *Le Roi l'a Dit*, Delibes went to Bayreuth and became almost haunted with the idea of Wagner's greatness. Unlike his compatriot and contemporary, Bizet, Delibes does not seem to have been strong enough either to assimilate or definitely to resist the influence of the Titan. *Sylvia*, with its mythological subject, and much of *Lakmé* must be considered exceptions, but his remaining operas, such as *Jean de Nivelle*, and the posthumous and unfinished *Kasaya* cannot be reckoned successes. It is not that Delibes' music begins to show traces of undue Wagnerianism. Rather he seems to have become a little half-hearted, distrustful of his own personality, so eminently the product of French Opera Comique school. Perhaps he did not know that Wagner himself once wrote that the best French theatrical music originated in that school. He died in 1891 at the age of fifty-five.

Le Roi l'a Dit, at any rate, conforms to the purest traditions of French Comic Opera. The careful listener, for instance, can hardly fail to

7.45
KEITH WILBUR
THE NEW-
ZEALAND MIMIC

WEDNESDAY, JULY 31
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

8.0
'THE KING
HATH
SAID IT'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daentry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 MRS. OLIVER STRACHEY: 'A Woman's Commentary'
- 11.0 (Daentry only) Gramophone Records
Symphony No 7... Beethoven
- 12.0 A Ballad Concert
BLODWEN CAERLEON (Contralto)
EMLYN BEBB (Tenor)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
Relayed from the Restaurant Frascati
- 4.0 Dance Music
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 4.45 ORGAN MUSIC
Played by ALEX TAYLOR
From Davis' Theatre, Croydon
- 5.15 THE CHILDREN'S HOUR
LADY TREE
'Summer Scrambles,' which will include 'Fig Three, Page Five' (J. C. Stobart)
- 6.0 Musical Interlude
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 The Week's Work in the Garden, by the Royal Horticultural Society
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER (Baritone)
- 7.0 Mr. EDGAR WARD: 'Photography—I, That Holiday Snapshot Album'



A Comic Opera in Three Acts
by
DELIBES
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN ANSELL

Benoit	HEDDLE NASH
Marquis de Moncontour	GEORGE BAKER
Miton	KINGSLEY LARK
Pacome	FREDERIC LAKE
Baron de Merlussac	ROBERT CHIGNELL
Gautru	STANLEY RILEY
Javotte	NOEL EADIE
Marquis de Flarembel	DAVID BRYNLEY
Marquis de Bluette	JAMES TOPPING
Marquise de Moncontour	GLADYS PALMER
Philomele	OLIVE GROVES
Chimene	HELEN ALSTON
Agathe	JOAN VINCENT
Angelique	ELSIE GRIFFIN

9.35 p.m.
ACT I
ACTS II and III

7.15 Musical Interlude
7.25 Mr. G. E. WILKINSON: 'Literature—II, On Falling in Love'

In his talk last Wednesday Mr. Williamson dealt with 'Childhood.' This evening he passes to the next stage—falling in love. One does not need to be exceptionally widely read to recall dozens of notable passages in literature describing that phenomenon which, like the sunrise, is always happening and is always new. The instant surrender of David Copperfield at the first shake of Dora's curls; the no less complete conquest of the Chevalier des Trioux when first he saw Manon Lescaut in the courtyard of the inn at Amiens; the famous meetings of Dante and Beatrice, of Ferdinand and Miranda—half the passages that are remembered through the centuries describe the same curious psychological catastrophe that, in all its variety, is simply labelled 'falling in love.' And the torturing, unhappy passion of Jude the Obscure, of Bradley Headstone, or of Romola, sticks with a persistent discomfort in the reader's mind.

- 7.45 KEITH WILBUR
The New Zealand Mimic
- 8.0 'Le Roi l'a dit'
(Delibes)
(See centre of page)
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Mr. HOLT MARVELL:
'How I discovered the Pole'
- 9.30 Local Announcements;
(Daentry only) Shipping Forecast and Fat Stock Prices
- 9.35 'Le Roi l'a Dit'
(Continued)
- 11.5-12.0 DANCE MUSIC
REG BATTEN and his BAND
From the NEW PRINCES RESTAURANT

NEARLY everybody who goes on holiday nowadays takes a camera, in the pleasurable expectation of obtaining a graphic record of the place he goes to, the people he meets there and the things they all do. Modern cameras are extremely easy to use; and yet the holiday snapshot album is only too often, for all but its possessor, a weariness of the flesh. 'That's that lovely French girl who had a cottage there—look, you can just see her behind the newspaper.' 'This is the view from my window—the mountains are over here, but they don't come out very well in this print.' 'Here's the quaint little church—pity I couldn't get the spire in!' We all experience that sort of thing, and the holiday snapshot whose merits are not purely intrinsic is rare. Mr. Edgar Ward is himself one of the most distinguished of landscape photographers, and in this talk he will give some advice on how to take holiday pictures that will be something better than mere souvenirs. Next week he will turn his attention to the motorist who wants to obtain a worthy record of the country that he passes through, and in the remaining two talks of his series he will deal with 'Developer and Printing' and 'Question Times.'

ELIZABETHAN MUSIC. BY FRANK HOWES
(Continued from page 167.)

music of this period published in Germany—which is fame indeed. He seems to have been a rather unhappy man. His anthems strike a pathetic note, but his instrumental pieces are bright enough.

The earlier composers lived in a different world. Byrd (1543-1623), a lifelong Catholic, lived through the religious upheaval which established Protestantism, and though neither his life nor career was ever endangered, he certainly suffered a good deal of embarrassment. His keyboard music is specially interesting because he is the first great composer whose virginal music survives, and because he employed popular tunes of the day, like 'Sellingers Round' and 'The Carman's Whistle,' as themes for sets of brilliant variations. Religious or political difficulties cropped up in the paths of most of the musicians of this period. Morley nearly lost his life in a political intrigue with the

Netherlands. Bull left the royal service without permission in 1613, 'being possess'd with crochets as many musicians are,' and gave out that it was for religious reasons. Dowland (1563-1626), too, seems to have embraced the Catholic faith for a time and in the course of his extensive tours on the Continent he met many English refugees. He became so alarmed, however, at their treasonable attitude that he disavowed Catholicism and returned home. From 1595-1606 he was lutenist to the King of Denmark at an enormous salary, but he seems to have been too free in money matters—he had the reputation of being 'a cheerful person . . . passing his days in lawful merriment'—and he was dismissed. His European reputation was not enough to keep him in the memory of the British public and he complained of neglect at home. Ultimately he received a royal appointment in England.

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- LOHENGRIN**—Introduction to Act III. Bruno Walter and Royal Philharmonic Orchestra (No. L1962—6s. 6d.).
- SYMPHONY No. 5** (Beethoven). Felix Weingartner and Royal Philharmonic Orchestra (No. L1889 to L1891—6s. 6d. each).
- DANCE OF THE TUMBLERS**—Snow Maiden. B. W. O'Donnell and R.B.C. Wireless Military Band (No. 9744—4s. 6d.).
- MARRIAGE OF FIGARO**—Overture. Gaubert and Société des Concerts du Conservatoire (No. L1975—6s. 6d.).
- CAVALLERIA RUSTICANA**—Intermezzo. Milan Symphony Orchestra (No. 9664—4s. 6d.).
- MANOLO WALTZ**. National Union of School Orchestras (No. 9263—4s. 6d.).
- MINUET** (Boccherini). Percy Pitt and B.B.C. Orchestra (No. 9092—4s. 6d.).
- LADY BE GOOD**—Selection. Theatre Orchestra (No. 9100—4s. 6d.).
- CARNEVAL**—Overture. Sir Hamilton Harty and Hallé Orchestra (No. L2036—6s. 6d.).
- WILLIAM TELL**—Overture. Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 5058 to 5059—3s. each).
- THE NEW MOON**—Selection. London Theatre Orchestra (No. 9712—4s. 6d.).
- AIDA**—Selection. Percy Pitt and New Queen's Hall Light Orchestra (No. 9304—4s. 6d.).
- SYMPHONY No. 5** (Tschalkowsky). W. Mengelberg and Concertgebouw Orchestra (Nos. L2176 to L2182—6s. 6d. each).
- MERRY WIVES OF WINDSOR**—Overture. Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1723—6s. 6d.).
- SYMPHONY No. 4** (Schumann). Bruno Walter and Mozart Festival Orchestra (Nos. L2208 to L2212—6s. 6d. each).
- ROSAMUNDE**—Overture. Sir Hamilton Harty and Hallé Orchestra (No. L2123—5s. 6d.).
- THE MASTERSINGERS**—Selection. H.M. Grenadier Guards Band (No. 9424—4s. 6d.).
- TOSCA**—Selection. Percy Pitt and New Queen's Hall Light Orchestra (No. 9305—4s. 6d.).
- CASSE-NOISETTE SUITE**. Percy Pitt and B.B.C. Orchestra (Nos. 9260 to 9262—4s. 6d. each).

Instrumental.

- TO SPRING**. Salmoni and Rumschisky—Cello and Piano (No. L2140—6s. 6d.).
- TAMBOURIN CHINOIS**. Y. Bratsa, Violin (No. 9357—4s. 6d.).
- SLUMBER SONG**. St. James' String Sextet (No. 4112—3s.).
- TANNHAUSER**—O Star of Eve. J. H. Squire Celeste Octet (No. 9126—4s. 6d.).
- MIGNON**—Gavotte. J. H. Squire Celeste Octet (No. 3877—3s.).
- ANDANTE RELIGIOSO**. W. H. Squire, Cello (No. L2060—6s. 6d.).
- FUGUE ALLA GIGUE** (Bach). H. Walton, Glasgow Cathedral Organ (No. 9229—4s. 6d.).
- LONDONDERRY AIR** (arr. O'Connor-Morris). Felix Salmoni, Cello (No. L1958—6s. 6d.).
- CHANSON TRISTE** (Tschalkowsky). Yovanovitch Bratsa, Violin (No. 4821—3s.).
- MARIGOLD** (Mayerl). Billy Mayerl, Piano (No. 4783—3s.).

Vocal.

- SALLY IN OUR ALLEY**. Heddle Nash, Tenor (No. 2293—3s.).
- MARCH OF THE CAMERON MEN**. Alex. Carmichael, Baritone (No. 4759—3s.).
- MOTHER O' MINE**. Francis Russell, Tenor (No. 4501—3s.).
- THE TROUT**. W. F. Watt, Tenor (No. 4229—3s.).
- LOVER, COME BACK TO ME**. Evelyn Laye, Chorus and Orchestra (No. 9751—4s. 6d.).
- TO THE FOREST**. Norman Allin, Bass (No. L1907—6s. 6d.).
- MAGIC FLUTE**—O Isis and Osiris. Norman Allin and Chorus (No. L1384—6s. 6d.).
- L'ETE** (Chaminade). Ronald Gourlay, Whistling Solo (No. 4035—3s.).

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WEDNESDAY, JULY 31
5GB DAVENTRY EXPERIMENTAL

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8.50
A PROGRAMME
OF
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4.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

- Overture, 'Les Dragons de Villars'..... *Maillart*
- Pastoral, 'Villanella'..... *Ganne*
- Mazurka de Salon..... *Tschalkowsky*

JOSEPH YATES
Myself, when young..... *Liza Lehmann*
The Carpet..... *Sanderson*
Love leads to Battle..... *Bononcini*

BAND
Selection of Popular Songs..... *Pinsuti*

PINSUTI spent a large part of his life in this country, though it was in his native Italy that his biggest works were produced.

For many years he was Professor of Singing at the Royal Academy of Music, and had a share in training such distinguished artists as Grisi, Patti, Mario, and many others. He was a prolific composer, and published close on 250 songs, many part-songs and choruses, as well as some pianoforte music. Many of these enjoyed a tremendous vogue in the latter part of last century, and one or two are still popular. But in Italy he won more important successes with three operas and special festival music for national occasions. He was created a Knight of the Italian Kingdom in 1878.

JOSEPH YATES
Eldorado... *Mallinson*
Drumadoon... *Sanderson*
Sons of the Sea... *Coleridge-Taylor*

BAND
Quintet for Brass Instruments... *Bellon*
Serenade for Flute and Horn..... *Till*
(Soloists—WALTER HEARD and W. S. YORKE)
March, 'The Conscript'..... *Allier*

5.0 DANCE MUSIC

JACK PAYNE and the B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
'Let's watch the world go by'—a Travel Dialogue by Mona Pearce
JACKO and TONY in Duets
TONI FARRELL (Syncopations)

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

6.30 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by **NORRIS STANLEY**
Relayed from the Café Restaurant, Corporation Street

Overture, 'William Tell'..... *Rossini*

ROSSINI, happily remembered as the most modest and good-humoured musician who ever lived, holds his place on the operatic stage to-day solely by *The Barber of Seville*, in spite of its age one of the best comic operas which the world possesses. His serious work, *William Tell*, is no less worthy of affectionate regard, but except for the Overture it has apparently disappeared from the present-day theatre. The Overture is, however, evergreen, and bids fair to remain so. It begins, as listeners will remember, with a fine, tuneful section for the violoncellos in four parts, popular with violoncello players and with listeners alike. The section which follows describes a great storm among the hills; calm succeeds, and a quiet pastoral scene, and there is a stirring march, these combining to make the Overture picturesque and graphic in a way that the Overtures for the older Italian operas did not achieve.

HARRY MILLER (Violoncello)
Pastoral..... *Handel*
ORCHESTRA
Fantasia, 'Lohengrin'... *Wagner*
NORRIS STANLEY (Violin)
Siciliana and Rigaudon... *Kreisler*

ORCHESTRA
Three Country Sketches... *Howgill*
CHARLES BADHAM (Pianoforte)
Waltz, 'Naila'... *Dohnanyi*
ORCHESTRA
Selection, 'The New Moon'.... *Romberg*

8.0 'INGREDIENT X,'
A Play of the City, the Sea, and the Jungle
Specially written for Broadcasting
by
L. DU GARDE PEACH
Produced by **PETER CRESWELL**

'INGREDIENT X,'
A Play of
The City, the Sea and the
Jungle,
Specially written for broadcasting
by
L. DU GARDE PEACH,
and produced by
Peter Creswell,
will be broadcast from 5GB
TONIGHT AT 8.0,
and from London and Daventry
tomorrow night.

For further particulars see p. 192

The many readers of this author's works will know that they can expect a rattling good yarn, well told. In this particular case an added interest lies in the experimental nature of the means adopted to unfold the very thrilling story.

8.50 Vaudeville
(From Birmingham)
ELSPETH DOUGLAS-REID (Character Studies)
PENROSE and WHITLOCK (Two Old Sports)
TONI FARRELL (Syncopated Pianisms)
NELSON JACKSON (Entertainer)
'HE and SHE' in more 'Odds and Ends'
PHILIP BROWN'S 'DOMINOES' DANCE BAND

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC
TEDDY BROWN and his BAND, from CIRO'S CLUB

11.0-11.15 REG BATTEN and his BAND
From the **NEW PRINCES RESTAURANT**

11.15-11.45
Experimental Transmission of Still Pictures
by the Fultograph Process

(Wednesday's Programmes continued on page 191.)

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"AS BRITISH AS BRITANNIA"

Wednesday's Programmes continued (July 31)

5WA CARDIFF. 968 kc/s. (309.9 m.)

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'In Spring' Goldmark
Symphony No. 6 in C Schubert
Saltarello Gounod

4.0 An Orchestral Concert
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Potovtsian Dance Borodin
RONA VALDEZ (Soprano) and Orchestra
Vissi d'Arte (I have lived for art) Puccini
ORCHESTRA
Dance of the Hours Ponchielli
RONA VALDEZ
I know a bank Martin Shaw
A Blackbird Singing Head
A Lane o' Thrushes Harty
ORCHESTRA
Andante with Variations Dohnanyi
RONA VALDEZ and Orchestra
Ritorna Vincitor (Return a Conqueror) Verdi
ORCHESTRA
Keltic Suite Foulds

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.30 West Regional News
9.35-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (285.5 m.)

1.15-2.0 S.B. from Cardiff
4.0 S.B. from Cardiff
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.30 S.B. from Cardiff
9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (285.5 m.)

4.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (285.5 m.)

4.0 London Programme relayed from Daventry
5.15 The Children's Hour
'Where are you going to, my pretty maid?'
(Nursery Rhyme): To meet 'Mr. Wiggins and
the Hay Riek' (Olwen Bowen).
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Mid-week
Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3-45 The Boy Scouts' Association
World Jamboree, 1929
The Opening Ceremony
Relayed from the Rally Ground, Arrowe Park,
Birkenhead
Speeches by H.R.H. THE DUKE OF CONNAUGHT
and the Chief Scout, Sir ROBERT BADEN-POWELL
S.B. from Liverpool

4.5 THE NORTHERN WIRELESS ORCHESTRA MARY OSWALD (Elocution)

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Royal Horticultural Society's Bulletin for
North of England Listeners
6.40-11.0 S.B. from London (9.30 Local An-
nouncements)

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)
4.0:—London Programme relayed from Daventry. 4.15:—
Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's
Hour. 6.0:—Frank Phillips (Bass-Baritone). 6.15:—S.B.
from London. 6.30:—Royal Horticultural Society's Bulletin.
6.35:—Musical Interlude. 6.45:—London. 7.45:—Gracie
Fields. 8.0-11.0:—London.

5SC GLASGOW. 752 kc/s. (393.9 m.)
3.30:—Dance Music by Charles Watson's Orchestra from
the Playhouse Ballroom. 4.0:—A Light Concert. The Station



GRACIE FIELDS,
the unique comedienne, is to broadcast several
times this week. She takes part in London and
Daventry's Vaudeville show on Friday, and
broadcasts the same evening from 5GB. Cardiff
listeners will hear her on Saturday night.

Orchestra: Gladys Warner (Soprano). 5.15:—The Children's
Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Robert
Marshall (Baritone). 6.15:—S.B. from London. 6.30:—Mr.
Dudley V. Howells: 'Summer Pruning' and Topical Gar-
dening Notes. 6.45:—London. 9.30:—Scottish News Bulletin.
9.35-11.0:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)
4.0:—Fishing News Bulletin. 4.5:—George Steadman's
Orchestra from the Electric Theatre. 5.0:—Frank M. Auld
(Baritone). 5.15:—The Children's Hour. 5.55:—Fishing News
Bulletin. 6.0:—London Programme relayed from Daventry.
6.15:—London. 6.30:—Mr. George E. Greenhow: 'Horti-
culture.' 6.45:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)
12.0-1.0:—Gramophone Records. 4.0:—Vaughan Williams,
Orchestra: Suite, 'The Wasps.' 4.35:—Vocal Interlude. Nancy
Reilly (Soprano). 4.47:—Favourites Waitzes. Orchestra.
5.15:—The Children's Hour. 6.0:—Organ Music by George
Newell from the Classic Cinema. 6.15:—London. 6.30:—
Royal Horticultural Society's Bulletin. 6.40:—Musical
Interlude. 6.45-11.9:—London.

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silky and fully warm. Moreover, the generous offer they
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satins and satens, in delightfully printed
designs or plain soft colours (also plain Jap
silk), for the re-covering of old Down Quilts,
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to have full particulars of this valuable method
of Down Quilt Restoration. All there is to
do is for you to write asking for the patterns
of the charming and beautiful coverings and
price list for renewing. Accept this splen-
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toy; it is strongly constructed and takes photographs
3 1/2 ins. by 2 1/2 ins., using the popular Kodak film (No. 120),
obtainable everywhere. It can be loaded in daylight. A book
of instructions is given with each camera. The "Hawk-Eye"
Camera cannot be bought, but films and accessories can be
obtained from any Kodak dealer, who will be glad to give
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is to save 75 outside printed wrappers from tablets of
Wright's Coal Tar Soap and send them together with your
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WRIGHT'S COAL TAR SOAP

The Ideal Soap for
Toilet and Nursery



7-45
A CONCERT BY
THE WIRELESS
ORCHESTRA

THURSDAY, AUGUST 1
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9-35
A NEW THRILLER
BY
L. du GARDE PEACH

- 10.15 a.m. THE DAILY SERVICE
- 10.30-10.45 (*Daventry only*)
TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 11.0 (*Daventry only*) Gramophone Records
Quartet in A Schubert
- 12.0 A Concert
ROSE MORSE (*Mezzo-Soprano*)
THE ALICE ELIESON TRIO
- 1.0-2.0 Organ Music
Played by REGINALD FOORT
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

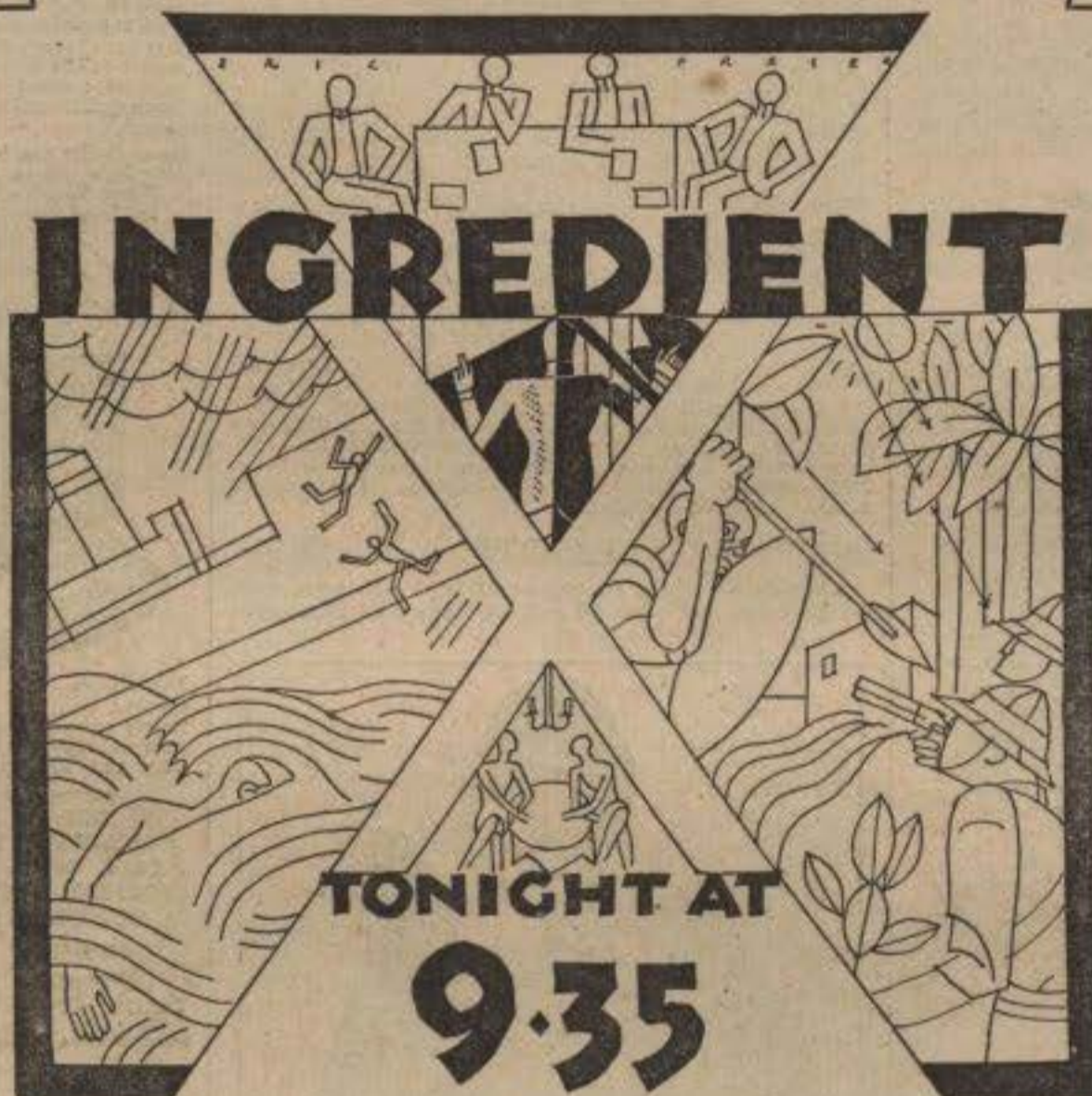
2.0-2.25

(*Daventry only*) Experimental Transmission of Still Pictures by the Autograph Process

- 3.0 EVENSONG
From Westminster Abbey
- 3.45 RONALD WATKINS, reading from 'Gulliver's Travels,' by Jonathan Swift
- 4.0 A Concert
DOROTHY ORD-BELL (*Mezzo-Soprano*)
ROBERT BERESFORD (*Baritone*)
- 4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.15 THE CHILDREN'S HOUR
'The Tale of the Magician,' from 'Tales of Toy Town' (*Hulme Beaman*), with incidental Music by THE GERBROM PARKINGTON QUINTET

- 6.0 Musical Interlude
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER (*Baritone*)

- 7.0 Topical Talk
- 7.15 Musical Interlude
- 7.25 Mr. A. L. SIMPSON: 'Rights and Wrongs of Ramblers'
- MR. SIMPSON, who is associated with the National Federation of Rambling Clubs, is an old hand at the game, and should be able to tell would-be ramblers about a great many rules and regulations with which they ought to be familiar if they do not want to land themselves, quite inadvertently, in awkward situations. His talk should also be of great interest to the general listener.



A Play of the City, the Sea and the Jungle.

Specially written for broadcasting
by L. du Garde Peach.

SCENES: The Board Room—the Forest—the Sea—the City—the Laboratory—the Tea Table.

Produced by Peter Creswell.

INGREDIENT X is a thriller—an indubitable thriller, and something more. Readers of its author's writings know him mostly as a humorist, but listeners know him, too, as an author who can be depended on for a thoroughly exciting story, well told. In this particular case an added interest lies in the experimental nature of the means adopted to unfold the very thrilling story.

The action of the play swings to and fro, without break or pause, between a City board-room and a tropical forest; a tea-table in Mayfair and the engine-room of a tramp steamer meeting heavy weather near the Cape Verde Islands; a laboratory in London and one of those places in the City where speculators foregather to discuss shares. In every case the focus of the action is the mysterious ingredient whose composition nobody knows, but on which the lives and fortunes of all the persons in the play depend.

To the handful of white men engaged, with an army of natives, in extracting Ingredient X from the tropical forest, it is something that their employers in London want so badly that the natives must be worked to death, and they, themselves, must stake their lives in a wild gamble to get it quickly, in quantities sufficient to check the stream of urgent cables from home. To the officers of the tramp it is a curious and perilous cargo that looks like ordinary dirt. To the directors of the Synthetic Rubber Limited it is the life blood of a new industry; to the analyst it is a mystery; to Sylvia a rope of pearls. And to every one of them, in the end, it is Fate.

In its strength of contrast between the City and the jungle, the play will remind many listeners of Mr. Galsworthy's *The Forest*. But it is a radio play pure and simple, and the action utilizes all the resources of the radio drama in its swift ~~changes~~ and its rapid, unbroken transit from scene to contrasting scene.

- 7-45 AN ORCHESTRAL CONCERT
- NORMAN ALLIN (*Bass*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture, 'Vienna Jubilee'
Suppé
Gipsy Suite, Coleridge-Taylor
Chorus of Gitanos; Songs of the Gipsy Girl; Ballade; Gipsy Dance

VON SUPPÉ's name is best remembered in this country by his Overture *Poet and Peasant*. It is one of the most popular light Overtures in existence. In the course of his busy life he composed, according to one authority, 165 light pieces for the stage, as well as bigger and more important works, including two Grand Operas, a Mass, and a Requiem, and that list takes no account of such early work as another Mass which was performed when he was only fifteen.

A number of his light operas were given in London towards the end of last century, but it is now almost solely by such shorter pieces as this bright and melodious Overture that we know him.

NORMAN ALLIN, with Orchestra

See, see, the Heavens
smile } *Purcell*
Arise, ye subterranean
Winds }

ORCHESTRA
Intermezzo from the Opera
'Doctor Cupid'

Wolf-Ferrari
Waltz, 'Evening Star'

Lanner
Berceuse, 'Dodelinette'

Gounod
Passepied *Lafitte*

NORMAN ALLIN, with Piano-forte

A Shower of Tears
The Trout } *Schubert*
Her Picture }

ORCHESTRA
Selection, 'Aida'

Verdi, arr. Tavan
Dances ('Henry VIII')

German

9.0 WEATHER FORECAST;
SECOND GENERAL NEWS
BULLETIN

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

9.30 Local Announcements;
(*Daventry only*) Shipping
Forecast

9-35 'Ingredient X'
(See centre of page.)

10.25-12.0 DANCE
MUSIC

MARTYN HERBERT
(*Entertainer*)
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

THURSDAY, AUGUST 1
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
A BIRMINGHAM
ALL-STAR
REVUE

- 3.0 Symphony Concert**
(No. X of the Summer Season)
Relayed from the Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conducted by **SIR DAN GODFREY**
Overture, 'Froissart' *Elgar*
Pianoforte Concerto No. 3, in C Minor. . . . *Beethoven*
Allegro con brio; Largo; Rondo allegro
(Soloist, **JULIETTE FOLVILLE**)
Symphony No. 5, in E Minor *Tchaikovsky*
Andante; Allegro con anima; Andante cantabile con alcuna licenza; Waltz; Finale, Andante maestoso
- 4.30 LOZELLS PICTURE HOUSE ORGAN**
(From Birmingham)
Overture, 'The Merry Wives of Windsor' *Nicolai*
Chanson Triste (Song of Sadness) . . . *Tchaikovsky*

thirty, it is a tone picture of an exile's impressions of home on his return after a long absence. It has long ago ceased to be merely national music, although it will always be the deep sincerity of its national feeling by which it will make its strongest appeal.

A short theme, of stern character, powerfully announced by the brasses, introduces the work. This is answered by the woodwinds, and a sorrowful tune is heard on the strings. In the quick section which follows, the first theme appears again, played by the strings against a strongly-marked rhythm, and then a broad-flowing tune on the strings introduces the main part of the piece. It, too, has something of the stern character of the opening. The second main tune, more peaceful, is heard first on the woodwinds and afterwards from the strings.

The whole piece is clear and simple, one is tempted to say rugged, in its simplicity.

THERE are many operas on subjects from our Shakespeare by German composers. That industrious fellow, the German, studies our Shakespeare rather more thoroughly than we do ourselves. Nicolai, the composer of *The Merry Wives of Windsor*, was one of the adventurous young people who ran away from home. He had the good luck to fall into kindly hands and to be given a first-rate education in music under the same master as the great Mendelssohn, and his career throughout was a happy and successful one. He held several posts as conductor and director, of which he might have made use to produce his own works, but made himself responsible rather for the best possible performances of the great classics.

This Overture is made up principally of music from the third act of the opera, in which the scene is laid in Windsor Forest, and where Falstaff and the rest join in a crazy fancy-dress frolic. The quiet little tune of the opening which the violoncellos begin suggests the moon rising over the forest, and all the other lighthearted tunes concern themselves with the merrymaking with which the opera ends.

CHARLES HILL (Tenor)
The Lover's Pledge } *Strauss*
Naught }

ORGAN
Fantasia, 'The Riches of Handel' *Urbach*
Entr'acte, 'Narcissus' *Nevin*

CHARLES HILL
Chloe *Moret*
Sweet Evenings come and go, Love *Coleridge-Taylor*

ORGAN
Valse, 'Maid quand c'est toi' *Sylviano*
Tone Poem, 'Finlandia' *Sibelius*

THE music of Sibelius, the representative composer of Finland, is strongly national in spirit, and of none of his work is this more true than of the Tone Poem which bears his native country's name. Composed in 1894, before he was quite



An All-Star Revue by **DOROTHY EVANS**
With Meteorological Music by Various Composers
The following Celestial Bodies will be heard, but not seen:—
The Great Bear *ALFRED BUTLER*
Neptune *JOHN RORKE*
Mrs. Mercury *EDITH JAMES*
Stella, a Singer *COLLEEN CLIFFORD*
Luna and Lunacie (Two Moon-Mad Mummies) *EDITH and COLLEEN*
The Fallen Star *GEORGE BUCK*
THE PLEIADES CHORUS and
The Attendant Satellite of Syncopation,
JACK VENABLES
From Birmingham at 8.0

from Symphony No. 5 *Widor*
Andante Sostenuto *Alan Grey*
Allegro from Concerto in A *Handel*

- 7.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 8.0 'Constellations!'**
(From Birmingham)
(See centre of page)

- 9.0 An Hour of Requests**
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
DALE SMITH (Baritone)

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15-11.15 DANCE MUSIC**

THE NEW YORK SYNCOPATORS
Featuring the celebrated twin pianists
FAIRCHILD and LINDHOLM
From the Café de Paris

(Thursday's Programmes continued on page 194.)

Mother says:
Daily Bread needs 'Golden Shred'

The Easily Digested Marmalade
ROBERTSON — only maker

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7 days' approval. CATALOGUE FREE.

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7 days' approval. CATALOGUE FREE.

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The Only World-Programme Paper.

See
WORLD-RADIO
For Dominion and Foreign Programmes.
Every Friday 2d.

Thursday's Programmes continued (August 1)

5WA CARDIFF. 968 kc/s. (309.9 m.)

- 3.0 London Programme relayed from Daventry
- 3.45 Mr. LYNDON HARRIES: 'Husbands and Wives in English Literature—I, Adam and Eve, as portrayed by Milton'
- 4.0 Newcastle Programme Relayed from Daventry
- 4.45 Bobby's String Orchestra
Relayed from Bobby's Café, Clifton, Bristol
- 5.15 The Children's Hour
- 6.0 National Orchestra of Wales
(Cerdoria Genedlaethol Cymru)
March, 'Washington Post'..... *Sousa*
Two Entr'actes..... *Thomas*
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London
- 7.45 A Programme from The Old English Sports Concert
Relayed from The Royal Victoria Park, Bath
THE BAND OF THE ROYAL ULSTER RIFLES
(By kind permission of Lt.-Col. (Brev. Col.) D. J. C. K. BERNARD, C.M.G., D.S.O., and Officers of the Regiment)
Bandmaster, W. ALLAN
March, 'Iolanthe'..... *Sullivan*
Selection, 'Merrie England'..... *German*
W. SALUSBURY BAKER (Baritone)
Shenandoah..... *arr. Terry King Charles*
..... *M. V. White*
BAND
Waltz, Selected
Piccolo Solo, 'Rippling Streams' .. *Gennin*
(Soloist, Band-Serjt. W. WARD)
Classing the Jazzies
MALE VOICE CHOIR
BAND
Finale, 'Hunting Medley'..... *Somers*
- 9.0 S.B. from London
- 9.30 West Regional News
- 9.35-12.0 S.B. from London

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 3.0 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 Newcastle Programme relayed from Cardiff
- 4.45 S.B. from Cardiff
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London

6BM 1,040 kc/s. (288.5 m.) BOURNEMOUTH.

- 1.0-2.0 Organ Music
Played by REGINALD FOORT
Relayed from the Regent Picture Theatre
Relayed to London and Daventry



THE FALL OF EVE.

This afternoon Mr. Lyndon Harries will, in the first of a new series of talks from Cardiff, describe 'Adam and Eve, as portrayed by Milton.' This picture is reproduced from Blake's exquisite water-colour—one of the 'Paradise Lost' series—called 'The Temptation of Eve.'

- 3.0 London Programme relayed from Daventry
- 3.45 Mrs. ROBERT MEYRICK: 'A Notable Dame of Wessex—Lady Alice Lisle'
- 4.0 Newcastle Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for South of England Farmers
- 6.35-12.0 S.B. from London (9.30 Local Announcements)



A LINK WITH LADY ALICE LISLE.

The Moyles Court Oak still stands in the grounds of Moyles Court, the home of the famous seventeenth-century lady, Alice Lisle. Mrs. Robert Meyrick will talk about Lady Alice Lisle from Bournemouth this afternoon.

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 Newcastle Programme relayed from Daventry
- 4.45 London Programme relayed from Daventry
- 5.15 The Children's Hour
A Dialogue Story by S. G. Hulme Beaman, entitled 'The Tale of the Magician'
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

- 12.0-1.0 A Ballad Concert
S.B. from Stoke
FLORENCE EARDLEY (Contralto)
Like to the Damask Rose..... *Elgar*
The Star..... *Rogers*
Ave Maria..... *Percy Kahn*
Five Eyes..... *Armstrong Gibbs*
CAMILLE BOGAERT (Violin)
Romance in F, Op. 50 *Beethoven, arr. Montel*
Allegretto..... *Boccherini, arr. Kreisler*
C. L. FORRESTER (Baritone)
Give a man a horse he can ride.... *Liddle*
Limehouse..... *Walford Hyden*
Devotion..... *Schumann*
To Anthea..... *Hatton*
FLORENCE EARDLEY
Still as the night..... *Carl Böhm*
Trees..... *Katherine Heyman*
The Vain Suit..... *Brahms*

- TUM BEALEY
Will tell some Stories in the Pottery Dialect
CAMILLE BOGAERT
Air..... *Bach*
Bohemian Dances..... *Randegger*
- 3.45 Miss E. GAUKROGER (Jenny Wren): 'Art and Eliza,' from 'Yorkshire Hill Folk' (Her Own Work). S.B. from Leeds
- 4.0 Famous Northern Resorts
Buxton
THE BUXTON PAVILION GARDENS ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens
Overture, 'Leonora'
Beethoven
Valse Triste.... *Sibelius*
Extracts from Suite in D
Bach
Tone Poem, 'Finlandia'
Sibelius
Morceau, 'Night Patrol'
Martel
Drink to me only with thine eyes.... *Quilter*
Melodies from 'The New Moon'..... *Romberg*

- 5.15 The Children's Hour
S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London
- 7.45 Walter Scott
(Boy Violinist)
S.B. from Sheffield

W. J. Siga

Programmes for Thursday.

(Manchester Programme continued.)

**8.0 Famous Northern Resorts
Scarborough**

S.B. from Hull

THE SPA ORCHESTRA

Conducted by ALICK MACLEAN

Selection, 'Iolanthe' Sullivan

Scenes from Two Modern Operas:

Turandot (Chinese Opera) Puccini

Jonny Spielt Auf (Johnny Strikes Up) (First

Broadcast in England) Krenek

Selection, 'Cavalleria Rusticana' .. Mascagni

ROBERT EASTON (Baritone)

Aria, 'Piff Paff' ('The Huguenots') Meyerbeer

ORCHESTRA

Overture, 'Orphée aux Enfers' ('Orpheus in the Underworld') Offenbach

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

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—Katharine Green (Soprano). N. Simonovitch (Tenor). 4.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Poetry Reading by Nicholas W. Robson. 8.0:—Stockton Programme. Short Address by the Mayor of Stockton, Alderman J. Goldston, J.P. 8.10:—Katinka Storm (Soprano): From Grief (Robert Franz); Dreams and Pains (Wagner). 8.17:—George Korber (Zither): 'Alpenklänge' Idyll (Layritz); Louise Gavotte (W. Bock). 8.24:—James Watson (Bass): Pagan (Lohr); Sea Fever (Ireland). 8.29:—George Hepper (Entertainer): Humorous Sketch, 'Viewing the baby' (Westo and Lee). 8.35:—Katinka Storm: Lady Moon (Becker-Lunde); Cloths of Heaven (Dunhill); Life and Death (Coleridge-Taylor). 8.39:—George Korber: With peace to glory and Schone Weise (Korber). 8.44:—James Watson: The Toreador Song ('Carmen') (Bizet); The Volga Boatman (Koenemann). 8.50:—George Hepper: Humorous Song, 'That rests entirely with me' (Franklyn Vernon). 9.0-12.0:—S.B. from London.

5SC GLASGOW. 750 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 4.0:—A Concert of Operatic Music. The Station Orchestra. Elton M. Drummond (Soprano). 5.0:—Organ Music, from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Matthew Nisbet (Bass). 6.45:—S.B. from London. 7.45:—Grace Fields. 8.0:—A Light Instrumental Concert. The Station Orchestra: Overture, 'John and Sam' (Ansell). Jan Wien (Zither-Banjo): A Scottish Selection (Hunter, arr. Wien); A Race to the North (Wien). James Chalmers (Trombone): Rosy Morn (Air Varié) (H. Round). Kemio Stephen (Xylophone): Scherzette (Thomas MacCunn); Selected. Orchestra: A Musical Switch (Alford). Jan Wien: A Gay Gosssoon (Irish Jigs) (Ossmann); Gallopade (Commeyer). James Chalmers: The Firefly (Burlesque) (H. Moss); Somewhere a voice is calling (Tait). Orchestra: Grasshopper's Dance (Bucalossi); March, 'Washington Post' (Souza). 8.0:—London. 9.30:—Scottish News Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert. The Station Octet. Christian Black (Mezzo-Soprano). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.20:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Grace Fields. 8.0:—The Cameronian's Dream' (Hamish MacCunn), a Ballad for Baritone, Chorus, and Orchestra. Robert Watson (Baritone). The Station Choir and Octet, directed by Paul Askew. 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

2BE BELFAST. 1,230 kc/s. (242.3 m.)

3.30:—A Religious Service. 3.45:—Talk. 4.0:—Concert Music. Orchestra. Elizabeth Conner (Mezzo-Soprano). 5.0:—A Violoncello Interlude. Marjorie Brown. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—Ballad Concert. Rowland Carr (Violoncello). Ethel Barker (Contralto). Trefor Jones (Tenor). 9.0:—S.B. from London. 9.35:—Foden's No. 1 Brass Quartet. Wallace Cunningham (Entertainer). 10.25-12.0:—S.B. from London.

This Week's Epilogue

'FAITH'

A Daily Prayer Bach

Hebrews xi, 1-4, 8-10, 12 and 16

Metrical Psalm 84, 'How Lovely is Thy

Dwelling-place'

Mark ix, 23 and 24



Think of Nestlé's
and of course you
think of milk. Nestlé's
is another name for milk,
another name for Milk Choco-
late, too — choc that's choc-full
of creamy goodness. Try Nestlé's
Napolitains—handy size pieces, daintily
wrapped, easy to pass round, and easy
to eat — 3d., 4d., 6d., 8d. and 1/.

**NESTLÉ'S
MILK CHOCOLATE
NAPOLITAINS**

Some people prefer the ½ lb. BLOCK made
of the same delicious choc — 1/.

3-45
THE PRINCE OF WALES AND THE SCOUTS

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
Miscellaneous
- 12.0 A Sonata Recital
HELEN EGERTON (Violin)
MAUD BRAMWELL (Pianoforte)
Sonata in D Mozart
Sonata in A Minor Schubert
- 12.30 Organ Music
Relayed from St. Botolph's, Bishopsgate
- 1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE
- 3-45 **THE BOY SCOUTS' WORLD JAMBOREE**
1929
SPEECHES
by
H.R.H. THE PRINCE OF WALES
and
THE CHIEF SCOUT,
Sir ROBERT BADEN-POWELL
Relayed from the Rally Ground, Arrowe Park, Birkenhead
S.B. from Liverpool
- 4-5 A Recital
by JOYCE ANSELL (Pianoforte)
Impromptu in G Flat } Chopin
Tarantella }
- 4.15 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 5.15 THE CHILDREN'S HOUR
'That's Cricket!'
—according to E. V. Lucas in the story of 'The Cricket Match' from 'Variety Lane,' and 'The Last Century Bat' (Major J. T. Gorman) With
Songs to suit the occasion by
FRANKLYN KELSEY
- 6.0 Talk
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER (Baritone)
- 7.0 Mr. ERNEST NEWMAN, the B.B.C. Music Critic
- 7.15 Musical Interlude

FRIDAY, AUGUST 2
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)



THE PRINCE OF WALES AND THE CHIEF SCOUT, Sir Robert Baden-Powell (right), here seen amongst the Wolf Cubs, are to speak to the World Jamboree at Birkenhead this afternoon. Their speeches will be broadcast at 3.45.

9-35
THE WIRELESS SYMPHONY ORCHESTRA

(1) Ziemlich langsam (Rather slow); Lebhaft (Lively); (2) Romanze; Ziemlich langsam; (3) Scherzo Lebhaft; (4) Langsam-Lebhaft

THE Symphony No. 4 in D Minor belongs to the happiest time of Schumann's career.

It has a special interest in its form. Schumann intended it as the logical conclusion of the tendency to weld the series of subjects in a Symphony into one whole, and the four movements follow one another without a break. The themes of the introduction form the basis of the Romance, and the busy, impetuous figure heard so much in the first movement plays an equally important part in the last. His first idea was to call it a Symphonic Fantasia, and though it is a real Symphony, the name may help to a better understanding of its composer's intention. The introduction, already referred to, is almost heavy-hearted in character; the real first movement has the usual two main tunes, both happy and instinct with fresh good spirits. The Romance which follows as slow movement, is a beautiful violin

solo, and the third movement is in the conventional Scherzo and Trio form. The last movement begins with an almost bashful suggestion of the bustling theme from the first movement, and only after a little hesitation does the movement proceed on its way.

Fantasy for Viola and Orchestra .. Arnold Bax
(Solo Viola, BERNARD SHORE)

Caprice Espagnol Rimsky-Korsakov
Alborada; Variazioni; Alborada; Scena e canto gitano; Fandango asturiano

10.45 SURPRISE ITEM

11.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA, from the AMBASSADOR CLUB

12.0-12.15
 Experimental Transmission of Still Pictures
 by the Fultograph Process

(Friday's Programmes continued on page 198.)

7.30

Vaudeville

CHARLES HAYES (Comedian)
 DAVID WISE (Violin Solos)
 MELVILLE GIDEON
 GRACIE FIELDS

EWART SCOTT and BABS VALERIE
 In 'Scents and Nonsense'
 By CLIFFORD SEYLER

Music composed and arranged by HAROLD SCOTT
 JACK PAYNE and THE
 B.B.C. DANCE ORCHESTRA

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 A Symphony Concert

BERNARD SHORE (Viola)
 THE WIRELESS SYMPHONY ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 Conducted by FRANK BRIDGE

Symphony, No. 4, in D Minor (Op. 120)
 Schumann

MORE SUMMER VAUDEVILLE TONIGHT AT 7.30

WITH GRACIE FIELDS MELVILLE GIDEON CHARLES HAYES DAVID WISE BABS VALERIE EWART SCOTT JACK PAYNE

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FRIDAY, AUGUST 2 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 JACK PAYNE AND THE
B.B.C.

DANCE ORCHESTRA

ETHYL DAIMLER (*Soprano*)
Accompanied by J. MEL-
VILLE GILLIES

5.30 The Children's Hour
(From Birmingham)

'Fairy Scarletta's Party
Frock,' by Lucy Yates
Songs by MARJORIE
HOVERD (*Soprano*)

'The Missing Cup,' a
School Story by T. Davy
Roberts
BRIAN VICTOR will
Entertain

6.15 'The First News'

TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Rosamunde' Schubert
Humoresque, 'A Lightning Switch' Alford

JAMES HOWELL (*Bass*)

The Coming of a Dream Knight
The Lute Player Allitsen
Four Jolly Sailormen German

ORCHESTRA

Selection, 'The Grand Duchess' Offenbach

7.15 GRACIE FIELDS

7.30 A CONCERT

by the Band of

His Majesty's Coldstream Guards

Relayed from the North-East Coast Exhibition,
Newcastle

9.0 A Percy Fletcher Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Vanity Fair'

GERTRUDE JOHNSON (*Soprano*)
The Smile of Spring
The Songster's Awakening
My King of Love (Cairo)

ORCHESTRA

Intermezzo, 'Love's Eventide'
Suite, 'Woodland Pictures'

GERTRUDE JOHNSON

The City Child
The Bells of Youth
Waltz Song, 'The Shafts of Cupid'

ORCHESTRA

Nautical Scenes

ALTHOUGH the composer of these lighthearted pieces is best known as a theatrical conductor, particularly for his long association with His Majesty's Theatre, and for his incidental music to plays, he has composed purely orches-



Faughan and Freeman

GERTRUDE JOHNSON,
soprano, sings in the programme of
Percy Fletcher's music that 5GB will
broadcast tonight.

9.0 A PERCY FLETCHER PROGRAMME

tral music as well as some for voices, and pianoforte and chamber music. He is one of the very few, moreover, who regards the brass band as a sufficiently important medium to compose serious music for it. His 'Epic Symphony,' was specially written as the test piece in the chief Competition at the Annual Festival and Contest for Brass Bands at the Crystal Palace in the autumn of 1926.

In this Suite he presents pictures of the sea and sailormen with a really fresh and wholesome breeziness.

10.0 'The Second News'
WEATHER FORECAST,
SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS Directed by AL STARITA and THE PICCADILLY GRILL BAND, directed by JERRY HOBY, relayed from the PICCADILLY HOTEL

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND

Directed by RAY STARITA
relayed from the AMBASSADOR CLUB

WORLD-RADIO

(The Official Foreign and Technical
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Contains exclusive and authoritative information on Wavelengths and Programme details of all the chief European Broadcasting Stations.

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SPECIAL FEATURES:

SHORT WAVES—SOME RECENT DEVELOPMENTS, the first of an important series of articles appearing in *World-Radio*

by

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LION FEUCHTWANGER'S PLAY, 'PEP OR GOD'S OWN COUNTRY,' the concluding part (German text)

Appear in next week's Issue,

ON SALE ON FRIDAY EVERYWHERE

2d. World-Radio 2d.

Friday's Programmes continued (August 2)

5WA CARDIFF. 968 kc/s. (309.9 m.)
 12.0-1.0 London Programme relayed from Daventry
 3.45 Liverpool Programme relayed from Daventry (See London)
 4.5 London Programme relayed from Daventry
 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant
 5.15 The Children's Hour
 6.0 Mr. A. G. POWELL: 'Cricket Curiosities'
 6.15 S.B. from London
 6.30 Mr. THOMAS LEWIS, M.P.S., 'Careers—Pharmacy'
 6.35 S.B. from London
 9.30 West Regional News
 9.35-11.0 S.B. from London

BRENDA YATES (Soprano)
 The Doll's Song Offenbach
 What's in the air to-day? Robert Eden
 The Yellow-hammer Liza Lehmann
 Where the Bee sucks Sullivan
 ORCHESTRA
 Four Dances from 'The Blue Bird' O'Neill
 Chanson Meditation Cottene
 Moresque Eric Coates
 BRENDA YATES
 L'Été (Summer) Chaminade
 Sing, Joyous Bird Phillips
 ORCHESTRA
 Selection, 'Utopia' Sullivan
 5.15 The Children's Hour
 The Fair
 Songs by HARRY HOPEWELL
 'The Dragon whose Mother was a Perfect Lady'
 A Story by Desmond O'Brien
 6.0 'Industrial Gardens'—IV, Professor F. E. WEISS: 'Rock Gardening on a Small Scale'
 6.15-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 1,040 kc/s. (288.5 m.)
 3.45 Liverpool Programme relayed from Daventry (See London)
 4.5 London Programme relayed from Daventry
 5.0 S.B. from Cardiff
 6.15 S.B. from London
 6.30 S.B. from Cardiff
 6.35 S.B. from London
 9.30 S.B. from Cardiff
 9.35-11.0 S.B. from London



MR. THOMAS LEWIS will discuss pharmacy as a career, in his talk from Cardiff this evening at 6.30.

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)
 3.45 Liverpool Programme relayed from Daventry (See London)
 4.5 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)
 3.45 Liverpool Programme relayed from Daventry (See London)
 4.5 London Programme relayed from Daventry
 5.15 The Children's Hour
 A full description of 'The Cricket Match' (E. V. Lucas), between Heatherhill and Jasmine Hollow will be given to you
 6.0 London Programme relayed from Daventry
 6.15-11.0 S.B. from London (9.30 Forthcoming Events, Local Announcements)

Fairy Tales (Wolff); Seagull of the Land-under-Waves (Kennedy Fraser); Jean McLaughline and Nora McCullach; The Miss Watsons (O. Douglas). 5.5:—Orchestra: Japanese Suite (Holst). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 985 kc/s. (301.5 m.)
 4.0:—Fishing News Bulletin. 4.5:—A Light Orchestral Programme by the Station Octet: Overture, 'The Arcadians' (Monckton and Talbot); Selection, 'The Mikado' (Sullivan); Suite, 'Riviera Scenes' (Byron Brooke); Valse, 'Tales from the Vienna Woods' (Strauss); Dance of the Hours (Ponchielli); Marche Militaire (Schubert). 5.0:—Mrs. M. G. Cameron: 'Picnic Meals at Home and Away'. 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)
 12.0-1.0:—Concert. The Radio Quartet: Fantasia, 'Tosca' (Puccini); Wedgwood Blue (Ketelbey); Suite, 'The Shoe' (Ansell). Isabel Kirkwood (Soprano): Oh, come, do not delay (Mozart); The Rivulet (Martin Shaw); The Kerry Dance (Molloy); Can't Remember (A. Goatley). Quartet: Selection, 'Funny Face' (Gershwin); Three Dances from 'Tom Jones' (German). 3.45:—Liverpool Programme relayed from Daventry (See London). 4.5:—Dance Music. Jan Ralfini and his Band. From Caproni's Palais de Danse, Bangor. 5.0:—Bay Jellitt (Viola). Serenade (Arensky); Viennese Miniature March (Kreisler); Tango (Albeniz, arr. Kreisler); Spanish Dance (de Falla, arr. Kreisler). 5.15:—The Children's Hour. 6.0:—Talk. 6.15:—S.B. from London. 9.35:—'On the Out' Side-Car.' A Comedy specially written for Broadcasting by Mat Mulcahey. 10.45-11.0:—S.B. from London.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)
 3.45 S.B. from Liverpool (See London)
 4.5 Afternoon Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'The Maid of Artois' Balfe
 Spring Song Mendelssohn
 Bees' Wedding Mendelssohn

Other Stations.

5NO NEWCASTLE. 1,145 kc/s. (261.3 m.)
 3.45:—Liverpool Programme relayed from Daventry (See London). 4.5:—London Programme relayed from Daventry. 4.15:—Music from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For Farmers: Dr. R. W. Wheldon: 'Potato Diseases.' 6.45-11.0:—S.B. from London.
5SC GLASGOW. 752 kc/s. (398.9 m.)
 3.45:—Liverpool Programme relayed from Daventry (See London). 4.5:—An Afternoon Concert. The Station Orchestra: Three Dances from 'Hello, America' (Finck). 4.15:—Vivien Bennet (Soprano) (From Edinburgh): Among the Willows (Phillips); Sea Wrack (Hamilton Harty); Hush-a-ba, Birdie (Alice O. Banten); Invocation (Henderson). Jean McLaughline and Nora McCullach (Entertainers): An Affront (J. J. Bell). 4.35:—Orchestra: Valse, 'Tales from the Vienna Woods' (Strauss). 4.45:—Vivien Bennet (From Edinburgh): When I am laid in earth (Purcell); The Cloths of Heaven (Dunhill);



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10 for 6d. 20 for 11½d. also 5 for 3d.

7.30
A CONCERT
OF
LIGHT MUSIC

10.15 THE DAILY SERVICE

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

10-2.0 Moschetto and his Orchestra
From the May Fair Hotel

3.30 An Afternoon Concert
TESSA RICHARDSON (*Contralto*)
REGINALD KING'S ORCHESTRA

Selection, 'The Mastersingers' *Wagner*
Supplication *Wood*

TESSA RICHARDSON
Dream Valley *Quilter*
Harebells *Brewer*
I love the Jocund Dance .. *Walford*
..... *Davies*

ORCHESTRA
Lover, come back to me .. *Romberg*
Agnero *Franco*
Love Boat *Brown*
Danse Espagnole (Spanish Dance)
..... *de Falla*

TESSA RICHARDSON
Ancient Lullaby) *arr.*
My Love's an Arbutus ..) *Stanford*
The Banks of the Daisies.)
Cowslip Time *Stanford*

ORCHESTRA
I'll always be in love with me .. *Ruby*
Marigold *Mayerl*
Praying for Rain *Echersley*
Gypsy Dance *German*

4.45 Organ Music
Played by ALEX TAYLOR
Relayed from Davis' Theatre,
Croydon

5.15 THE CHILDREN'S HOUR
'The Friar and the Boy'
—an old English Fairy Tale, adapted
as a Play for broadcasting
by M. H. Allen
With Incidental Music by the
GEORGIAN TRIO

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST GENERAL
NEWS BULLETIN; Announcements
and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER (*Baritone*)

7.0 Mr. HARVEY
GRACE: 'Next
Week's Broad-
cast Music'

7.15 Sports Talk

7.30 A Light
Concert
PHILIP BERTRAM
(*Baritone*)
PATRICIA ROSS-
BOROUGH and
PARTNER
THE GERSHOM
PARKINGTON
QUINTET

SATURDAY, AUGUST 3
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.30 SOUTHERN COMMAND TATTOO

By kind permission of Lieut.-General Sir ARCHIBALD MONTGOMERY
MASSINGBERD, K.C.B., K.C.M.G.

PART I
Grounds of Tidworth House, Tidworth, Hants
Three-Minute Introduction from Studio

9.33 Sounding of 'FIRST POST' by Massed Trumpeters of the 2nd
Cavalry Brigade, under command of Trumpet Major D. GARROD, 16th-
5th Lancers

Entry of Massed Bands of the 2nd Cavalry Brigade under the command
of Bandmaster R. C. Hanney, 16th-5th Lancers

Marches:
Vedette *Alford*
Our Fleet *Stanley*
Entry of the Massed Bands, Royal Artillery (Salisbury Plain) and Infantry
of the 3rd Division under the command of Bandmaster H. W. SIMPSON,
R.A.
March, '56 Brigade' *Mornay*
Advance of the Massed Bands of the 2nd Cavalry Brigade of the 3rd
Division
Troop, 'Tesoro Mio' *Becucci*
March, 'Nibelungen' *Wagner*

Intermezzo:
'Bells Across the Meadows' *Ketelbey*
'Andante from the Pathetic Symphony' *Tchaikovsky*
March, 'Old Panama' *Alford*

10.0 Programme from the London Studio. (See next column)

11.10 SOUTHERN COMMAND TATTOO

PART II
Four-Minute Introduction from Studio

11.14-11.50 THE PAGEANT OF THE GLORIOUS PAST
1704-1757

March, 'The Phantom Brigade' *Myddleton*
NAPOLEON PERIOD
Overture, '1812' *Tchaikovsky*
1881—CRIMEAN PERIOD
March, 'Old Comrades' *Teike*
1889-1902—BOER WAR PERIOD
March, 'Tommy Atkins' *Sidney Jones*
1914-1918—GREAT WAR PERIOD
March, 'Tipperary' *arr. R. S. Stoddon*
THE ARMY OF TODAY
March, 'The National Emblem' *E. E. Bagley*
GENERAL ADVANCE
March, 'Boys of the Old Brigade' *arr. Myddleton*

GRAND FINALE
I
Rallying of Britain's Warriors round the figure of St. George, whilst
the surrounding hills are illuminated
'Land of Hope and Glory' *Elgar*

Evening Hymn, 'Abide with Me'

Verse i
By the Massed Bands of the 2nd Cavalry Brigade and the 3rd Division,
under the command of Bandmaster H. W. SIMPSON, R.A.

Verse ii
By the Echo Band—Band of the 3rd Caribiniers, under the direction of
Bandmaster A. V. BARWOOD

Verse iii
By Bands and Audience

III
Sounding of the 'Last Post' by Massed Buglers of the 3rd Division

IV
Sounding of 'Lights Out' by Massed Buglers of the 3rd Division

V GOD SAVE THE KING

9.30
A VISIT TO THE
SOUTHERN
COMMAND TATTOO

QUINTET
Suite, 'Sylvan Scenes' *Fletcher*
Minuet, 'My Lady Lavender' *Leo Peter*
Valse Viennoise *Poldini*
Serenade *D'Ambrosio*

PHILIP BERTRAM
Blow, Blow *Sarjeant*
To the Forest *Tchaikovsky*
To Anthea *Hatton*

QUINTET
Selection, 'Tosca' *Puccini*

Puccini's opera is founded on the
drama by Sardou, and is one of the
most grimly tragic stories in the
whole realm of Opera, a tale of love
and jealousy and black-hearted
treachery. Tosca is a famous singer
in the story, and she and the painter,
Cavaradossi, love one another. But
Scarpia, Chief of Police, also loves
the singer, and it is he who brings
about the final tragedy by getting
the painter into his power. The
painter has befriended Angelotti
who was escaping from prison, and
that is made the excuse for Scarpia
first to subject him to torture and
finally to have him shot. Before
that Tosca had stabbed her un-
welcome suitor, and after her
lover's execution, throws herself
from the battlements of the castle,
so that the tragedy is as complete
and sombre as could well be devised.
Several of Puccini's strong and
dramatic numbers are well known,
apart from the context in the whole
work, and a selection from the
Opera includes much that is familiar
to listeners.

PATRICIA ROSSBOROUGH and
PARTNER
PHILIP BERTRAM
Ring, Bells, Ring *Craske Day*
Harlequin *Sanderson*
O Isis and Osiris *Mozart*

QUINTET
Adagio and Courante *Eccles*
Muted Strings *Uhl*
Villanella }
Ballade à la lune } *Chaminade*
L'Été (Summer)..... }

9.0 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Mr. GERALD BARRY: 'The
Week in London'

9.30 SOUTHERN
COMMAND TATTOO
(Part I)

(See centre of page)

10.0 Local An-
nouncements;
(*Daventry only*)
Shipping Fore-
cast and Fat
Stock Prices

10.5 Dance Music
JAY WHIDDEN'S
BAND from THE
CARLTON HOTEL

11.10-11.50
Southern Com-
mand Tattoo
Part II
(See centre of page)



SATURDAY, AUGUST 3
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 Vaudeville
(From Birmingham)
JOSEPH BULL (The Classical Banjoist)
WALLACE CUNNINGHAM (The Whistling Entertainer)
MARGARET WILKINSON and LEONORE WEEPLE in Pre-War Ballads and Duets
NORMAN TIMMIS presents his Sketch, 'At the Circus'
MASON and ARMES (Entertainers with a Piano)
THE 'MIAMI' DANCE BAND

4.30 Thé Dansant
(From Birmingham)
BILLIE FRANCIS and his Band
Relayed from the West End Dance Hall
FRANK THOMPSON (Entertainer)

5.30 The Children's Hour
(From Birmingham)
'Selim the Seal,' by Mary Haras
Songs by MARGARET WILKINSON (*Soprano*)
'The Treasure under the Rainbow,' by Mildred Forster
JOSEPH BULL (*Banjo*)

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; ANNOUNCEMENTS and Sports Bulletin

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Napoleon' *Bilton*
Selection of Popular Songs *Sanderson*

ALICE VAUGHAN (*Contralto*)
Meadowsweet *Brake*
Lie there, my Lute *MacCunn*
The Little Silver Ring *Chaminade*

ORCHESTRA
Philomel *Message*
RICHARD RALPH (*Violin*)
Dudziarz *Wieniawski*
Schön Rosmarin (Fair Rosemary) *Kreisler*
Moto Perpetuo *Böhm*

ORCHESTRA
Intermezzo, 'Rosemary' } *Elgar*
Tone Poem, 'Carillon' }

ALICE VAUGHAN
The Net Mender *Clarke*
A Memory *Goring Thomas*
In Town *Eric Coates*

RICHARD RALPH
Allegro Brillant *Ten Have*
Larghetto *Handel*

ORCHESTRA
Selection, 'Merrie England' *German*

8.0 A Reading
8.30 A Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS

8.30
A BIRMINGHAM SYMPHONY CONCERT

STILES ALLEN (*Soprano*)
ORCHESTRA
Overture, 'The Bartered Bride' *Smetana*
STILES ALLEN and Orchestra
Aria, 'Ocean, thou mighty Monster' ('Oberon') *Weber*
ORCHESTRA
Four Christmas Preludes *James Ching*
(First performance)
Symphony, in E Flat (The Drum Roll) .. *Haydn*
STILES ALLEN
Der Frühling (Springtime) } *Grieg*
Ein Traum (A Dream) }

Suite, 'Casse-Noisette' ('The Nutcracker') *Tchaikovsky*

TCHAIKOVSKY has left it on record that while composing this Suite, which is among the happiest and most carefree of all his music, he was himself in a thoroughly depressed frame of mind, but no hint of any dismal mood has found its way into the music.

It was composed originally for a ballet by Dumas the elder, with the name, *Histoire d'un Casse-Noisette* ('The Tale of a Nutcracker'), in 1891, and in the following year Tchaikovsky arranged the movements which are to be played this evening in the form of a Suite.

In the first movement, the Overture, there are two principal themes, both of a delicate, almost miniature, order. The first especially is prominent throughout the movement.

A little March follows, also with dainty rhythm and melody, and the third movement has the happy title of 'Dance of the Sugar Plum Fairy.' It was in this movement that the Celeste made its first appearance in a concert orchestra. Tchaikovsky had heard the instrument in Paris soon after it was brought out by Mustel, and immediately determined that he must be the first composer to make use of it. He took a great deal of trouble to have it kept secret until the 'Nutcracker' music could be heard. It is certainly used in this movement with the happiest effect.

A series of dances follows,—a Russian dance an Arabian dance, a Chinese dance, whimsical and bizarre; and a Reed-pipe dance, delicate, fresh, and graceful. These, although actually distinct movements, are grouped together in the Suite, and though the last movement is also a dance, it stands separately. It is a waltz with a fine flowing waltz tune, such as Tchaikovsky knew very well how to write.

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (*From Birmingham*)

10.20 DANCE MUSIC
JAY WHIDDEN'S BAND from the Carlton Hotel

11.15-11.45
Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 202.)

VAUDEVILLE

JOSEPH BULL
THE CLASSICAL BANJOIST.

WALLACE CUNNINGHAM
THE WHISTLING ENTERTAINER.

MARGARET WILKINSON
AND
LEONORE WHEEPLER
IN PRE-WAR BALLADS AND DUETS.

NORMAN TIMMIS
PRESENTS HIS SKETCH, 'AT THE CIRCUS.'

MASON and ARMES
ENTERTAINERS WITH A PIANO.

The MIAMI DANCE BAND

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Radio Times, 22/7/29 [If sent open hd. stamp.

Saturday's Programmes continued (August 3)

5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0-12.45 **A Popular Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdoria Genedlaethol Cymru)
Overture, 'Poet and Peasant' *Suppé*
Japanese Suite *Holst*
Welsh Rhapsody *German*

3.30 London Programme relayed from Daventry

4.45 **DANCE MUSIC**
THE CONEY BEACH FIVE
Relayed from the Coney Beach Restaurant,
Porthcawl

5.15 The Children's Hour
6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Local Sports
Bulletin

6.35 *S.B. from London*

7.0 **Mr. DAVID
DAVIES: 'The
Royal Welsh
Agricultural Show'**

7.15 *S.B. from Swan-
sea*

7.30 **GRACIE
FIELDS**

7.45 **JOHN ROBEK
(Baritone)**
The Old Road
John Prindle Scott
Whenever I meet
the Sergeant
*T. C. Sterndale
Bennett*

My Advice
James Godden

The Handyman
Howard Fisher

'The White
Hope's
Quandary'
A Play by
A. J. TALBOT
Characters:

Slogger Brown
(a Prizefighter)

Jim Sullivan
(his Trainer)

Daphne
A Tramp

8.15 **'Topicals'
Concert Party**
Relayed from the
Pier Pavilion,
Penarth



Sport and General

THE CAPTAIN OF THE TOURISTS.

H. G. Deane, captain of the South African Test team,
will talk about cricket from Swansea this evening
at 7.15.

Artists:

MARY HUGHES (*Soprano*)

KETTY ADAMS (*Comedienne*)

DORA WARD (*Soubrette*)

MADGE RITTE (*Pianist*)

MAX KAPOTA (*Comedian and Dancer*)

JACK ROWLANDS (*Baritone*)

JACKSON STANLEY (*Humorist*)

9.0 *S.B. from London*

10.0 West Regional News; Sports Bulletin

10.5-11.50 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

12.0-12.45 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 **Mr. H. G. DEANE, Captain of the South
African Cricket Team**

7.30 *S.B. from Cardiff*

9.0 *S.B. from London*

10.0 *S.B. from Cardiff*

10.5-11.50 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 Gramo-
phone Records

3.30 London Pro-
gramme relayed
from Daventry

6.15-11.50 *S.B. from
London* (10.0 Local
Announcements;
Sports Bulletin)

**5PY 1,040 kc/s. (288.5 m.)
PLYMOUTH.**

12.0-1.0 **A**
Selection of
Gramophone
Records from
Musical Comedy
and Revue

Selection, 'The
New Moon
Romberg

Waltz, 'True Eyes';
Fox-trot, 'Some-
where' ('The
Song of the
Sea'). *Kunze*

Dance of Hours;
Dance of Stars;
(The Blue Bird)
O'Neill

Two Fox-trots:
A House on a Hill
Top; I lift up
my finger;
(Love Lies)
Mayer

Chirp, chirp
(That's a Good
Girl) .. *Charig*

Selection, 'The
Five O'Clock
Girl'
Kalmer and Ruby

Looking at You..... ('Wake Up and
What is this thing called Love?') *Porter*

Fox-trots:
'S Wonderful ('Funny Face')..... *Gershwin*

Just Imagine ('Good News')
The Best Things in Life
are Free..... *Henderson*

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**
Peeps into Many Lands, including 'The Abbot's
Kitchen' (Farjeon)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Sports Bulletin

6.35-11.50 *S.B. from London* (10.0 Items of Naval
Information; Local Announcements; Sports
Bulletin)

Saturday's Programmes continued (August 3)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 The Northern Wireless Orchestra
Overture, 'The Barber of Seville' Rossini
Valse-Caprice Rubinstein
FRANCIS WILCOCK (Recitations)

ORCHESTRA
Selection, 'That's a Good Girl' Meyer and Charig
FRANCIS WILCOCK

ORCHESTRA
Down South Myddleton
Romance and Two Dances ('The Conqueror')
German

3.30 Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
March of the Dwarfs Moszkowski
Three Dances ('The Little Minister') Mackenzie
MELVILLE SMITH (Tenor)

Mary of Allendale Hook, arr. Lane Wilson
The Green Hills of Somerset Eric Coates
Red Devon by the Sea Coningsby Clarke
The English Rose German

ORCHESTRA
Waltz, 'Eugene Onegin' Tchaikovsky

FREDA JOHNSON (Pianoforte)
Etude in F Sharp Arensky
Nocturne Scriabin
Uno Tabatière à Musique (A Musical Snuffbox)
Liadoo

ORCHESTRA
Overture, 'Banditenstreich' (The Merry Robbers)
MELVILLE SMITH

Eleanor Coleridge-Taylor
Down Vauxhall Way Herbert Oliver
Clorinda Orlando Morgan
Angels guard thee Godard

ORCHESTRA
The Quaker Girl Monckton

FREDA JOHNSON
Ballad in G Minor Chopin

ORCHESTRA
Incidental Music to 'The Merchant of Venice'
Rosse

5.15 The Children's Hour
(S.B. from Leeds)

A Study in Contrasts—Army v. Navy
Songs by GUNNELLE HAMLYN and JOHN ANDERSON
At the Piano, HILDA FRANCIS

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. T. A. COWARD: 'Birds of the Northern Shores'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 'The Star of Zenoa'
A Sequel to 'The King of Zenoa'
By EDWIN LEWIS

Captain Smythe (Skipper of the Steam Yacht Prosperino)

Dick Hartley (Mate of the Steam Yacht Prosperino)

Agatha Pruning (Spinster Sister of Sam K. Prosper)

Ann Prosper (Prosper's Daughter)
Major Whistler (a Diamond Expert)
Bobbie Manners (An Engineer)

Sam K. Prosper (of 'Prosper's Diamonds, Ltd.')

Marioff (the White Chief of Zenoa)
Tullana (a Native Chief)
Assanalla (the High Priest)
Moya (the King's Singing Girl)

A Lieutenant of the U.S. Cruiser Corrinth
Gibbs (Bo'sun of the U.S. Cruiser Corrinth)
Natives and Seamen

The action begins on the bridge of the S.Y. Prosperino, which is anchored in the beautiful bay of a South Sea Island.

Incidental Music by

THE NORTHERN WIRELESS ORCHESTRA

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.30 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'The Arcadians' Monckton and Talbot

9.40 CLAUDE SPENCER and NELLIE VANCOURT
(Musical Comedy Duo)

Tell all the World (A Musical Comedy Medley)
Thayer

9.52 ORCHESTRA
Galop, 'Romain' Gauwin

10.0 Local Announcements

10.5 Light Orchestral Concert
(Continued)

ORCHESTRA
March, 'Stars and Stripes' Sousa

10.10 CLAUDE SPENCER and NELLIE VANCOURT
My Sweetheart (A Musical Play) Boggetti

10.22 ORCHESTRA
A Lightning Switch Alford

10.35-11.50 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.50:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Concert. The Station Orchestra. Douglas Steen, James Urquhart and Two Pianofortes. 4.45:—Dance Music by Charles Watson's Orchestra. From the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Margaret Smart (Violin). 6.15:—S.B. from London. 7.0:—Mr. William Reid, F.J.I. ('Diogenes' of the Edinburgh Evening News): 'A Veteran Discourses on Sport.' 7.15:—Musical Interlude. 7.30:—A Recital of Scottish Folk Songs. By Robert Burnett (Baritone). 8.0:—A Highlanders' Gathering. By Charles D. Kinns. An impression of the old Glasgow 'Soirée-Concert-Ball.' Place—The Old Waterloo Rooms. Time—Yesterday. 9.0:—S.B. from London. 10.0:—Scottish News and Sports Bulletin. 10.5-11.50:—S.B. from London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0-12.0:—A Recital of Gramophone Records. 4.0:—Studio Concert. Burnett-Dickson (Bass-Baritone). Doris Davidson (Pianoforte). 4.30:—Dance Music. From the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Glasgow. 9.0:—S.B. from London. 10.0:—S.B. from Glasgow. 10.5-11.50:—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)

3.30:—Concert. The Radio Quartet. S. Weir McCormick (Baritone). Philip Whiteway (Violin). 4.45:—Organ Recital by George Newell. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—S.B. from London. 7.30:—Military Band Concert. Queen's Island Military Band. Conductor—Mr. George Dean (Late Bandmaster, 1st Norfolk Regiment). James Newell (Baritone). 9.0-11.50:—S.B. from London.

The Listener
THE NEW B.B.C. WEEKLY

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by
COMPTON MCKENZIE

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E. N. FALLAIZE

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by
PROF. CONWAY

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*Home, Health, and Garden.***NOURISHING DISHES FOR INVALID DIET.**

By Mrs. E. Martinek.

BEEF TEA (Ordinary).

1lb. gravy beef (not shin of beef).
1 pint cold water.
¼ teaspoonful of salt.

Cut or shred the beef. Place in an earthenware jar with the water and salt. Stand the jar in a tin of water and cook for three hours in a slow oven, or you may place the jar in a saucepan of water and simmer over a low gas for three hours. Be sure to cover the jar well to prevent evaporation, and when cooked strain through muslin and remove all traces of grease.

RAW BEEF TEA.

Four ounces best rump steak, shred finely with a very sharp knife, put in a basin and add 4 table-spoonfuls of cold water and a pinch of salt. Cover and let it soak for one hour. Then strain carefully and press all the juice from the meat. Remember that raw beef tea should be freshly made each day.

If Beef Tea is required quickly:—

Chop or shred ½lb. of rump steak, let it soak in a cupful of cold water for a few minutes with a pinch of salt. Then gently heat it over a very low gas till the water turns bright red and the meat almost white. Keep it at a low heat—about 100° Fah.—until the beef tea turns to a rich brown (never let it boil or approach boiling point).

STRONG SOUP.

Ingredients:—

½lb. veal.
1 small chicken.
1lb. gravy beef.
2 quarts cold water.
1 teaspoonful salt.

Cut the meat into small pieces, removing fat if any. Joint the chicken. Put the whole into a saucepan and bring to the boil. Skim well and simmer very gently for four hours. Strain and put aside. Heat up as required. If vegetable is allowed by the doctor, add to the ingredients:—

1 onion.
1 carrot and a little celery, well chopped.

BEEF AND CHICKEN JELLY.

1lb. shin of beef.
1 calf's foot.
1 small chicken.
3 pints cold water.
½ teaspoonful salt.

Cut the meat and chicken into small pieces, chop the bones. Put into a stone jar with the water and salt. Cover very closely and simmer the jar gently in a saucepan of boiling water for six hours. Well strain. This will set into a firm jelly.

Milk for invalids is generally diluted with soda water or barley water.

Clear barley water is best for this purpose and is made quite simply. You need:—

2ozs. pearl barley.
1 thin strip lemon peel.
1 pint boiling water.

Blanch the barley by bringing it to a boil in a little water. This cleanses it and keeps the barley water a good colour. Strain off the water and put the barley and lemon rind into a jug and pour the boiling water over. Cover closely and strain when cold.

If a thicker and stronger barley water is required, take:—

4ozs. barley.
1½ pints cold water.
Lemon peel.

Blanch the barley, then gently boil till thick. Strain and put aside for use. If barley water is given without milk it is much improved and made more palatable by adding the juice of one lemon after it is strained. A very refreshing drink is made by beating up the white of an egg to a stiff froth, add 1 dessertspoonful of lemon juice and mix with half a tumblerful of soda water.

CHICKEN CUSTARD.

Mince finely 3ozs. cold chicken. Beat up 2 eggs with 1 gill milk and a pinch of salt. Stir in the minced chicken and steam the mixture for half an hour or till well set.

Sweetbreads are very tempting if nicely cooked and served. First, you blanch your sweetbreads by putting them into cold water and bringing them to the boil. Simmer for five minutes. Put into a basin of cold water till cold. Then trim away all gristle, but do not skin them. Now put into a saucepan, cover with milk, and simmer gently for one hour. Drain off the milk and thicken into sauce with a little arrowroot or flour, adding the yolk of an egg and a little butter if you wish the sauce to be extra nourishing.

Tripe is sometimes ordered by the doctor and can be cooked in precisely the same way as the sweetbreads.

It has now been found more convenient to issue the Empire Marketing Board pamphlet on Economical Meals in one, instead of two parts. It will not be ready quite so soon as expected, but it is hoped it may be available by the beginning of August.

THIS WEEK IN THE GARDEN.

WORK in the garden at the present time will be more or less of a routine nature, such as the summer pruning of fruit trees, hedge cutting, the removal of decaying flowers before seeds are set, so as to prolong the flowering season, and the necessary tying in of growths of herbaceous plants, etc.

During periods of hot, dry weather, hoeing, mulching, and watering are the three principal methods of conserving moisture in the soil and rank in importance in the order given.

Watering should be done thoroughly or not at all. It is useless to give water in small dribbles, as this only encourages plants to make new roots near the surface which get burnt up during the first few hot days. Crops that are likely to benefit by watering are peas, celery, lettuces, and anything that has been recently planted.

It is during a dry spell, such as we recently had, that the great value of deep cultivation becomes apparent. Plants growing on ground that was trenched during the winter are able to send their roots deep down into the comparatively cool and moist subsoil, and consequently they are able to withstand drought much better than plants which are growing on ground that has

been merely dug to a depth of nine or ten inches. Again, it is during periods of drought that the value of farmyard manure, leaf-mould, decayed garden refuse and similar substances is clearly seen. These bulky organic manures not only supply plant food but also assist the soil to hold moisture. Chemical fertilisers are good, and should be used in every garden, but they cannot wholly replace farmyard manure and similar substances, for while they add plant food to the soil they do not increase its water-holding capacity. And without moisture plant food cannot be used.

To summarize, we would say that to get the best results in a dry season one should trench the ground in the winter, working in a good supply of organic matter, and then use the hoe constantly from the spring onwards.

Plants of pelargoniums, that have been in flower for the past few months, will now be better placed outside to allow the wood to harden gradually. Very old plants may be dispensed with at this time, and a stock raised from cuttings. If cuttings are taken when the growths have partially hardened, they are not so liable to damp off as when more sappy growths are used. If young plants raised from these cuttings are grown well and stopped a few times, they will make splendid plants for next season's display.—*Royal Horticultural Society's Bulletin.*

HOW TO BOTTLE VEGETABLES.

VEGETABLE bottling differs very materially from that of fruit, as vegetables require a much greater amount of heat to destroy the germ life that is always in them. Fruit can be sterilized at a comparatively low temperature, but vegetables (with the exception of tomatoes) require a thorough boiling at 212 degrees F. The method and times described are for bottles varying from one pint up to three pints; larger than this should be given extra time.

When selecting a pan for boiling the bottles in see that it is deep enough to take the bottles and allow the water to come over the top of them; for as the water will have to boil for an hour and a half to two hours, it boils away to a certain extent. You must have a false bottom in your pan to allow the water to circulate underneath the bottles; and where you have not got a proper one, I will describe the best way to make one. First take your pan and lay it on a piece of paper, then with a pencil draw a line round the edge that fits inside the pan. You will then have the size of the bottom of the pan inside. Then cut some strips of wood and lay across the mark on the wood just where the lines run underneath. Now cut off wherever a pencil mark appears, and on placing them on the line they will fit. They should now be tacked together, and you will find it just fits the pan, and will last for years.

Vacuum bottles only should be used for vegetable bottling as the atmospheric pressure on the lids is very much greater than is the case in fruit bottling. Vegetables are fastened down while the whole contents are at boiling point, and I have found no ordinary seal that was reliable enough to resist the air pressure on cooling. Glass lids, though not essential, are to be recommended in preference to the tin ones.

When boiling bottles always see that the pan is quite level. If this is not so, when the water is boiling they will work gradually to one side, and if they touch this they are very liable to crack on account of no water being able to circulate round the bottles. If your pan is level, there is no need to wrap them in any way; and where steam is used, of course the bottles never shift their position.

Some vegetables, such as peas, runner, dwarf, and broad beans, young carrots, and cauliflower, are better blanched and cooled before bottling. With peas, bring from cold to the boil, having a sprig or two of mint and a pinch of bicarbonate of soda in the water, and boil about a minute; or another way is to plunge them into boiling water, and let the water come back to boiling again, then cool by turning them into cold water, or letting a tap run on to them before putting into bottles. With beans and the other vegetables, just mentioned, blanch at boiling, about five minutes, before cooling.

When doing peas, only do the sweet-flavoured ones; the common field pea is not worth bottling. It is a great aid to peas if they are bottled in mint-flavoured water; so it is a good plan before you begin to shell to put some sprigs of mint into a jug, also a little salt and sugar and a small portion of bicarbonate of soda, then pour boiling water on and stir to dissolve the salt and soda. This will then be cool when wanted for pouring on the peas when in the bottles. With other vegetables you add about half a teaspoonful of salt to each two-pound bottle, then fill up with cold water. Vegetables such as celery, seakale, young turnips or vegetable marrow should be packed straight into the bottles after a thorough cleaning with just a little salt and cold water.

Practically all vegetables may be done as follows: After blanching or otherwise, pack into bottles, remembering always that a little salt should be added to each one (excepting peas where it has already been added), fill right up with water and put the fittings on, leaving screws slightly loose, but clipped in the usual way. Place in the pan, care being taken that they do not touch the sides, fill cold water over them so that they are covered, put on the fire, bring to the boil, and keep boiling for one hour and three-quarters; then take out and fasten. If the water in the pan has not boiled away enough to get hold of the bottles, a little must be taken out.—*From a talk by Vincent Banks.*

(To be continued next week.)

Notes from Southern Stations.

WHY NOT A MENDELSSOHN BALLET?

The Crystal Palace as a Background—Another Talk on Cornish Ceremonies—Life on the Grey Monsters of the Sea—Birmingham's Programmes for 5GB Listeners.

THE thought of Mendelssohn (who has been much in the programmes lately), coupled with the recent visit of the Russian Ballet, makes me wonder why M. Diaghilev has never interpreted Mendelssohn in a ballet as he has already interpreted Schumann in *Carnival* and Chopin in *Les Sylphides*—until one reflects that the ideal Mendelssohn ballet would have to be the product of English inspiration. It would probably never occur to a foreigner that there was anything distinctive in Mendelssohn (apart from some very dancy fairy-music) which permitted that peculiar expression of the man which *Les Sylphides* did for Chopin; but Mendelssohn to us must always be the symbol of Victorianism, social, economic, artistic; the playing of his *Songs without Words* by dutiful daughters sent innumerable rich papas to sleep; the Wedding March is more bound up with Victorian alliances than with Shakespeare; and the rounded cadence of his melody, so facile, so refined, set a standard of taste in drawing-room and chancel for years. If all the rumour of an English ballet is true, this might be one of its first creations. With a background, perhaps of the Crystal Palace, it should inspire a truer and wittier expression of that prosperous, respectable reign than even *The Triumph of Neptune*.

THE religious service for West Country listeners on Sunday, August 4, will take place in the Plymouth Studio and will be conducted by the Rev. Franklin Chambers, Minister of Mutley Baptist Church.

THE Studio Service for 5GB listeners at 8 o'clock on Sunday, August 4, will be conducted by the Rev. R. H. Coates, of Handsworth.

The programmes of Monday, August 5, open with the Lozells Picture House Orchestra, conducted by E. A. Parsons, who will include in their items the Suite—*A Doll's House*, by Engleman, while the Light Music at 6.30 p.m. is provided by the Birmingham Studio Orchestra, conducted by Frank Cantell, the soloists being Emilie Waldron (soprano) and Albert Moore (violin).

On the afternoon of Tuesday, August 6, there will be a Light Orchestral programme by the Birmingham Studio Orchestra, conducted by Frank Cantell, in which Marjorie Edwards will be heard in songs at the piano and Seymour Dossor will give tenor solos.

FOR the third of his series of talks on Cornish Ceremonies, which is to be broadcast from Plymouth, on Tuesday, August 6, Mr. Charles Henderson will deal with the Cornish Gorsedh, which is to take place on Carn Brea Hill, near Redruth, on Friday, August 30. The ceremony is an impressive one, and the promoters aim to create a nucleus round which Cornish sentiment and local patriotism can be gathered. Last year the Archdruid of Wales and his Bards initiated the first Cornish Gorsedh, and this year a company of Breton wrestlers will visit Cornwall for a great bout on August 31. It is hoped that the Breton Bards will accompany them to attend the Carn Brea Gorsedh on August 30.

EVEN with the insight into the life of the Navy afforded to the public by the Navy Weeks at the three Naval Ports, it is difficult for the landlubber to realize what goes on, day by day, in one of H.M. ships. Many of these are the homes of well over a thousand officers and men each—a population much in excess of that of most villages—living in an area naturally circumscribed, and in unnatural surroundings, and shut off from the glare of publicity. On Tuesday, August 6, at 7 p.m., Surgeon Captain L. F. Cope, R.N., will broadcast a talk from Bournemouth on 'A Day in the Life of the Navy,' which will help his listeners to visualize what goes on in one of those silent grey monsters they occasionally see off the coast, and will help those of them who visit Portsmouth during Navy Week, from August 17 to August 24, to a better appreciation of all they will then have an opportunity of seeing in the ships they can visit under the expert guidance of the men who live in them.

THE 5GB programmes of Saturday, August 10, open with a relay from the West End Dance Hall, Birmingham, of Billie Francis and his Band, with interludes by Harry Saxton (comedian), who has appeared in most of the recent revues broadcast from the Birmingham Studios. Lily Heeler (pianoforte) and Barbara Frewing (contralto) appear in the Light Music programme at 6.30 p.m. Winifred Morris (contralto) and Oswald Rogers (baritone) sing in the relays from Lozells Picture House on Thursday and Friday, August 8 and 9, respectively.

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'LE ROI L'A DIT.'

On July 29 and 31 there will be broadcast the eleventh of the series of twelve well-known operas, this time *Le Roi l'a Dit* by Delibes. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Le Roi l'a Dit* at 2d. each, (2) the complete series of twelve Librettos for 2s., or (3) the remaining two of the series for 4d.

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'HENRY VIII.'

Henry VIII, by William Shakespeare, to be broadcast on August 13 and 14, is the twelfth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Henry VIII*, at 2d. each, (2) the complete series of twelve for 2s.

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Applications should be 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 for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.

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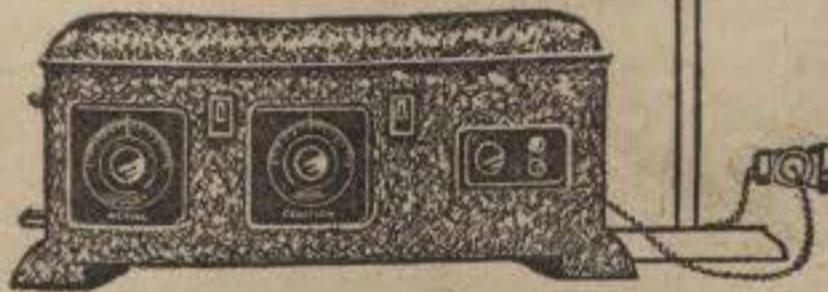
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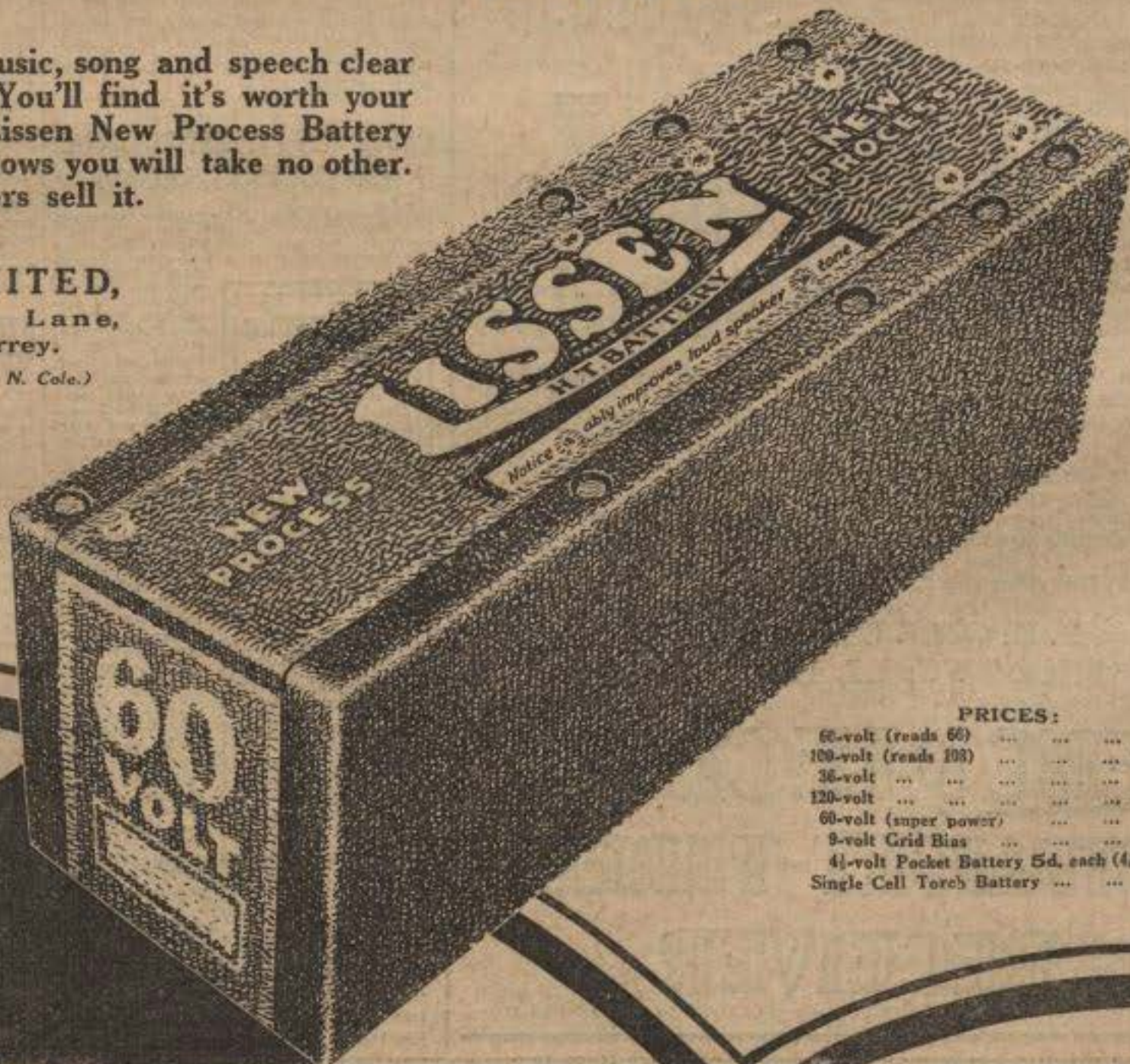
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