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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 28. No. 353.

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[JULY 4, 1930.

Every Friday. TWO PENCE

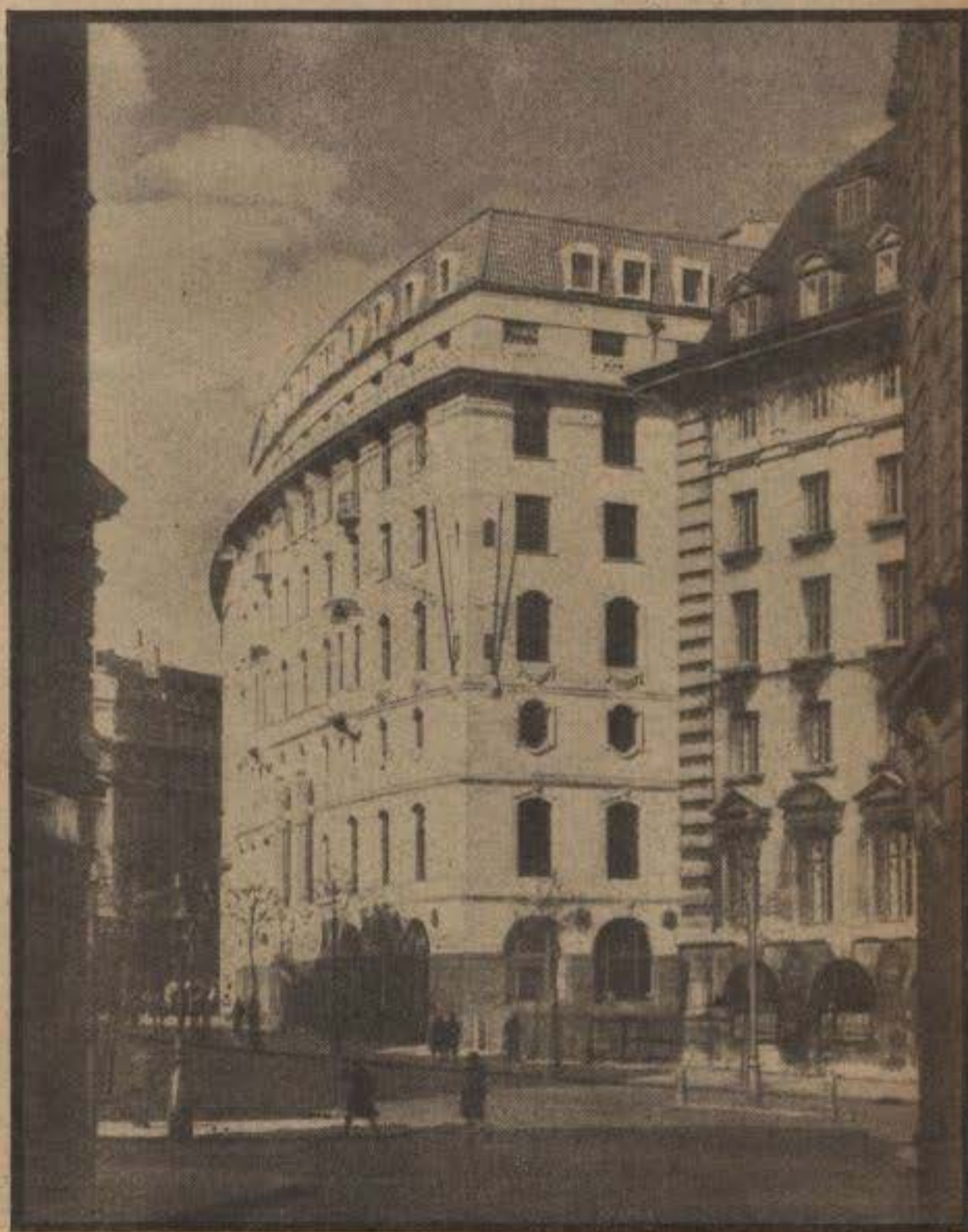
## SUMMER PROGRAMMES FOR EVERY LISTENER

*'Stars' of Music and Vaudeville  
this Week:*

- MABEL CONSTANDUROS
- ALBERT SAMMONS
- ANONA WINN
- FLORRIE FORDE
- E. C. BENTLEY
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- JOHN HENRY
- NORMAN LONG
- CLAUDE HULBERT
- PAUL ENGLAND
- ENID TREVOR
- PAT PATERSON
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### ***H.M. THE KING***

is to broadcast on Tuesday on the occasion of the opening of India House (see picture).



*Robert Follen*

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## THE WAR PUT AN END TO THEIR MUSIC

By FRANK HOWES.

*Prompted by next Tuesday's broadcast of Granados' 'Goyescas' (National), Mr. Howes calls to mind those other composers who were killed in the late War.*

THE casualty lists in the Great War at first shocked but very soon numbed the public mind. Among the thousands of deaths by which the world of art and learning was impoverished, that of Rupert Brooke made an impression on a dazed British public. Some measure of the loss to the future of English letters was immediately felt. Music suffered hardly less seriously than literature by the cutting off of its young men, but the loss is far less apparent. War itself is a theme to inspire literature—are we not at this very time reaping a harvest of war plays, novels, poems and essays of which the seeds were sown ten and fifteen years ago in blood? There has been no war music—Holst's 'Mars' was actually conceived before August, 1914. The War undoubtedly kindled an emotional demand for music, but it checked its creation and took toll of the younger composers.

Of these the most promising was George Butterworth. He has left behind a small number of works which are constantly performed. They were recognized at the time of his death as an earnest of what he had it in him to do. Nor was it only as a composer that he would have contributed to English musical life. He had already shown a practical interest in folk-song and folk-dance. He collaborated with Vaughan Williams in the collection of songs from the rural population of Sussex and other counties, and with Cecil Sharp in the revival of folk-dancing, of which he was a good exponent himself. One number of the Folk Song Journal (No. 17) is filled with a selection of the songs from his collection, and eleven of the Sussex songs he published with his own piano accompaniments. His best-known orchestral work, the idyll 'The Banks of Green Willow,' is based on folk-themes. His other familiar work, however, is original, the two cycles of songs from Housman's 'A Shropshire Lad,' and on the theme of one of these songs he wrote another orchestral work, a rhapsody entitled 'The Cherry Tree.'

Butterworth was born in 1885, the son of Sir Alexander Kaye Butterworth, General Manager of the old North-Eastern Railway. He was educated at Eton, where he showed signs of the music that was in him by writing a Barcarolle for a school concert. He went up to Trinity College, Oxford, in 1904, when every side of his musical character began to develop and the connection of art with nationality to engage his mind. He studied for a year at the Royal College of Music and for a time was assistant master at Radley College. When the War came he joined the Duke of Cornwall's Light Infantry as a private, but was soon given a commission in the Durham Light Infantry. After a year's service abroad he was given the Military Cross for his defence of a trench which was afterwards named after him, but before he could hear of this award he was killed on August 4, 1916, in leading an attack on an enemy trench.

Another Oxonian, a Balliol man, who had won a considerable reputation in music (though less as a composer than as a pianist) and a much wider reputation as an oarsman,

was Frederick Septimus Kelly. Kelly, like Butterworth, was an Etonian, and he was also like him in bearing traces of the influence of folk-music in his compositions, though it has been more completely assimilated and is therefore less prominent (e.g., in the Serenade for flute and strings) but his music is less original than Butterworth's and more tightly bound to the harmonic conventions of the nineteenth century. This would seem to be the reason for the neglect of the one and the survival of the other. Kelly's career on the river was brilliant in the extreme. He won the Diamond Sculls at Henley in 1902, 1903 and 1905; the last occasion he established the record which still stands, 8 minutes 10 seconds for the course of 1 mile 550 yards. He also won the Wingfield Sculls in 1903, the year in which he got his Blue (he rowed at 4 in the winning Oxford boat). He rowed three times in Leander crews which won the Grand at Henley, and in 1908 he rowed in the English Olympic Eight. He enlisted in 1914 in the Royal Naval Division and was sent to Gallipoli. While there he wrote a violin sonata which he dedicated to Miss Jelly d'Aranyi, and an elegy in memory of his friend Rupert Brooke. He survived that lethal campaign only to fall at Beaumont-sur-Avers in November, 1916.



From a woodcut by Elizabeth Rivers

Still another University musician, this time a Cambridge man, whose memory is kept green and fragrant by the charm of four songs, is W. Denis Browne. The achievement is small in bulk, but extremely high in quality, and the promise which they show is the measure of our loss. For he had begun to use many of the modern devices of composition with a fresh quality of his own in melody and harmony.

Another composer whose name survives by a song is Ernest Bristow Farrer, who wrote an attractive setting of the rather sentimental poem beginning 'In Brittany the churches all day are open wide.'

The losses to music were not confined to one nation. Nor were belligerents the only sufferers. A neutral lost a composer more eminent than any of the young men killed in the field. The Spaniard, Granados, on his way home from New York, where he had been to see the production of his opera *Goyescas*, was crossing from Newhaven to Dieppe in the Channel steamer *Sussex* on March 24, 1916, when she was torpedoed by a German submarine. The boat was nearing the French coast when at about three in the afternoon her skipper sighted the submarine one hundred yards off but could not manoeuvre clear. Several people were killed by the explosion and several more lost their lives through the overturning of lifeboats. The *Sussex* itself did not go down but was towed into Boulogne. The newspaper accounts of the time gave no indication how Granados lost his life. It was nearly a week later, on an inquiry from Madrid, that it was established that Granados had perished.

Perhaps the most dramatic of all the events which cost the life of a composer was the resistance of the Frenchman Maynard to the advance of the German Army in the opening days of the War. He was an older man (born 1865) and had been a pupil of Vincent d'Indy. He was also a person of dour and suspicious temperament who hated anything like self-advertisement. His music is stern stuff that makes no use of the arts of ingratiating. An individualist to the point of perversity in all that he did, he met a fitting end. He lived at Baron in the Oise department of Northern France, and when the German Army arrived he opened fire on them from his window. A single-handed attempt to hold up a modern army was naturally unsuccessful; Maynard was killed and his house burned down and with it sole copies of some of his works.

We may indeed lament this loss of talents which would have enriched the world. But it is not the purpose of this series of short obituary notices to regret irrecoverable loss so much as to show how men of widely differing temperaments and ability have left a mark, perhaps only a small mark, but still a mark deep enough not to be removed by the first waves of time. Being dead, they yet speak to us.

FRANK HOWES.



### Telephoning to Mid-Ocean.

THE conversation recently broadcast, between Mr. Harold Nicolson in the London Studio and Mr. Carmichael on board s.s. *Homeric*, a thousand miles out towards New York, may have struck many listeners as an entertaining 'stunt' which had been arranged with considerable difficulty. This was not so, except in so far as special arrangements had to be made to broadcast the conversation. The mere fact of telephoning to a liner at sea and carrying on a clear and leisurely conversation with a friend in mid-ocean is today a commonplace of ordinary life, though the service is as yet confined to four big liners—the *Majestic*, *Homeric*, and *Olympic* of the White Star Line, and the *Leviathan* of the United States Line. It is as easy now to pick up your receiver and obtain a call to one of these ships or to a subscriber in Australia as to obtain an ordinary local call. Each day more use is being made of these special services, and telephone subscribers are growing to appreciate the immense scope and complexity of the facilities which the Post Office, by constant experiment and development, is putting at their disposal. The subject of the relay from the *Homeric* was fully discussed in the issue of *World-Radio* dated June 20.

### Mecca of Marksmen.

ON Saturday afternoon, July 19, Captain E. H. Robinson will, for the third time, broadcast from Bisley Camp, Brookwood, a running commentary on the Shooting for the King's Prize. This relay now finds an annual place in the programmes, for it appeals strongly to the considerable public which takes an interest in marksmanship. The prize of £250, which carries with it a gold medal, is open to all past and present members of H.M. Forces; the winner of it may virtually be said to be the best rifle-shot in the Empire, for the Colonies send their crack marksmen to compete each year. We greatly admire the men who can score 290 out of a possible 300 under Bisley conditions; you never realize how far 1,000 yards can be till you lie down with a service rifle to shoot at a target, with, possibly, a wind blowing which may seriously interfere with the flight of your bullet. Personally we are no great shakes with a rifle—though a recent experience encouraged



'Crimson cows of repulsive appearance.'

us to believe that we may land up at Bisley one year. Passing through Paris at Whitsun, we became involved in the *Foire des Invalides*. Skirting a perilous merry-go-round, with gay young ladies riding upon crimson cows of repulsive appearance, we discovered a shooting-gallery, where we scored twenty-eight out of a possible thirty, despite the fact that our rifle had a crooked foresight. This feat created a small stir among the local experts, and, we modestly suspect, struck a very real blow for the *Entente Cordiale*.

## 'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



### Songs of the People.

THE date July 14 is inseparably associated with France; it is the greatest of French national holidays, the anniversary of the fall of the Bastille, and the triumph of the Revolution. Last year the anniversary was celebrated from Savoy Hill with a pageant-programme entitled *Versailles*; on July 14 this year we are to hear *Voix du Peuple* ('The Voice of the People'). This programme will attempt to depict the course of the French Revolution (1789-95) in terms of contemporary popular songs. Many of these revolutionary songs are still sung in France, though no thought of the events which inspired them comes into the mind of the singer. The child of 1930 piping the Marseillaise thinks of it only as a traditional patriotic hymn without visualizing the terrible days of its origin. *Le quatorze Juillet* of today—a combination of Bank Holiday and Guy Fawkes Day, with fireworks, prize-givings, dancing, bonfires, and reunions—has none of the solemnity of its original celebration. In a hundred and fifty years' time who can say that Armistice Day will not have degenerated into an uncomprehending chanting of *It's a long way to Tipperary*? The fault will be no one's; the blame Time's. Stirring days give birth to stirring songs, and the tunes we shall hear on July 14 (National) have a fine swing to them.

### A Fascinating Experiment.

AS we announced last week, the first production of a play by Television—Pirandello's *The Man with the Flower in his Mouth*—is to be broadcast at 3.30 p.m. on Monday, July 14. The venture is purely experimental and, in view of the comparatively few television sets in existence, will only be seen and heard by a small audience. Whether the experiment will be successful as entertainment and whether the future development of the technical side of Television will lead to a rapid extension of it, cannot be said with certainty. It is possible, however, that those who see and hear *The Man with the Flower in his Mouth* on July 14, like the few enthusiasts who, thirty years ago, in a Wardour Street cellar, peered at a speckled film jerking to and fro on a miniature screen, will one day pride themselves at having been present at the birth of a new form of art and entertainment. The broadcast can hardly fail to be of great interest. The producers have prepared a script which makes the utmost use of the sight and sound facilities at their disposal. The name part will be played by Val Gielgud and that of 'the customer with time on his hands' by Lionel Millard.

### For Your Library List.

ON June 23 Miss V. Sackville-West reviewed the following new novels: 'The Water Gipsies,' by A. P. Herbert (Methuen); 'Ella,' by Elisabeth Wilkins Thomas (Gollancz); 'Tashkent,' by Alexander Neverov, translated from the Russian by Reginald Merton and W. G. Walton (Gollancz); 'Robert Peckham,' by Maurice Baring (Heinemann); 'Haxby's Circus,' by Katharine Pritchard (Jonathan Cape); 'Iron Man,' by W. R. Burnett (Heinemann); 'Printer's Devil,' by Clemence Dane and Helen Simpson (Hodder & Stoughton); 'The Seventh Bowl,' by 'Miles' (Eric Partridge).

### A Grand New Hobby.

THE making of cheese is one of the primitive operations of husbandry. This is one of the most stimulating sentiments that ever came our way. We once wrote it out a hundred times—so, of course, we have never forgotten it. On Monday morning,



'Odd cheeses turn up.'

July 14, Miss J. W. Strang is to talk to our wives about 'Cheese Making at Home,' so we may expect some very odd cheeses to turn up on the dinner-table in the near future. In 1853 there was a man somewhere in Sussex who left a fortune to found a Museum of Cheeses, but after a year or two the thing turned out a failure. Opinion varies as to the most delicious kind of cheese; Cheddar, Cheshire, Stilton, Wensleydale, Gorgonzola, Limburger, Little Gloucester, Gruyère, Bel Paese, Parmesan, Port Salut, Gouda, Edam, Brie, Pont l'Évêque, Petit Suisse, Roquefort, Dunlop, Caerphilly, Round Robin, Camembert, Bondon, Coulommiers, the Black Cheese of Norway, and the Green Cheese of Germany—all have their partisans. Ourselves, we are divided between a salty, biting Gruyère and a Stilton that has known the caress of port. The tale is told of a man who chose his wife from three sisters by the way each ate her cheese. One pared it; she (he observed) was mean. The second cut it extravagantly thick (a wasteful girl). The third took a medium helping (she won).

### An Operetta You Should Hear.

ON Thursday, July 17 (National) and Friday, July 18 (Regional), we are going to hear *Midsummer Madness*, the delightful operetta by Clifford Bax and Armstrong Gibbs in which Marie Tempest scored such a success some years ago. The music of *Midsummer Madness* does not rank among the most serious works of its composer, but it is very charming, and there are many who consider that it is the best thing that he has done. The play was originally produced at the Lyric Theatre, Hammersmith, where its author had previously been associated with Sir Nigel Playfair in the production of *Polly*, for which he re-wrote a great deal of the book and many of the lyrics. The only member of the original cast of four who will take part in the radio 'revival' is Frederick Ranalow; the other parts will be taken by Clare Harris, Wynne Ajello, and Hubert Langley. The orchestra will be conducted by Leslie Woodgate, the young composer who is a member of the staff at Savoy Hill and has done so much excellent musical work in connection with the Productions Department. Mr. Woodgate was a pupil of Armstrong Gibbs at the Royal College of Music. He committed the indiscretion of receiving a Carnegie Award for composition a year before his professor.



# With Illustrations by Arthur Watts

## BOTH SIDES OF THE MICROPHONE



### British Dance Music.

AFTER hearing famous dance bands every night of the week for seven years, England must be a nation of expert critics of syncopation. On Friday, July 18, Major Christopher Stone is to devote a special gramophone recital to British Dance Numbers, when we shall be able to decide for ourselves the vexed question of the merits of our native composers whose tunes are said to be the equal of those sedulously imported from America. The opening for British numbers is limited. This is scarcely surprising, for most tunes are now written as incidental music to talking films. Each week millions of film enthusiasts see and hear American talkies and become acquainted with their music, often to the exclusion of the many tuneful numbers which are being written over here by such composers as Arthur Young, Roger Eckersley, Vivian Ellis, George Posford, Philip Braham, Marc Anthony, Beverley Nichols, Harry Pepper, and Noel Coward. It is questionable whether in the matter of pure jazz—the real 'blues' tune with its narcotic rhythm—we will ever be able to compete with Tin Pan Alley, for this music has a negro background and flavour which is lacking in Charing Cross Road. But the craze for this monotonous rhythm will pass and be succeeded by the lighter, more melodious tunes in which our composers excel.

### Jokes Which Fail.

TO be able to appreciate a hoax demands a sense of humour which is not possessed by everyone; even the most developed sense of humour has its 'off moments.' In these circumstances it looks as though hoaxes via the microphone were not worth while, being apt in many cases to fall upon stony ground—an opinion which is confirmed by the very mixed reception awarded to a recent effort. The most famous 'misfire' of the kind was, of course, Father Ronald Knox's burlesque News Bulletin—never intended as a hoax and to be taken seriously—which set the telephone wires humming and sent the world running to Trafalgar Square to make sure that Nelson was still standing. In early days, when 'realism' was the object of the radio producer, one of W. W. Jacobs' plays was broadcast from Manchester, the actors actually being on board a barge moored in the Ship Canal near to the Manchester



'Appreciated by the spectators.'

Station. At the conclusion of the play the cast pulled the leg of the listening public by pretending that their craft had cut adrift and was sinking. The joke was appreciated by the spectators and no complaint was received from listeners. The only 'casualty' was a minor official of the Canal who, listening to the play in bed, was completely taken in and, flinging on an overcoat, rowed to the spot to render assistance. They tried to explain the joke to him—but he just couldn't laugh.

### Singing Round the World.

THE English Singers, who have just returned from a memorable world-tour, are broadcasting a recital on Sunday afternoon, July 13 (National). That six singers should have the courage to go to places as remote as Kyoto and Java, singing little else but Elizabethan madrigals and arrangements of old English folk-songs, and should score a remarkable success, must have been beyond the hopes of the most sanguine. That, however, was their achievement. A stormy journey across to Honolulu landed them at the harbour only ten minutes before their concert was timed to begin. In those ten minutes they had to get through the Customs, motor to the hall, and change; they were only seven minutes late in opening their concert! In Japan they gave a concert at Kyoto, the one-time capital, singing in the very hall that used to be the scene of the Emperors' coronations. And whether it was in America, or India, or China, or Japan, or the Dutch Indies, always the same enthusiasm greeted these old English songs.

### Constant Lambert Conducts in Germany.

ON Wednesday, July 16, it is hoped to relay an important concert from Germany (Bad Homburg). Under the sponsorship of the British Music Society, whose aim is to further the cause of our music, a concert of representative modern British music is to be given in this famous old town, in the Rokoko Theater. Constant Lambert, the young composer of *Rio Grande* (a composition which, following upon the Halle's production of it last season, won for the composer an immediate and extraordinary success), will conduct. His orchestra will consist of the Frankfurt Wireless Symphony Orchestra, augmented by the Casino Orchestra of Homburg; and the pianist will be Harriet Cohen, who has already done much to introduce modern British music in Germany. The first half of the concert (which it is hoped to relay on the Regional wavelength) will include Arnold Bax's 'Symphonic Variations for Piano-forte and Orchestra' and Arthur Bliss's 'Idyll' from a Serenade. Constant Lambert, William Walton, and V. J. Moeran make up the second half. Altogether, this is an outstanding concert, and (particularly if, as we understand is possible, it is broadcast in Germany) should do something towards familiarizing Germany with our very considerable contribution to modern music.

### From Cotton-fields to Downing Street.

THE Hampton Quartet, who are broadcasting a recital this week (Wednesday, National), consist of four negroes from the Hampton Institute who are over here just now giving recitals of negro-spirituals. We recently had the privilege of listening to them at No. 11, Downing Street. It is one of the misfortunes of the interest taken over here in these negro songs of salvation that the versions in which we often hear them sung are far removed from the original. But the Hampton Quartet gives them exactly as they were sung in the cotton-fields of the South. It occurred to us, as we sat listening, that here indeed was one of the strange antilogies of life, that songs born under such conditions and expressive of such childlike faith should, in the whirligig of time, come to be sung in Downing Street.

### Terrible Anti-Climax.

IN earlier days a lady of our acquaintance, an actress, was invited to broadcast a talk on Limehouse. Having recently been taken by a police-sergeant on a tour of the restaurants, joss-houses, and fan-tan rooms of London's miniature Chinatown, she prepared a



'A tour with a police-sergeant.'

manuscript crammed with eerie and sinister detail which she proceeded to deliver to the microphone in a tone which she considered appropriate to her theme. Rather pleased with her performance, she waited, with theatrical egoism, for the shower of letters from listeners which, in those naive times, greeted every broadcaster. Only one letter arrived. It ran as follows: 'Dear Madam, I am the widow of a clergyman. You have such a kind voice that I am encouraged to ask you whether you would lend me the sum of five pounds, or else I fear I shall be forced to sell up my refined home.'

### Antony and Cleopatra.

SHAKESPEARE'S noble play *Antony and Cleopatra* is to be broadcast on July 16 (National) and July 17 (Regional). It will be produced by Cecil Lewis, and Victor Hely-Hutchinson has written special music for the occasion. Of all Shakespeare's plays, this, which tells so magnificently the tragical tale of passion-drunken Antony entangled in the wiles of Cleopatra, is the only one wherein a woman dies heroically on the stage. The death of Cleopatra is one of the finest moments even in Shakespeare: 'Finish, good lady; the bright day is done, and we are for the dark.' The destruction of a noble nature by the obsession of a single idea (a favourite theme with Shakespeare) is the motive of the play. *Antony and Cleopatra* was written in the poet's prime, some eight or so years before he died, and if it is not greater than the other plays of this period, it is, as Masefield has said, on a greater scale than any other play. Those who are asking that broadcast plays should leave experiment for a while and turn to plays with deep content have their fill here: *Antony and Cleopatra*, with its gigantic conception of character, must inevitably make a fine broadcast entertainment.

### Return from Hollywood

ONE of the very best of British comedians, Lupino Lane, is now back in this country after a prolonged stay in Hollywood. America liked Mr. Lane so much that it kept him making films. His talkie debut as the valet Jacques, in *The Love Parade*, was tremendously successful. Listeners who heard him recently in a broadcast of excerpts from *Silver Wings* will meet Lupino Lane again on Saturday, July 19, when he is to take part in a vaudeville programme (National).

'The Broadcasters.'



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IT is a common criticism of today that the general level of thought is shallow. Knowledge is too easily come by; and, easy come, easy go. The tendency of the age, it is implied, is to indulge in mass-thinking; and mass-thinking means no thinking. There is more than a grain of truth in all this; nevertheless, such critics of the age who listened to Sir John Simon's two recent broadcasts on India must have felt that here, at any rate, was a corrective. It is not long since such statements as those broadcast by the Chairman of the Indian Statutory Commission—detailed, impartial, authoritative—were read only by the very few; only to the few, in fact, were they even available. Besides, set down in black and white, such statements, it must be confessed, are apt to seem a little frightening to the man in the street; he may be willing enough to hear difficult facts presented to him by a human voice, but he is not always willing to make the necessary intellectual and imaginative effort of interpreting them for himself from the hieroglyphics of print. That is where broadcasting scores. Wisely controlled, it has here an immense power for good; as in the case of Sir John Simon's recent broadcasts, it can give the public facts and figures of which, in all probability, it would otherwise mainly remain in ignorance—give them, moreover, authoritatively and impartially. Here is, in process of development, an education of the best kind; by not abusing its privilege of supplying the public with unprejudiced facts from which to gauge the truth for itself, broadcasting cannot help but build a better informed society.

DESPITE the fact that the four weeks' season coincided with some of the finest weather which Lancashire and Yorkshire have enjoyed for many a long year Sir Hamilton Harty's recent promenade concerts in Manchester, Liverpool, and Leeds attracted audiences which constituted a record even for the musical North of England. Those who attended these concerts have described the enthusiasm of the audience, particularly of that section which made use of the 'promenade.' The experiment of holding promenade concerts outside London, particularly in the early summer, was regarded by many as foolhardy, for there are still those who maintain that broadcasting has made the public lazily content to hear its music at second hand. But, despite hard times and the phenomenal weather, the floor was crowded at almost every concert

given by the Hallé Orchestra. This would seem a conclusive reply to those Jeremiahs who foretell the end of the concert-hall. The B.B.C., which is primarily a broadcasting institution, and only secondarily an organizer of concerts, has never claimed that, given the means and the opportunity, it is more satisfying to listen at home rather than visit the concert-hall. It may be many years before broadcasting can convey music as truly as the audience hears it in the hall itself; even then, it would be impossible for the most sensitive microphone and the most accommodating loud-speaker to reproduce the magic of the actual occasion. As long as the enjoyment of music was confined to visits to the concert-hall, the average man, shy of breaking new territory, was not encouraged to take his share; the new acquaintance with music, through broadcasting, is building up another audience. Within a few weeks, Sir Henry Wood's Promenade Season will open in London. It is safe to prophesy that, despite the fact that these concerts are to be broadcast, the Queen's Hall will be as crowded as ever.

## THE WORLD WE LISTEN IN

It was a provocative and stimulating title which Miss Ann Spice chose for her talk in the National programme last Thursday. 'Books for Summer Reading' sets me musing. It suggests, to begin with, an enviable state of liberty. One is free to read what one will. At the thought of a censor's impertinence our British spines stiffen. But how often do we pause to realize the value of the wide liberty which authority never questions?

Is there any day in one's holiday comparable in excitement to that hour on its eve which one sets aside for a visit to the library? One wanders from floor to floor, and from shelf to shelf, delighting in the mere act of turning up the lights which reveal the treasures of this inexhaustible mine. The intoxicating thought of these weeks of freedom begets an unmeasured ambition. There shall be novels, of course, for the journey and for the first lazy days when one relaxes the limbs of one's mind; but leisure stretches endless in the golden future of these summer days, and one balances the novels with some great book which as yet one has lacked the courage to read—Gibbon perhaps, Thiers' 'French Revolution' or 'The Golden Bough.' One grows more modest as one packs one's bag. Gibbon is very heavy. In a moment of realism one reflects that such books are perhaps better suited to the fireside, and the long winter evenings. Gibbon, in the end, reposes behind the shutters of an abandoned room. But one has had one's moment of glory. One has seen all the kingdoms of the world in a moment of time. One has tasted the reader's liberty.

For my part I doubt, however, whether it is in the days or weeks of summer that one devotes to holiday that books play their chief part. One may sit down in a natural flower garden on the mountain side to read one's book, but before one has turned a page, one is watching the play of

the butterflies. For that the best author may wait: his pages may be read when the bracken is brown and the squirrels asleep. Books are for those who must spend their summers in towns.

One can learn the art of travelling while one sits at home. Must you be in your office through these days of July, while the leaves of the elms grow dark with the solemnity of summer, and the ears of the wheat bend down? There is nothing to forbid a tramp through the mountains of Wales. You may start with Borrow in the North, and wander with him round the sources of the Severn. This mode of travelling has its advantages, for the 'Wild Wales' that Borrow knew had not seen its valleys disembowelled by the miner's pick. You would go with only your native English to bespeak a welcome for you in village inns, but if you travel with him, you may join in the talks which he conducted in fluent Cymric. And when you have finished Borrow, there waits you on the shelves all the untamable fancy of the Welsh imagination. The 'Mabinogion' will transport you to a world of miracle, and before you put it down you will have learnt more of the workings of the Celtic mind than the most systematic travel over all the roads and railways of the Principality could have taught you.

There are two fancies in the way of holiday travel which, year after year, I indulge, but

### Eothen

never yet has the leisure come for their enjoyment. I mean one day to ride my bicycle up the Rhine and down the Danube, and so to Constantinople and the Golden Horn. But while I wait, the romance has faded from these landscapes. I should see no dervishes at my journey's end, whirling with arms outstretched to represent the dance of the stars round their Creator's throne. A pitiless revolution has stripped them of their rôles and forced a hat upon their heads. No longer would veiled beauties brush the camel's flanks in the narrow alleys of the bazaar, as they shuffled in heel-less slippers to bargain over coffee-cups for a kerchief of embroidered silk. Unveiled, and in the latest mode of Paris, they order by telephone a machine-made fabric from the stores, and from the streets of old Stamboul the last camel has fled to the last desert at the summons of the electric tramcar. I doubt whether I still could watch the Turkish fire-brigade running stripped to the waist, with hoarse shouts, to extinguish conflagrations with a leather bucket. That world is dead. But still you may travel through it in the pages of Kingslake's 'Eothen.' With wit and grace he will conduct you through a Turkey which still possessed the banks of the Danube, where men still spread their carpets in the street when the muezzin called them to prayer, and still obeyed a Sultan who was the Prophet's viceroy.

The other journey which I plan, year by year, with a hopefulness that is its own reward, is a walk over the old pilgrim roads to Rome. One can pace through a whole summer's reading along that road, and take one's choice of the century in which one will make the expedition. One may wander through France on the eve of the Revolution with Arthur Young, or if one asks for gayer company, one may have Sterne at the start. One may travel part way with Wilhelm Meister. But my own favourite companions are in 'The Cloister and the Hearth.' There are many roads to Rome, and with a library at hand you may choose your company.

A. N. Brailford

# They do see Life: THOSE NINE ROOMS : Stories of the Studios

SOME time in 1931 broadcasting activities will be transferred to a soaring palace in Portland Place, and the studios at Savoy Hill will pass into peaceful retirement. Though the architects and technicians give us all that is most up to date in our new home, we shall never forget those nine rooms at Savoy Hill where so much broadcasting history has been made. No. 1 where the orchestras play; No. 2 dedicated to plays, with its glass doors through which the wizards of 'sound effects' may be seen, like fish in a strange aquarium, conjuring up street scenes and storms at sea; No. 3 with mural paintings appropriate to the Children's Hour; No. 7 occupied by Jack Payne; No. 9 elaborately Oriental in its Japanese landscape, and the rest.

In their time these Studios have seen some strange occupants, human and otherwise. The list of non-human broadcasters includes canaries, parrots, mosquitoes—and the dog belonging to a novelist who barked during his mistress's recent talk. The mosquitoes had a great success. They were brought to illustrate a talk on their species and sang away at the microphone like aeroplane engines. And there was once nearly a lion.

### The Lion that Didn't.

The story of the lion is legendary at Savoy Hill. In the days before the Effects Section had succeeded in creating synthetic lions larger and fiercer than life, it was decided to invite a lion to take part in an Empire Day programme. The idea was that it should roar when the appropriate moment arrived. The owner of a menagerie agreed to send a lion round but, as the correspondence reveals, he was not prepared to guarantee its roaring, only growling. There was considerable argument as to how the lion should travel, how he should be announced in the programme, and what should be done in the event of his contriving to escape. Few actresses could have made more difficulties. Somehow or other, the whole arrangement fell through and the lion's visit was cancelled, probably because people felt that it might be safer and cheaper to

sing *Rule Britannia* or make some other appropriate gesture of patriotism.

The Studios have seen many exotic musical instruments—giant xylophones which arrived in sections and had to be built up on the spot, the drums and gongs of native music, virginals, clavichords, ophicleides, serpents, cymbaloms, balalaikas, hurdy-gurdies, flaute organs, and musical snuff-boxes—not to mention the whole battery of strange contraptions recently imported by a Chinese orchestra. Perhaps the most unexpected item in any orchestra was the cylinder of compressed air used by Victor Hely-Hutchinson in his music for the Capek play *R.U.R.* The musician who 'played' the cylinder by turning back a cock and allowing the air to escape with a shrill hiss, had a part specially scored for him.

### Robot Gunfire and a 'Crash.'

The broadcasting of *R.U.R.* led to an excitement which is still remembered. You may recall the story of the play, how the 'robots' or mechanical workmen turned upon the human beings who manufactured them and fired the guns of a battleship at the factory. Cecil Lewis produced the radio version and he was determined to have guns which sounded like guns. At the first rehearsal maroons were fired in the passage outside the Effects Studio. The result was unexpectedly violent. Savoy Hill was shaken to the core. Smoke poured all over the building. After that, there were no more maroons. The Effects experts, who have the same passion for pure mathematics, have been responsible for many eccentric and disturbing occurrences in the Studios. A new office boy once begged to be relieved of his job; he had been passing the door of a studio when a hand came out and fired a revolver close to his head. That was in the old days before the up-to-date and efficient Effects Studio was put into commission and Savoy Hill had learned that small sounds made close to the microphone are as often as not more overwhelming in their effect than big sounds made far away from the microphone. A supreme illustration of this was the case of the aeroplane crash in a play called *Speed*, which began as the overturning of a complicated structure, including a real aeroplane wing and ended up as the scratching of a matchbox close to the microphone.

Mr. Philip Ridgeway has lately discovered a new method of adding excitement to studio life. He decided that artists could not be expected to put the requisite *verve* into his period vaudeville programmes unless they had a preliminary canter, so he makes the band play and his whole company join in a violent dance by the end of which they are full of



No. 3—With mural paintings appropriate to the Children's Hour.

'pep' (and laughter) and ready to begin. It is an unusual sight to see a dozen actors and actresses in evening dress behaving like the front row of a Hippodrome chorus, while the announcer anxiously watches for the red light to go on.

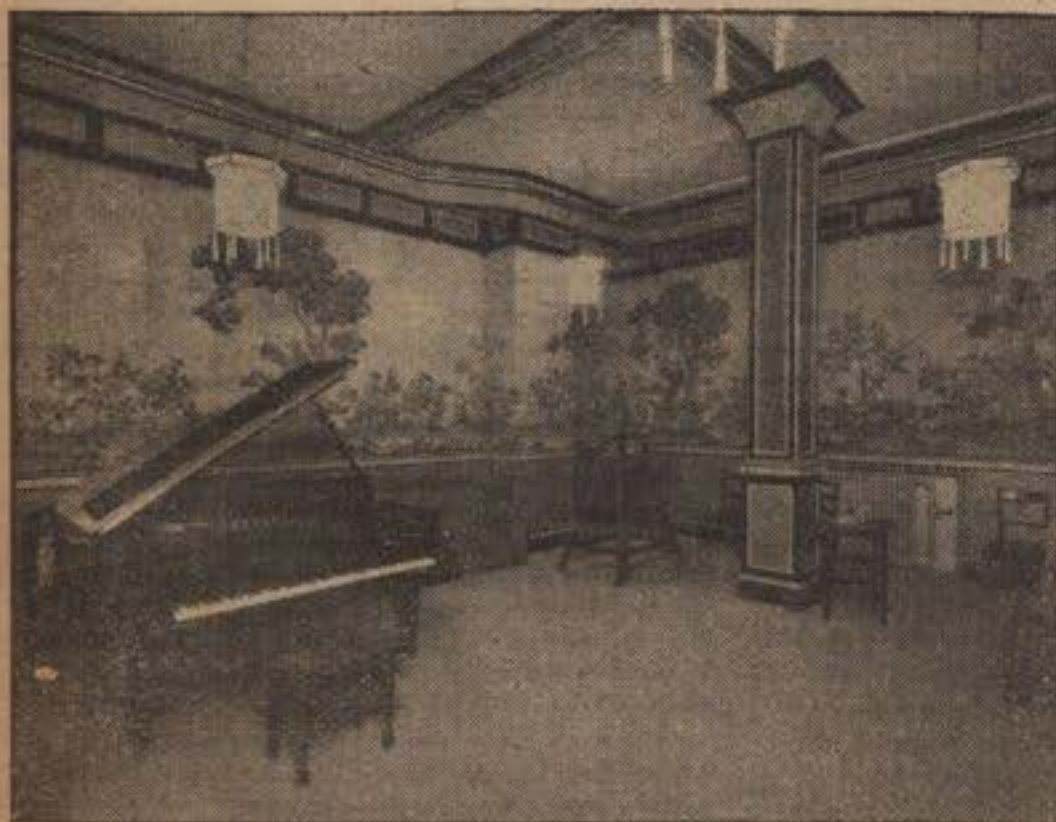
Unusual and exciting, too, was the behaviour of the Chinese 'crowd' which took part in the recent programme entitled *He Went to China*. At a certain point in the play they had to represent the guests at a Chinese wedding. On the night of the actual broadcast the stage manager went into the studio where, obedient to the signalling green light of the producer, the Chinese were celebrating the wedding. He found them pelting the microphone with flowers as they chattered their lines—a piece of realism which they apparently found helpful.

### Rooms which are never Empty.

It is hardly extraordinary that these studios should have been the scene of unusual and untoward happenings, considering the tremendous and varied use to which they are put. From ten o'clock in the morning, when the first rehearsals begin, until late evening when the last studio programme ends and listeners have been 'taken over' to dance music, there is scarcely a moment of the day when they are not in use. During the greater part of the time there are two separate programmes in action, with announcers, balance and control experts and studio attendants standing by. Apart from the actual transmissions, there are generally half a dozen rehearsals in progress at any one time. This is a side of the B.B.C.'s work which the outside public does not see, and only listeners with imagination will have visualized. The call on rehearsal time and accommodation in these days of alternative programmes accounts for the fact that the new Broadcasting House will contain about twenty studios as against the nine now in use at Savoy Hill.

The studios of the B.B.C. have been the scene of perhaps more human activity than any other nine rooms in the country. Much music has had its first performance in them, important political announcements have been made from them, experiments in artistic production of every kind have been attempted there, they have been visited by almost every notable person in politics, science, and the arts. They are the rooms from which as many as ten million people have been entertained at a time—and, as is the way of rooms, they remain quite unimpressed.

! B.B.C.!



No. 9—Elaborately Oriental with its Japanese landscape.



FRANK H. DOWDEN

A MUSICIAN can hardly read Lord Birkenhead's 'The World in 2030' without speculating on the probable condition of the art in that not very remote period. The first thing that must strike him as a vital factor is the greatly increased amount of leisure that will be enjoyed—or at all events be available—a century hence.

All the signs indicate that Lord Birkenhead is not wild in his prophecy on this point. Already Mr. Ford finds it economically sound to pay his employees a minimum wage of £1 a day for a five-day working week; he is confident that five days will soon be reduced to four, and ultimately to three—not because the world will be less passionate in its demand for his motor-cars, but because he will be able to turn them out more quickly. Lord Birkenhead reckons that the development of cheap power will reduce the amount of necessary work to such an extent that by 2030 'the average week of the factory hand will consist of sixteen or perhaps twenty-four hours . . . No man will grudge the one or two days he passes at work in a factory, when he considers that, as its reward, it brings him five or six days of freedom from financial anxiety. It will not be often that his one day a week will be made laborious by specially hard work; superintending the operations of the giant machines of a hundred years hence will be supremely easy—and supremely dull.' Hence the startling conclusion that the real problem of our descendants will be, not to find sufficient work to make a livelihood, but to occupy their leisure time—roughly about three-fourths of their waking hours. As Lord Birkenhead says, 'even the most determined of uneducated hedonists' will weary of three weeks per month spent on watching football, going to the pictures, solving cross-word puzzles, and betting. Happily, the easy creation of wealth will ensure that the hedonists will not be of the uneducated type. The school age (which we see being raised just now by one year) will by 2030 have been raised to twenty or twenty-one, as there will be no necessity for young people to become wage-earners. In the home, labour will be reduced to a minimum, because foods will be mainly of the synthetic type; and the 'chores' that are at the root of so many domestic problems today will either become unnecessary, or will be done by pressing a switch and turning on some kind of 'juice.' The general public will be both cultured and leisured to a degree that is hardly conceivable today. Such a public will want more and more of the arts and sciences, and music will be the most in demand because it is the most social.

Will the 2030 public be, as is prophesied, mainly a listening one? I do not think so, despite the pessimists who prophesy the end of amateur music-making as a result of the so-called mechanization of music. (So-called, for the term is not a fair description of the scientific

transmission of human performance. I am writing this fresh from a broadcast of the Catterall String Quartet; anything less mechanical can hardly be imagined.)

How many keen, and at least capable, performers have become silent as a result of wireless, the gramophone, and the player-piano? Very few, we may be sure. I have made inquiries among fellow-musicians, and we can find in our circles no single example. The joys of performance are too great to be easily dropped; so long as we can lift our voices, strike a key, or



scrape a string we shall lift, strike, and scrape. And the ranks of those who make music as well as listen to it will be swollen enormously when folk have more leisure. For the study of an instrument calls for a greater amount of time and effort than is at the disposal of most working people nowadays. True, one may easily become a fair-to-middling pianist; but hard grinding is needed to carry the player of a stringed instrument beyond the stage when he is a cause of anguish to his circle and a pain to himself.

The amateur musician of 2030—there will be hundreds of thousands of him—will, as we have seen, be better off in time, money, and culture; and his tastes, I fancy, will run to ensemble rather than solo performances. Most of the great things in music are of the concerted type, so there will be an immense amount of chamber music and orchestral playing. Developments will be instrumental rather than choral, because great masses of people will be able to afford time and money for the purchase and study of instruments. The reason why amateur communal music-making has always been, and still is, almost exclusively choral is, after all, due to the simplest and most prosaic of reasons; choral

singing is cheap. There is no instrument to buy, store, or convey: the choralist carries his instrument with him—in fact, he can't leave it behind, much as we may sometimes wish he could. Moreover, with very little practice a voice that is so ordinary as to be useless for solo purposes may be made into a useful organ for choral singing. Choralism flourishes because it is easy and inexpensive. Its joys are great, but (with confidence) I ask any reader who has both sung in a choir and taken part in concerted instrumental music whether the latter is not by far the more enjoyable. The greatest developments in the next century will, therefore, be instrumental. This is inevitable, because of its greater scope. The human voice, despite its appeal, is a very limited affair compared with most instruments. What can a vocal quartet do in the way of compass, range of power, speed, and subtlety compared with a string quartet? Or the finest chorus in the world compared with an orchestra? Choral singing, of course, will never entirely lose its hold. On the contrary; it has a thrill of its own, and its association with fine poetry will always ensure its appeal to many who have little taste for the more abstract types of instrumental music.

What of the public concert? Lord Birkenhead foresees, with good ground, that by 2030 'the development of broadcasting and television will enable a family gathered round its own atomically radiant hearth [no more coal and gas, thanks be!] to watch and listen to a variety of spectacles . . . It will be possible to create in a private house the exact illusion of physical presence at a stage performance hundreds of miles away.' But he is likely to be wrong, I think, in his view that these developments will not prevent 'packed audiences from gathering to attend at performances of superlative artists.' He thinks that 'the theatre or concert-hall possess an attraction that can never be reproduced in a private house where only two or three are gathered together.' Well, let those who want that atmosphere of crowded halls have it. We musicians do not find that we listen best when sitting in solid rows, with seats that cramp our knees and pinch our equators, liable to a hundred petty distractions to eye and ear, in an atmosphere which, however thrilling psychologically, is enervating physically. And if television can give an 'exact illusion,' what more can anybody want, even in 2030? Moreover, we are less anxious to see performers than performers themselves imagine. Most of them are better to hear than to see; and, anyway, the act of musical performance is a distressing spectacle, save in the case of the harp (which is of no account musically). Fiddlers straddle and sway, pianists attitudinize, conductors swank and pose, singers invite apoplexy, and facile perspiration seems common to all. Peevish exaggeration? Yes; but isn't it a fact that the worst faults in singing and playing,



# A FORECAST

## by HARVEY GRACE

and most of our muddled values, are due to the fact that for generations we have thought about the performer rather than the music?

What of instruments? The piano of 2030 will be able to do what its predecessor of today can only pretend to do, that is, produce a real sostenuto effect. At present the listener does half the work, by filling in mentally those gaps of silence that begin to develop from the moment the hammer strikes the strings. The violin will have been provided with strings and pegs that will enable the instrument to stand in tune as long as a piano, catgut having been replaced by wires of a metallic compound that I have not space to describe in detail. The violin-tuner, like the piano-tuner, will call four times a year. If a fiddler plays out of tune, it will not be the fault of the heat, the damp, or a new string. The concert organ will be one of the most popular of instruments, rivalling the orchestra in its variety of tone colour (the best of them already do this). By 2030, science will have enabled the organ-builder to remove the last remaining bar to the complete success of the organ on the interpretative side—I mean its lack of accent and nuance. The organist will have direct control through the keys, like a pianist; all grades of accent will be possible, which means that a real (not a faked) sforzando, crescendo, and diminuendo will be obtainable through touch. Just as the piano will have become capable of a true legato, so the organ keyboard will then be capable of percussion effects, already possible in a modified degree on some special types of harmonium. The swell box will have disappeared; registration gadgets will have increased little, simply because the negotiable limit has already been reached. Moreover, the great increase of expressiveness due to accent and nuance, will make elaborate registration less necessary than it is today, simply because organ tone will be less monotonous. There will probably be few new instruments, but every orchestra will contain a family of saxophones. Listeners of 2030 will wonder how we of today allowed so expressive an instrument to be degraded by what are fitly termed 'hot' and 'dirt' players.

Readers may remember the demonstration in London a few years ago by a young Russian scientist named Theremin of a device whereby music was obtained apparently from the air. In America, where the inventor is now living, the instrument is already being used for concert purposes, and special music has been written for it. A friend in the States tells me that the constant slurring effect, which struck most of us as a fatal blemish, is still not yet overcome, but clearly there are great possibilities about the theremophone. It has already been used to reinforce the bass of an orchestra when specially powerful effects are required, and probably its chief function will be that of an accessory.

Despite the establishment in America, as well as in Russia, of conductorless orchestras, a conductor will be even more important in 2030 than he is today. He will be out of sight, however, sitting at a kind of keyboard among the instruments, indicating his wishes electrically to individuals, groups, or the mass, by pressing a switch connected with a dial on the player's desk. This is no wild theory. A device of the kind has already been invented by Leonid

Sabeneev, the well-known Russian critic and composer, and described by him in the *Musical Times* of December, 1928.

The possible influence of psychology must not be overlooked in a forecast of the future. Lord Birkenhead thinks that, although it is at present in the 'crude and blundering' stage, it will by 2030 have become an exact science. There will then be a near prospect of people not only being aware of each other's thoughts; the time will be at hand when everyone will wear not only his heart, but his intellect and character



on his sleeve. They will be able to 'see through' the creative art of the past to its creators. 'Every book will become an autobiography, revealing to its readers the most carefully kept secrets of its author's life and character. Our descendants . . . will finally decide such hotly debated questions as to whether Homer was a blind old harpist, a crowd, or a woman; whether Shakespeare wrote his own plays; whether Dickens, etc., etc. This means that the much exaggerated difficulties of Beethoven's later quartets will cease to exist. Anyway, we shall know whether those difficulties were the result of Beethoven's struggles towards a new style, or of a mental confusion for which there was no adequate technique of expression. Above all, however, psychology will be important in the teaching and performance of music. Its importance in the former connection has already been recognized for some years past; and by 2030 musical education, like every other branch of teaching, will be as simple and certain a process as the injection of a serum.

As to composition, there is no reason to doubt that just as the average musician of today can assimilate a complex texture of sound that would have baffled his grandfather (or even his

father), so our great great-great-grandchildren will wonder at our finding Schönberg abstruse. Remember that for every listener who a few years ago could grasp the combination of the three themes in the 'Meistersinger' Overture there are probably hundreds today. Occasionally, no doubt, some reactionary 'Constant Reader' will write to *The Radio Times* in a style that we know so well: 'I feel I must protest strongly against the infliction on a defenceless public last Thursday of the performance of Pulvermacher's new Canonic Concerto for sixty solo instruments. This work has been hailed as "advanced" music; to me it was simply hellish noise. When will the B.B.C. realize that amongst its subscribers are thousands of elderly people who are tired of this modern muck, and who would welcome from time to time some tuneful old music such as that of those representatives of the despised twentieth century, Schönberg, Hindemith, and others who were not afraid to write good tunes?'

But, on the whole, the difficulty of the composer will be to write music that will give the tremendously-developed minds of their listeners enough to do. I say 'minds' for (according to Lord Birkenhead) the emotions will no longer be involved. Psychology will have removed our capacity for astonishment. 'No climax will have any point; it will appear as prosaic as the fact that one and three make four. Music, too, will only charm as an ingenious texture of sound; literature will be only valuable when it explains or describes. It will be impossible for either a composer or author to suspend the emotions of his audience and to arouse either their wonder or awe.' This state of things, however, is not forecast for 2030, but (by an imaginary prophet in Lord Birkenhead's last chapter) for a century later. Still, such a monstrously arid and cerebral world will be well on the way.

Opera will be largely cinematographic, as is indicated by the development of sound-films and recent experiments of young German composers. The gramophone will have uttered its last scratch, killed by the wireless. Moreover, the supply of classical and other 'best-sellers' will have dried up, and new works will not be an economic proposition.

However, prophecies of the above brand are liable to go astray, because they do not take into account the fact that human progress is never direct. It is an affair of actions and reactions, revolutions and counter-revolutions. So much has happened during the past half-century that there may be waiting for us round the corner a violent reaction in favour of the simplification and slowing-down of life in general, in which case 2030 may find things pretty much as they are today. There are already signs of such a reaction—the revival of rambling clubs, the keen interest in gardening and country life, the return to favour of some products of Victorianism, especially literature. That is why it is easier to prophesy about 2030 than about 1950. 'Tis safer, too; for with reasonable luck you may be able to make the prophet of 1950 eat his prophecy. As to musical conditions in twenty years' time, therefore, I shall hedge; concerning those of 2030 I am ready to plunge.

HARVEY GRACE.



## WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag  
Enlivened by George Morrow.



### THE MEANING OF 'VAUDEVILLE.'

YOUR correspondent, 'Fed Up,' remarked that Orchestral pieces cannot be called by the name of 'Vaudeville.' That is wrong. If Nuttall's Dictionary is a competent authority, 'Vaudeville' means: 'A species of light song of a comic or satirical nature; a dramatic piece, whose dialogue is intermingled with light songs.' Items of Orchestral Music can therefore be classed as 'Vaudeville' providing that something of a light nature is also added. In any case, Jack Payne or Jack Paddy usually plays during Vaudeville, and it is a rarity to hear Orchestral Music during Vaudeville.—W. Reeves 19, Edward Street, Hampstead Road.

### PIFFLING?

MAY I suggest that instead of having to close down during intervals after the local news, etc., which are provided for by unknown, piffing, meaningless, nerve-wracking piano solos, we may be entertained by a good jazz syncopator?—W. S. Exery, 9, Marston Avenue, Keyham.

### BREAKFAST-TIME MUSIC.

I MOST heartily agree with 'Fifteen-year-old,' who asks that we might have something in the way of gramophone records at breakfast-time. The benefits obtained therefrom would be manifold. It would act as a stimulant for any sleepy members of the family. It would cheer us up on a wet morning and make the bad-tempered good-tempered. The announcers can



more in chorus until they see red—and meanwhile we can frothingly wend our way to business. So please oblige. Thank you!—Spiavetti.

### THE THRILLS OF THE 'T.T.'

MAY I congratulate the B.B.C. on the broadcast of the Isle of Man T.T. Each year I have been across and revelled in the actual thing; this time I had to stay at home, and my only consolation was the knowledge that it (the T.T.) was being broadcast. I expected nothing in the way of thrills, then I started to listen. I not only heard, but felt that I was actually seeing the race, and marvelled how it was done. I could see Wally Handley, Jimmy Simpson, Graham Walker, all in their tugs, tearing down from Keppal Gate, sliding round Creg Corner and down the following straight to Hilberry, the Nook, Governor's Bridge, the Stands, and off on another mad lap down Bray Hill. Major Brooks certainly put Creg Corner right into my room, and Mr. B. H. Davies could not have been outshone. In fact, the B.B.C. had given me one of the finest hour's entertainment I have ever had.—J. C. Harrop, 60, Victoria Road, Stretford.

### THE BUSY HOUSEWIFE.

I SHOULD like heartily to endorse 'H. T., Worcestershire's' remarks about the Household Talks. I have no doubt that they are excellent, but at present they are broadcast at one of the busiest hours and days of the average housewife's life, and I, for one, have never been able to spare the time to listen to them in the morning. If they could be altered to the afternoon I have no doubt that thousands more would be able to listen to and benefit by them.—A Busy Housewife.

### ANOTHER VIEW.

I SHOULD be sorry if the B.B.C. decided to alter the time of the Household Talks, because, when given at 10.45 in the morning, it is quiet in the house—the children at school and the older ones at business—and one can take in the very helpful information given. Although I have not missed one of the talks, I have not yet spent an idle moment during any of them, as, being one of those housewives who also do all the cooking and many other things besides, I can always find a job for that quarter of an hour within hearing of the wireless set.—D. Szeeman, 25, Oval Gardens, Little Thurrock, Grays.

### SPEECH AND LANGUAGE.

AS I have not yet seen an appreciation of the talks given by Mr. Lloyd James on 'Speech and Language' on Thursday afternoons, may I be allowed to express mine. Although broadcast for Schools, I think they are very interesting and often amusing; and so differently dished up that they always give me the impression that Mr. James is speaking to me personally. I am very glad that Thursday is my 'half day,' as I look forward to the 'Speech and Language' talk as much as any item during the week.—E. Selby, 11, Arthur Road, Lower Edmonton.

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'\* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

### OPEN LETTERS TO BROADCASTERS \*

#### TO MR. JAMES AGATE.

DEAR MR. AGATE,—I should like to take the opportunity that these 'Letters to Broadcasters' offer, to express my appreciation of your stimulating dramatic criticisms on Thursdays. I have found from experience that every play recommended by you is well worth the seeing, and I applaud your obstinate championship of plays of 'artistic merit.' Owing entirely to your enthusiasm, I saw Mr. Geilgud's magnificent *Hamlet* at the 'Vic,' and since its transference have not only revisited the play, but have rounded up my friends and literally herded them off to the Queen's! I shall continue to look forward to your fortnightly talks as I do to your *Sunday Times* articles, with the keenest pleasure.—A Faithful Disciple.

#### TO MR. JOSEPH MUSCANT.

DEAR MR. MUSCANT,—It is only rarely that anyone has written to you to say 'Thanks' for what is, in my opinion, and I would venture to suggest the opinion of thousands of other listeners, too, easily the best luncheon Music for the week. Absolutely a non-stop show, well enough assorted, surely, to please both 'high' and 'low brow.' Long may you continue, and my only real regret is that I cannot personally swell the applause that I hear come over at the conclusion of each item.—E. D. Dark, 22, Pier Avenue, Clacton-on-Sea.

#### TO MISS EDITH CLEGG.

DEAR MISS CLEGG,—A Mr. and Mrs. Kelly wrote a very horrid letter to you in the issue for June 20. We thought your fairy story delightful. Do you not think it would be a good idea for you in your turn to kidnap the Kellys, take them to a lone spot, and drop them down a deep, deep well? Then the fairies who live below could have their revenge.—Fairy Lover.

#### TO MR. VERNON BARTLETT.

DEAR MR. VERNON BARTLETT,—Will you please accept this letter of thanks and appreciation from just an ordinary working chap? I am a keen student of international affairs, and only possess very limited opportunities for study and for arriving at a clear, full, and unbiased view of world happenings. I wonder, sir, if you realize how refreshing your weekly talks in 'The Way of the World Series' are to me, who have scarcely more than the daily newspapers—whose leading articles usually lead nowhere—to guide me. I look forward to your talks as eagerly as I look forward to the week-end rest from work.—Grateful Listener.

#### TO THE CHIEF ANNOUNCER.

DEAR CHIEF ANNOUNCER,—Because of the musical voice with which nature has gifted you, the B.B.C. has chosen you for a position in which you have more influence on the speaking of the English language than anyone in the world's history has ever exercised. May I respectfully appeal to you to use that influence against, instead of in reinforcement of, the slovenly modern habit of reducing the vowel sounds to the 'common level of the sound generally represented by the letters 'er' or 'ul'? This sound is produced without any exertion of the muscles of the mouth, hence its popularity. An almost imperceptible movement of those muscles, far less than required in eating, is all that is needed in order to pronounce 'post' with the same sound as you, sir, give the 'o' in 'sport.' Sir Walford Davies does it; Sir John Simon does it. So does everybody outside England. Please think it over.—J. A. W., Lymington.

#### TO MR. JOHN WATT.

DEAR MR. JOHN WATT,—I should like to congratulate you very heartily on your recent phantasmagoria, 'Baghdad on the Subway.' Can I dare to hope that you will compile other programmes descriptive of London, Paris, and other great cities in the not too remote future? I expect this programme, like 'Talkie Town,' will receive much criticism, but do not be downhearted.—M. C. Marriott, Thomason, Halesbury College, Hertford.

#### TO MR. ALBERT SANDLER.

DEAR MR. SANDLER,—I appreciate your music, and I sincerely hope that you will not think that I am finding fault in any way. Being an amateur violinist, I simply adore listening to you, and all I ask is that I could listen to more violin solos. Give us more violin solos, and not quite so much orchestral music, and I am sure there are thousands like myself who would be highly delighted.—Lover of Violin Music.

#### IN MEMORIAM.

##### 'L.G.M.'

WHEN trumpets blow, when Paradise shall ring  
With all the wondrous pageantry supreme,  
Children will pause, though all the angels sing,  
And creep on tip-toe softer than a dream,  
To seek a quiet corner and chair,  
Then 'L.G.M.' will leave the golden floor,  
And steal to join them as they gather there  
To tell again the stories they adore.

—H. B. H., Highfield, Westham.

### THE ORCHESTRA IN VAUDEVILLE.

YOUR correspondent 'Fed Up' does you a gross injustice when he says you only publish letters of praise. I think you display most amazing impartiality when I read some of the insults you have to put up with. With regard to his moan about the Wireless Orchestra participating in vaudeville entertainment, may I point out that quite recently Sir Henry Wood and his Symphony Orchestra formed one of the most popular items at the Coliseum, where the programme is chiefly of a vaudeville nature. Also, orchestras do not play tunes; they play compositions, or pieces for those who prefer it. We leave the tunes to the dance bands, if one can so flatter the noses they produce.—P. J. Bernard, Market Deeping, Peterborough.

### THE OTHER VIEW.

YOUR correspondent from Lutterworth Rectory complains that through your unpunctuality listeners are inflicted with symphonies when they should have news. There are others who are inflicted with news, and sermons, when they should have symphonies. Try to meet the views of each individual without reference to anybody else. Then we shall all be pleased.—Charles Crouch, Marshhead Mansions, W.9.

### A QUESTION OF SIZE.

I HAVE just listened to a broadcast described on page 619 of *The Radio Times* for June 13 as by 'A Small Ladies' Choir.'



Is this to be taken literally or classed with those things that might have been better expressed? Needless to say, my imagination has been taxed to its full during the rendering of the programme.—Southdown, Eastham, Cheshire.

### A NORWEGIAN ON MR. HAROLD NICOLSON.

REFERRING to 'M. S. T. R.'s' letter in *The Radio Times* for June 13, I find his statement that he has to strain his nerves in order to make out half of what Mr. Harold Nicolson says, most extraordinary. I listen to Mr. Nicolson's talks every Friday night, and although a Norwegian, I have no difficulty whatsoever in picking up every word, without straining a single nerve. Personally I would suggest that 'M. S. T. R.' should himself take a few lessons in elocution. It might help him to understand good English a little better and ease his nerves.—Lief Berg, Sandnes, Nr. Stavanger, Norway.

### CLARITY IN MUSICAL PROGRAMMES.

MIGHT I suggest that *The Radio Times* should not accept for publication programmes of music containing items insufficiently identified? 'Rondo—Mozart'; 'Minuet—Beethoven,' etc., figure frequently in your programmes. Recently you had 'Quartet—Mozart,' by the Nancy Phillips String Quartet. Surely we might be given the key, or where there are (as in this instance) two Mozart Quartets in D Major, and the key is insufficient identification, the opus number. There are still a few eccentrics left who care to know these things, but are reluctant to spend a summer afternoon indoors unless they know just what to expect.—J. A. W., Lymington.

### SHOULD TALKERS IMITATE ANNOUNCERS?

ANNOUNCERS are all right for their job and all honours to them! All announcements and news should and must be given out very clearly. But if givers of Talks were to 'enunciate clearly, loudly, deliberately and evenly,' the result would be terribly monotonous. Anyone with average hearing can hear most of the regular talkers perfectly, and, after all, not many of us are deaf.—Ordinary Listener.

### FRAY SPARE OUR BLUSHES!

HATS off to 'Surrey Listener'! This page is the most entrancing page in this, or any other, journal published, and the finest correspondence course in 'broadmindedness' ever circulated. For originality, conviction, vitamins 'A,' 'B,' and 'C' and all that sort of thing, this page 'beats the Band,' so the writer switches off jazz to read it. But why, oh why, this next-to-invisible type, rendering Sam Weller's Junior's 'double million magnifying glass of hextry power' almost indispensable?—E. H. Astley, Lippincott, Wellington.

# CLEOPATRA: 'SHAKESPEARE'S REGAL FISHWIFE'

Cecil Lewis introduces his forthcoming Radio Production of *Antony and Cleopatra* (July 16 and 17).



British Museum

CLEOPATRA, QUEEN OF EGYPT.

MY only excuse for spilling more ink round the elusive question of radio drama is to draw attention to the broadcast of *Antony and Cleopatra* on July 16 and 17, and to urge all radio dramatists, past, present and future, to take a leaf out of Father William's notebooks if they aspire to write good radio plays.

After all, if you want to be modern nowadays all you have to do is to make as good a copy as you can of something done a few hundred years back, and the world will hail you as the last word in originality and audacity. Modern sculptors rediscover the formalism of ancient Egypt and cross it with the grotesques of the Congo. Modern central heating was a standard fixture in any good Roman villa. Modern painters rave about Italian primitives. To the youngest composers anything later than Bach or Arne is anathema, while jazz is the intellectualization of the Negro and all skyscrapers are derivative of Cologne Cathedral! There is certainly ample precedent for the radio dramatist to rediscover Shakespeare and win fame for himself by making a fair copy of a classic. Everything is derived from something else. The great thing is to know how to derive. Shakespeare himself was an adept at this.

He was a man of the theatre, grew up in the theatre, made his fortune out of the theatre, and retired on the proceeds in early middle age to live the life of a country squire in his native town. He hardly conceived a single original plot. His stories are based on events to be found in any child's history or fairy-story book. It is interesting, by the way, to reflect that he had probably no more than a dozen books of reference. He didn't draw on culture; he made culture, and his work passed almost unnoticed at the time. The plays were collected after his death by two friends, with no more thought than 'to keep the memory of so good and worthy a fellow alive,' as they put it. But even this has precedent, for while Plato and Socrates were preparing to thunder down the centuries, the real hero of Athens was Alcibiades—the Oscar Wilde of his time—who created a sensation throughout Greece by pruning his dog's tail! Novelty is on our level, greatness passes over our heads.

Shakespeare, then, took care to start out with a sound foundation—a good story. The world will always want to know 'What happened next.' And, being a man of the theatre, he treated these stories in a perfectly conventional way, suiting them to the vehicle of his time—the Elizabethan stage.

The form that this entails is probably the most flexible and direct method of dramatic construction ever devised. In fact, the talking screen play is the only thing that can be said to improve upon it. It may be luck that the greatest dramatic genius the world has ever seen was born into those days—we say the hour finds the man—but we need only be thankful for our good fortune in coming afterwards, for in Shakespearean technique we have a perfect model of radio technique.

Let us consider how this technique came about. It is common knowledge that the stage as we know it today—that is to say, the framed picture stage with its proscenium arch and curtain—is an eighteenth-century innovation, hailing from Italy. The Shakespearean stage was a very different affair. It was U-shaped in plan, the base of the U forming the apron for the main scenes and the arms either side making right and left exits. The centre of the U had a raised balcony with entrances above and below. So Shakespeare had really five stages to play with. He could use the base of the U—the large front portion of the main stage—for his big scenes, the arms at either side for his short linking scenes and 'asides,' and besides this he had the upper balcony and the alcove below it. The result of this was that, scenery being a formality, he was able to run acts of fifteen scenes or more, using each part of the stage as it suited him, and keeping up action and speed all the time without any breaks, dropping of curtains, or changing of sets.

This last point is very important—the lack of anything but rudimentary scenery—for it further enriches Shakespeare to a radio audience. Having no scenery, he was obliged to create the illusion by doing his own scene painting in the minds of his audience *with words*. There are many examples of this—look at any of the plays—but two occur to me at the moment. One is the opening scene of *Hamlet*, on the battlements, where one of the Guards, to indicate the time and give atmosphere, says:—

'Look where the dawn, in russet mantle clad,  
Creeps o'er the crest of yon high eastern hill.'

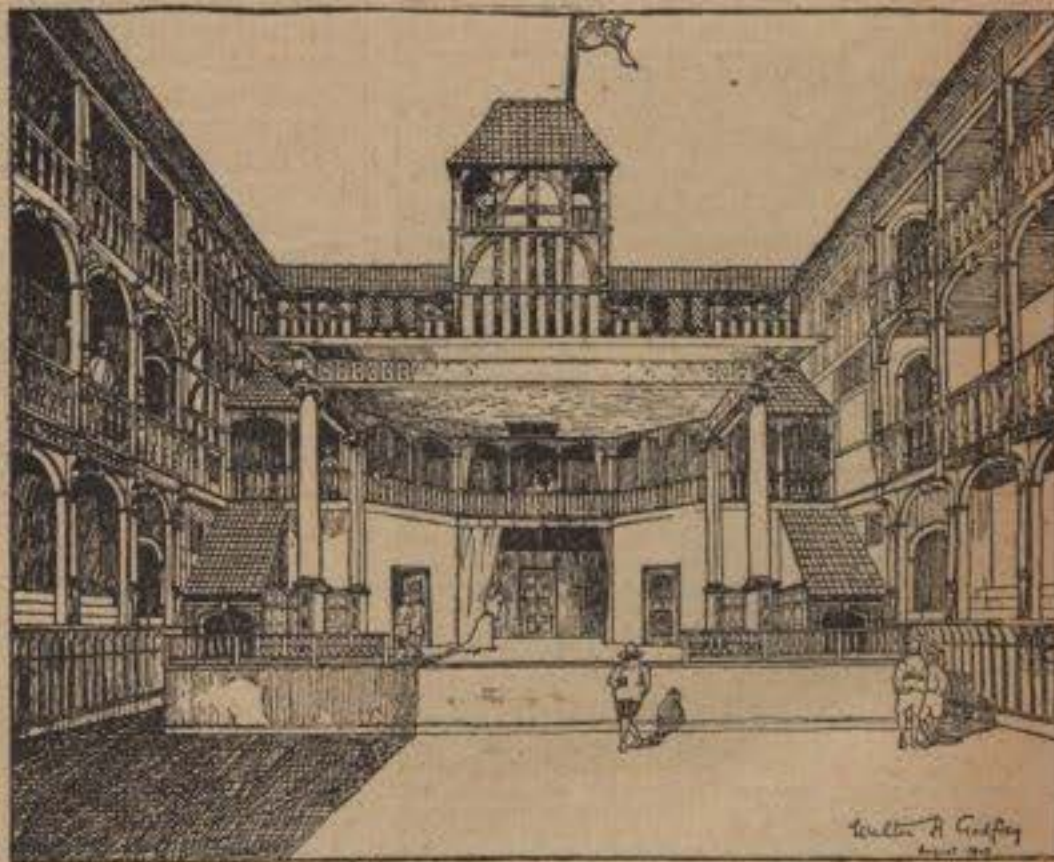
The other is the marvellous description of Titania's bower in *A Midsummer Night's Dream*, famous as a nursery rhyme, beginning: 'I know a bank whereon the wild thyme blows.' We think of all this interpolated poetry as the flourish of genius. So it is; but that is accidental. Playwrights are a strange mixture of art and craft. While the poet is writing immortal blank verse,

the craftsman is preparing the audience when they see Titania, reposing, for all we know, on a wooden bench, to 'eke out our imperfections with your minds,' as he himself put it, and imagine the bank as he has painted it in their minds, not as it is. All of which is perfect for the blind radio audience.

It is always interesting to compare broadcast Shakespeare with stage Shakespeare, and those listeners who frequent the theatre have ample opportunity at the moment. Ideas seem to go in waves, like epidemics. London has shown us three Hamlets in the past few weeks. Henry Ainley (who gave such a fine performance in the first broadcast of *Hassan*) vies with the German Moissi, while John Gielgud finds the brilliance of his performance south of the river rocketing him over into the West End! Besides this there is the incomparable Paul Robeson in *Othello* and Gerald Lawrence's season of Shakespeare at the Embassy Theatre, not forgetting the constant flame of the Old Vic from over the water! 'The lame dog of Stratford'—as Shaw once called him—seems still able to hobble.

And the mention of Shaw when writing of *Antony and Cleopatra* calls up inevitably the thought of *Caesar and Cleopatra*. Shaw's *Cleopatra* is only sixteen. She may have all the beginnings of Shakespeare's regal fishwife, but they are still in embryo; she is a child. Besides, Shaw is much more interested in *Caesar*. And how utterly different the outlook is! Shakespeare taking life as he finds it: human beings, noble and ignoble, generous and mean, lying and truthful, they are all there, as in a Fra Lippo Lippi fresco. Shaw condemning life as he finds it, wanting things other and better than they are. You will not find a single unpleasant character in any Shaw play—the prophets must beware of clay feet.

Shaw has hinted that he is a better playwright than Shakespeare. But let us not compare a mountain with an ocean. As far as the microphone is concerned, Shakespeare's technique, for the reasons given above, is more suitable and elastic. In the broadcast version of *Antony*  
(Continued on page 42.)



The Elizabethan stage as described in this article—with the two tunnel-like side-entrances forming the arms of the U.

(From 'A History of Architecture in London,' by Walter H. Godfrey, F.S.A., reproduced by courtesy of H. T. Baughen, Ltd.)

# PAINTING SPANISH LIFE IN MUSIC

Quartets by César Franck and Chausson—Musical Pictures of Spain—A Princess, a Dragon, and a Gipsy—Symphonies by Mozart and Borodin—The Popularity of Liza Lehmann.

## César Franck's Quartet.

(National. Monday, 9.40.)

THE last of César Franck's chamber music works, the quartet, was composed at the end of 1889, and played for the first time in April, 1890. It was greeted with enthusiastic applause, but Franck, who was in the hall himself, could not be made to believe that the ovation was meant for him, insisting that it must be for the players. When at last he was forced to realize that he was being acclaimed, he remarked quite simply to his pupil d'Indy and some others, 'The public is actually beginning to understand me.' He was so sincere in pursuing his own ideals, that it mattered very little to him whether he was understood or not, and he never made the slightest move to push the claims of his own work. We have d'Indy's authority for it that this quartet, which sounds so spontaneous and easy, was really the result of long and painful thought; it was begun no fewer than three times, the first two sketches being ruthlessly destroyed after they had progressed some way towards completion. They are still in the possession of Mme. Chausson, the widow of one of his favourite pupils, and make it clear that even the root idea of the quartet was completely altered from its first shape. There are four movements, of which the first is unique in its form; it is a wonderful blend of the usual sonata form with a broadly-conceived song. Both are developed, forming together an intricate design which yet gives the hearer the effect of real spontaneity. The second is a light-hearted Scherzo, almost like a merry dance, with the broad song-like theme from the first movement looking in for a moment. The third is a very beautiful and splendid Larghetto, one of the loveliest slow movements in all modern chamber-music and written in a typical Franck manner; and the last is an orthodox movement in sonata form with a very full and brilliant development.



## Goyescas.

(National. Tuesday, 9.45.)

WITH an enthusiasm like that with which Brahms and Dvorak collected and arranged Hungarian and Slav dance tunes, enriching the concert repertoire with what have proved to be invaluable assets, Granados edited four volumes of the national dance music of Spain. Like his older compatriot Albeniz, he was a native of Catalonia, a part of the country where national sentiment is a very sturdy growth, and throughout his short and busy life he devoted much of his zeal and knowledge to the preservation of traditional tunes. Himself a distinguished pianist, he arranged them as pianoforte music; that was also the original form of 'Goyescas'—a set of pieces inspired by the pictures of the great Spanish painter Goya. They present in music, very much as Goya's pictures do in their medium, a series of vivid scenes of Spain and Spanish life, as genuine and sincere as they are strong and brightly coloured. It is in their original form that they are to be played by Marcelle Meyer, an artist who has made herself thoroughly at home with their spirit. Granados afterwards made an opera, giving it the same name—*Goyescas*—from the material of these pianoforte pieces. It was on his return from producing the opera at the 'Metropolitan,' New York, that he lost his life. He was drowned when the *Sussex* was torpedoed in the English Channel in March, 1916.

## A Spanish Ballet.

(National. Wednesday, 9.40.)

ANGEL GRANDE and his chamber orchestra are presenting a new work by his fellow-countryman Halffter, who has himself done distinguished work in Southern Spain, with a chamber orchestra which he founded and conducts. It has made one appearance in London. Keenly interested in the national music, he makes full use in this Ballet, which he calls *Sonatina*, of the Spanish idioms and their bold rhythms. It has been given in Madrid and in Paris as a ballet and in this form as concert music. The story which runs through it is this. The Princess is sad. In vain the Dragon tries to distract her, his clumsy movements serving only to increase her boredom. In vain her attendants dance—Rigaudon, Sarabande, and Gigue. They hear a Shepherdess singing, and hurry off to bring her to their mistress in the hope that her simple merriment will banish the Princess's melancholy. That, too, is in vain, and once more the attendants set themselves to dance. Evening falls and suddenly a Gipsy appears, and with a gesture of arrogance begins her wild dance. Its vibrant rhythm acts as a sorcery which evokes a radiant Prince on a silver steed. He rides towards the Princess and, filled with wonder, she falls into his arms. Overcome with joy, the attendants, the Gipsy, and the Dragon dance and dance. The movements in the Suite follow each other in that very order and need no further explanation.

Two typical examples of the work of Goya, the Spanish painter, whose work inspired Granados' *Goyescas*, to be played on Tuesday next (National). The pictures here reproduced are 'La Maja' and 'General Urrutia.'

## Mozart's Paris Symphony.

(Regional. Thursday, 9.0.)

THROUGH the kindly interest of one of our older listeners, who has lent us the book in which it appears, we give in another column an eye-witness account of Mozart's first visit to Paris, when he went as a child with his father and sister. When he came again in 1778, at the age of twenty-two, full of high hopes, nothing like the same enthusiastic welcome was given him. On that second visit he was accompanied by his mother, and, after many disappointments, their stay ended in profound tragedy; his mother was stricken by grave illness and died in the boy's arms. One of the few bright spots about the visit was the success of this symphony. Composed specially at the request of Le Gros, for performance at the Concert Spirituel, it is in three movements, and there are two versions of the second movement, the one usually played being considerably shortened from the original form. It has a further interest in this, that it is the first in which Mozart made use of clarinets, an instrument with whose fine qualities he had only recently made acquaintance. Even so it is a slight score, with only ten instruments engaged. The first and last movements are uncommonly lively and bright in spirits, no doubt with a view to the taste of the Paris public at that day; the Andantino, the middle movement, has also a hint of sprightliness in its gracious flow.

## D'Erlanger's Violin Concerto.

(Regional. Thursday, 9.0.)

BORN in Paris, the Baron Frederic d'Erlanger studied both literature and music there, and has won notable successes in both directions. For a number of years he has made his home in London, taking a keen interest in its artistic activities; he is one of the Directors of the Royal Opera, Covent

(Continued on page 14.)



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## NOTES ON THE WEEK'S MUSIC

(Continued from page 12.)

Garden. He has composed much in larger, as well as in smaller, forms, including four operas, orchestral music, songs and instrumental pieces; to us in this country his best-known big work is the opera *Tess*, founded on Hardy's novel. Produced at San Carlo, Naples, and Milan, it has been given in London also, with Emmy Destinn in the principal rôle. That was in 1909. His violin concerto is in the usual three movements, the first beginning with the soloist playing a bold theme in chords. The movement is rich in melodies. After a few bars of prelude the English horn begins the slow movement with a phrase from which the solo violin evolves its chief theme. The last movement also has a short introduction before the soloist dashes in with a very vigorous melody in 9/8 measure. There is a short episode in slower tempo, but the end is once more in the gay spirit of the opening at even greater speed.

*Liza Lehmann.*

(*Regional.* Friday, 9.5.)

THE initials 'A. L.' often appear on programmes denoting the arranger of old songs. 'A. L.' was Liza Lehmann's mother, herself a daughter of Robert Chambers, of Edinburgh. It was she who gave her daughter her first music lessons, with such good effect that for many years Liza Lehmann was one of the favourite singers of her day. She counted Joachim and Mme. Schumann among her admirers, and on at least one occasion, at a Philharmonic concert, Mme. Schumann accompanied her in two of Schumann's songs. On her marriage to the composer Herbert Bedford, Liza Lehmann retired from the concert

platform and devoted herself to composition, making no less of a success in that, too. It was she who began the vogue for song-cycles, her first, 'In a Persian Garden,' winning immediate success; she was also the first woman composer to be asked to undertake a musical comedy. It was *Sergeant Brue*, which ran for a great part of 1904 in two different London theatres. Her romantic opera, *The Vicar of Wakefield*, appeared two years later, and another important work was a setting of *Everyman*; Beecham produced it in 1916. Always natural and easy, and withal admirably put together with sound craftsmanship, her music has all the qualities which make for lasting popularity, as its frequent appearance testifies.

*Borodin's Third Symphony.*

(*National.* Friday, 9.40.)

BORODIN'S second symphony is already taking its place among the really popular orchestral works of our time; the unfinished Third is as yet hardly known in this country. Warwick Braithwaite and his National Orchestra of Wales have a flair for producing such interesting things, and are enthusiastic about the beauties of this work. Borodin had his first lessons in music from his mother, a gifted amateur, and showed unusual aptitude at an early age. But for his life work he chose medicine, specializing in scientific chemistry, and he had a large part in founding the medical school for women in St. Petersburg. He gave one of his daily lectures there on the day on which he died. He was holding a party in his own house that same evening, and had sent glowing anticipations of it to his wife. Quoting from Mürger's 'Vie de Bohème,' he told her 'Il y aura de bougie,' but refused to divulge any further projects. At the party he was wearing the national Russian dress, which set off his own good looks remarkably well, when, in the midst of conversing with friends, he fell and died almost instantaneously. As is only natural he left much of his work un-

finished, and of this third symphony only two movements were completed. He had not orchestrated them, and that task was piously carried out by his friend Glazounov. The first movement begins at once with a solo oboe playing the first of its principal themes, a very simple melody of folk-song character, and when, a little later, the second chief theme makes its appearance, it, too, has something of the same sturdy simplicity. The other movement is a Scherzo in 5/8 time. Again an oboe begins the chief theme. Both movements are vividly Russian in character and full of vitality.

*Chausson's Pianoforte Quartet.*

(*London Regional.* Saturday, 9.5.)

ALTHOUGH he began his studies under Massenet at the Paris Conservatoire, Chausson went very soon to César Franck and became one of the most successful of his pupils. Anyone who listens to the César Franck quartet, broadcast in the National programme on Monday of this week, need be in no doubt about that. Chausson died at the early age of forty-four, as the result of a cycling accident, but he never enjoyed really robust health, and the sensitive delicacy of his own temperament is reflected in most of what he wrote; it is nearly all tinged with a quite sincere melancholy. This quartet, composed within two years of his death, is among his best work; more than one of its themes is used in different movements, lending the whole something of the unity which is a feature of modern music. The strongly-marked theme with which the first movement begins, for instance, is used again in the finale, and the second theme also appears again later. The second movement, profoundly sad, is built up on a very simple and beautiful melody, and the third sounds as though a real folk song were its basis. In the last movement the attentive listener will hear varied forms of several of the themes which appeared before; for the most part it is forceful and energetic, although a calmer mood intervenes once or twice.

## YOUNG MOZART GOES TO PARIS

[In view of the performance, on Thursday, of Mozart's Paris Symphony, we print below an 'eye-witness account' of Mozart's first visit to Paris, referred to in the music notes.]

(Extract from Historical and Literary MEMOIRS and ANECDOTES, selected from the CORRESPONDENCE of BARON DE GRIMM and DIDEROT with The Duke of Saxe-Gotha, between the years 1753 and 1769.)

TRUE prodigies are so rare that we may very well boast much of them December, 1763 when we are really presented with one. The master of a choir, at Salzburg, by name Mozart, is just arrived at Paris, with two children, the prettiest creatures in the world. His daughter, who is only eleven years of age, plays on the harpsichord divinely; she executes the most difficult pieces with a precision that is perfectly astonishing. Her brother, who will not be seven years old till next February, is a yet more extraordinary phenomenon; so extraordinary that we scarcely know how to believe what we see with our own eyes, and hear with our own ears. Not only does he execute the most difficult passages with the utmost precision, but the astonishing thing is to hear him play, from his own head, for an hour together, abandoning himself to all the inspirations of his genius, producing a thousand ideas that enchant, which succeed the one to the other with the utmost taste, and the most exquisite harmony, perfectly free from all

confusion. The most consummate master of the science could not show more skill in his modulations, which he conducts by ways the least known yet always exact. He reads with the utmost readiness any music presented to him, and writes and composes with wonderful facility, without coming near the instrument to seek his accords. I wrote down a minuet, and desired him to put the base to it; he took the pen and did so immediately, without ever touching the harpsichord. Another thing to which I was a witness, and which seems almost incomprehensible, is this: A lady asked him, the other day, whether he could, by his ear alone, without seeing the music, accompany an Italian Cavatina, which she knew by heart, and she began to sing it. The child tried a base, which he found not perfectly exact, because of the impossibility of preparing, beforehand, the accompaniment of a song which he did not know; but when the air was finished, he requested the lady to sing it again, and in this second essay, he not only played the air through perfectly with his right hand, but he added the base with his left, without the least hesitation or embarrassment. After this, he begged the lady ten times over to sing the air again, and every time varied the character of the accompaniment; he would probably have gone on to twenty times had he not been desired to stop. I do not despair of having my head turned by this child, if I hear him often; he makes me conceive very well that it is difficult to preserve ourselves from madness in witnessing prodigies. These two extraordinary children have excited the warmest admiration in everyone who has seen and heard them. The Emperor and the Empress Queen loaded them with kindness, and they received an equally warm reception at

the Courts of Munich and of Mannheim. It is a pity that music is so very little understood in this country. The father proposes going from hence to England, and he afterwards means to carry his children to the lower parts of Germany.

(Baron de Grimm was largely instrumental in obtaining introductions for the young Mozarts to the French Court and nobility, and took a keen interest in their appearances. Diderot must be the author of the famous Cyclopædic.)



Mozart: the Statue by Barrias.

# WHEN NOVELISTS MAKE HAY WITH MUSIC

## Ouida's Violin with Keys—and Symphonies played on a Harmonium in the East End.

**M**ANY of us remember the 'Egs an Ships' promised by our French hosts when we sojourned in their land some fifteen years ago; and we recollect those amazing official documents translated for our benefit into would-be English, that can still be found in Italy. Why on earth, we wonder, don't their authors ask some Englishman to write it? In the same way, I wonder why some novelists dash into technical descriptions, often with the funniest results, when five minutes with a musical friend would have saved them.

A good many years ago I put together a number of novelists' musical blunders. At that time I was not acquainted with the paper which



A Ouida heroine easily sings "glorious harmonies" all by herself.

the late Dr. Southgate once read to the Musical Association, and though my collection partly duplicated his, he had some extra tit-bits, a few of which I quote, with acknowledgments to his uncommon industry in this amusing pursuit.

'Ouida' is a marvel—utterly reckless about music. In *Strathmore* a violin falls down, and its 'keys' are smashed. Then there is that 'C string of a highly-tuned violin'—specially made, I suppose, since the fiddle's normal tuning is G, D, A, E. 'The grand passages of Beethoven's sonata in E flat' is merely flummery, since there are several sonatas in that key; anyway, the same work is later spoken of as in B flat. A Ouida heroine easily sings 'glorious harmonies' all by herself. But du Maurier's *Trilby* goes one better, for 'everything that Paganini could do with his violin, she could do with her voice, only better'—including the sounding of two notes at once, of course. What a pity *Trilby* lived before the days of broadcasting! How we should love to hear her singing, as du Maurier says she did, Chopin's pianoforte Impromptu in A flat (compass over four octaves); and I should just be tickled to death to hear her finish it on 'E in alt, pianissimo' (the violin's top note). When I scramble through it, I usually manage to land on Chopin's final note, which happens to be C; still, of course, there is something to be said for that final E: she might have got a little sharp. Another funny item in that musical menagerie was Svengali's 'flexible flageolet.' Svengali would have been an acquisition to some dance

bands I know, for he could 'transform the cheapest, trivialest tune . . . into the rarest beauty without altering a note.'

Another virtuoso lives in Jessie Fothergill's *The First Violin*—a girl who has only studied the piano a short time, yet plays a Beethoven symphony at sight from the full score. Prodigious!

Broadcasting would have done a good turn for Mr. Locke and Victor Hugo, in teaching them what a string quartet consists of. The former, in *Far Away Stories*, makes a quartet party consist of two violins, 'cello, and piano; and a quintet, of the same players with a double-bass. It is bad enough to miss out the essential viola from the strings; but Victor Hugo plays a more fantastic prank in *Les Misérables*, where three fiddles and a flute play a Haydn quartet. It was at a wedding, and so there is the possible loophole that it was after the feast, when all kinds of wild doings have been known to take place.

Technical terms trip careless writers. It was not a novelist but a journalist (who ought to be all-knowing) that described in a London daily the 'marvellous ramifications of fugues and diapasons' in a new organ. W. J. Dawson, in *Judith Boldero*, rhapsodizes thus: 'It was an afternoon when Time, the great organist, presses the soft pedal down and fills the air with tender rhythm'; whilst, presumably, Ragtime, the great pianist, pulls out some of his mellowest stops. Talking of stops, there is that classical fatuity in George Eliot's *Daniel Deronda*, in which the authoress speaks of Grandcourt and Gwendolen resuming a broken conversation, as it were, 'after a long organ stop.'

Mr. C. Antrobus Harris found in Meredith a passage which included the dulcimer and drum among organ stops—perhaps an intelligent anticipation of cinema delights.

William Black, in *Kilmeny*, invents a Mozart sonata 'in A sharp.' 'Symphony,' of course, is often used loosely: 'Minor strains mingled with the major in beautiful symphony' (J. M. Chapple: *The Minor Chord*). This, as novelistic rhapsodizing, is passable. I dare say most readers know that musicians speak of the 'symphony' before a song—the introduction to a verse. But Robert Barr, I fear, used the word ignorantly when he spoke of an East End organist playing upon a harmonium 'symphony after symphony.' Does anyone now read *Charles Auchester*? It made a mild sensation when it came out, for it introduced a good many musicians under slight disguises. Its hero, Sherwood Burney, was really Sterndale Bennett. The precocious authoress (she began to write the book at sixteen) makes a grand slam of a blunder when she makes a character say: 'I never yet heard a stringed force go through an oratorio and its violent exercises for the tutti without falling at least a tone.' I hope the choir obliged similarly, or there must have been a lovely scrunch! And did *all* the strings play flat together, or did all the pegs agree to slip?

In a story that appeared years ago in *Tit-Bits*, entitled *The Sins of Utah*, the hero played Elgar's violin concerto without even a piano's accompaniment. His boldness was matched by that of Marion Crawford's fiddler in *A Roman Singer*, who sustained the chord of A minor, meanwhile imitating 'the sound of a laughing voice . . . high up above'; then the sustaining notes 'fall away and lose themselves.' Try this on your fiddling friends—and be prepared to lose yourself quickly.

A few tricks with chronology are allowed the

artist; but May Byron should not have made Beethoven telescope time about twenty-one years, by showing him at work on his Op. 46 and Op. 106 on the same day.

One of my favourites is Marie Corelli's Prince Rimanez. I still treasure the thrill of an early visit to the local blood-and-thunder theatre, where I gooped at the Satanic prince, lighting his cigar with red lights. Those were the days! In *The Sorrows of Satan* Miss Corelli tells how 'an amiable nightingale' showed the Prince the most elaborate methods of applying rhythmic tune to the upward and downward rush of the wind, thus teaching him perfect counterpoint, while chords he learnt



'The Satanic prince . . . "an amiable nightingale" teaching him.'

from Neptune. *Scales*, now, if you like, but 'chords' is too fishy. The B.B.C., in its next nightingale-hunt, should keep an ear open for Marie's bird. Mrs. Barclay, in *The Rosary*, trips also when she talks about the nightingales filling the woods and hills with music—in the extreme North of Scotland. Has any Scots reader ever heard the bird in his native country?

The *Musical Times* quoted a happy mis-attribution not long ago, during the Schubert centenary celebrations. An American Professor (not, I am sure, a professor of music), at a Schubert dinner propounded the view that 'It is hard indeed to account for such genius in a man who, with nineteen children, received a maximum sum of two hundred dollars a year for their support.' I hesitate to suggest that the Professor had mixed his drinks, and hence his composers. I imagine he was just Baching up the wrong tree.

What is the best bundle of errors in one sentence? Perhaps some readers have their own favourites and will let the Editor know. One that I like to roll on my tongue is from Turgenev's *Virgin Soil* (probably the translation is at fault): 'The tenor's voice rose high above the rest, and, without the slightest restraint, trilled out long chromatic flat minor notes.' But for pure, packed, reckless inaccuracy I plump for Lord Lytton, in *The Last of the Barons*: 'Many voices of men and women joined in deeper bass with the shrill tenor of the choral urchins.' Beat that if you can!

W. R. ANDERSON.

# "I AM A HAPPIER MAN"

How Pelmanism Banishes Depression and Brightens and Braces Your Mind



Mr. EDGAR WALLACE, the famous author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her mind.

"I AM a totally different person as far as Memory and Concentration are concerned, and I regret I did not commence to 'Pelmanise' much earlier."

"It has broadened my outlook on life, made work a pleasure, and, generally speaking, I am a brighter and happier man." Extract from a Pelmanist's letter. (P. 27422.)

"Happiness comes from within," so runs an old saying. In

days which, from a business point of view, are somewhat depressing, it is interesting to find so many men and women who, as a direct result of taking up Pelmanism, have achieved a happy and self-confident frame of mind. Here are a few examples:

**A Shorthand-Typist** writes: "I am much happier, for I have found the pleasure which comes from self-confidence."

**A Nurse** writes: "I have a much brighter outlook on life, and have to a large extent regained poise of mind and body. No matter how tired or dismal I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for anything."

**A Housewife** writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy than I have ever been before in my life."

Pelmanism brightens and braces the mind and not only increases its general all-round efficiency, but develops a sane and healthy Optimism and Self-Confidence which is an invaluable antidote to the pessimistic and gloomy atmosphere too prevalent in some quarters at the present time.

## What Mind-Training Does.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest point of efficiency. It banishes such weaknesses and defects as:—

Depression	The "Inferiority Complex"
Shyness	
Timidity	Indecision
Forgetfulness	Weakness of Will
Boredom	Pessimism
The Worry Habit	Procrastination
Unnecessary Fears	Morbid Thoughts

which interfere with the effective working-power of the mind, and in their place it develops valuable vital qualities such as:—

—Concentration	—Organising Power
—Observation	—Directive Ability
—Optimism	—Presence of Mind
—Cheerfulness	—Courage
—Judgment	—Self-Confidence
—Initiative	—Self-Control
—Will Power	—Tact
—Decision	—Driving Force
—Originality	—Salesmanship
—Resourcefulness	—Business Acumen

and a Reliable Memory.

By developing these qualities you add to

your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook) you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

**A Bank Clerk** reports that Pelmanism has given him "more Self-Confidence." (M. 32314.)

**A Teacher** writes: "I have more Self-Confidence and am not so subject to fits of Depression." (D. 32263.)

**A Health Visitor** writes: "It has meant a new life, a veritable rescue from drift and despondency." (B. 31366.)

**A Joiner** writes: "It (Pelmanism) has changed me from a Pessimist to an Optimist." (D. 32413.)

**A Farmer** writes: "The Course has given me an Optimistic outlook. Memory is also much improved." (B. 33247.)

**An Assistant Manager** writes: "It has sharpened up my Memory and has given me a new Self-Confidence." (L. 32258.)

**A Clerk** writes: "The Course has greatly improved my Memory, my powers of Concentration, and, above all, my Confidence in myself." (P. 32304.)

**A Solicitor** reports that he has increased his Self-Confidence, Alertness and Self-Control. He has also gained stronger powers of Perception and Concentration. (W. 32651.)

**A Student** writes: "The most important benefit I have derived from the Course is Confidence. My powers of Concentration, formerly so weak, have improved wonderfully." (P. 34187.)

**A Business Man** writes: "I have no fears now; they have all disappeared. My rather timid disposition has become a resolved, determined disposition. My capacity for work is far greater than that of a year ago." (G. 31329.)

**An Engineer** writes: "It has created enthusiasm in me to make the most of my life both for the benefit of myself and others. My Chief Engineer now consults me on matters which were considered outside my sphere a short time ago." (W. 34419.)

**A Housewife** writes: "I have learnt how to control my mind better and how to notice details more easily. I can plan out my work so that I have more leisure. I do not find some of my jobs so disagreeable and I remember things better. I really feel mentally toned up." (M. 35100.)

**A Shop-keeper** writes: "Am much more self-reliant. I can rely on myself now without wondering or doubting. Observation greatly improved." (F. 32041.)

**A Canon** writes: "I have experienced much benefit, and wish I had undertaken the Course earlier in life. Had I known at the age of 30 certain things which I know now—largely through the Pelman lessons—I think I could have avoided one or two painful nervous breakdowns. . . . I think I have gained a better orientation towards life." (S. 32449.)

Thousands of similar letters could be printed.

If, therefore, you wish—

To strengthen your Will-Power,  
To develop Concentration,  
To act with foresight and decision,  
To become a first-rate organiser,  
To develop Initiative,  
To become a clever salesman,  
To originate new ideas,  
To acquire a strong personality,  
To banish Depression,  
To talk and speak convincingly,  
To work more easily and efficiently,  
To cultivate a perfect memory,  
To win the confidence of others,  
To appreciate more fully the beauties of Art and Nature,  
To widen your intellectual outlook,  
To deepen and enrich your life,

in short, to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.

Pelmanism is quite easy and simple to follow. It takes up only a short time daily. The books are printed in a handy "pocket size," so that you can study them when travelling or in odd moments during the day. Or you can read them sitting in a deck-chair in the garden or on the beach. Even the busiest man or woman can spare a few minutes daily for Pelmanism, and it provides a delightful holiday-time or spare-time occupation.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on especially convenient terms. Call or write for this free book to-day.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

## POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,

95, Pelman House, Bloomsbury Street, London, W.C.1.

Please send me, gratis and post free, a copy of "THE EFFICIENT MIND," with full particulars showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME.....

ADDRESS.....

OCCUPATION.....

All correspondence is confidential. This Coupon can be sent in an OPEN envelope for 1d.

Overseas Branches: PARIS: 35, Rue Bolsee d'Anglais. NEW YORK: 71, West 45th Street. MELBOURNE: 306, Flinders Lane. DURBAN: Natal Bank Chambers. DELHI: 10, Allpore Road.



3.45  
A SERVICE  
FOR THE  
CHILDREN

10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 179) BACH  
(From Manchester)

Relayed from ST. ANN'S CHURCH

'SIEHE ZU DASS DEINE GOTTESFURCHT NICHT HEUCHELEI SEI'

('TAKE THOU HEED, THY PRAISE OF GOD BE NOT A FALSE AND VAIN THING')

LILY ALLEN (Soprano)

ARTHUR WILKES (Tenor)

BOOTH UNWIN (Bass)

ST. ANN'S CHURCH CHOIR

At the Organ, GEORGE PRITCHARD

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

(For the text of the Cantata see page 19)

3.45 CHILDREN'S SERVICE

(From Glasgow)

Relayed from THE ORPHAN HOMES OF SCOTLAND, BRIDGE OF WEIR

Conducted by the Rev. JOHN F. PHILIP, M. A. (South Morningside Church of Scotland, Edinburgh)

Hymn, 'O Worship the King,' vv 1-4. (Songs and Solos No. 11, Revised Church Hymnary, No. 9)

Prayer

Lesson, Matthew vi, 24-34

Address

The Lord's Prayer

Hymn, 'The Wise may bring their Learning,' (S. and S., No. 1146. R.C.H., No. 363)

Benediction

4.15 The Wireless Military Band

Conducted by CHARLES LEGGETT

MEGAN FOSTER (Soprano)

THE BAND

Calm Sea and Prosperous Voyage Mendelssohn  
Kamarinskaja (Wedding Dance) Glinka

MEGAN FOSTER

I know a Bank Martin Shaw

Dream Valley Quilter

Crabbed Age and Youth Parry

THE BAND

Ballet Music ('Romeo and Juliet') Gounod

Allegro; Valse; Allegretto; Andante; Allegretto

SUNDAY, July 6  
NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

MEGAN FOSTER

Folk-songs:

New Mown Hay Holst

I know my Love (Irish) arr. Hughes

Mao nghariad i'n fenwa (Welsh) arr. H. Davies

Soldier, Soldier, will you marry me? (U.S.A.)

arr. Cecil Sharp

THE BAND

In the Steppes of Central Asia Borodin

'The Bells' (William Byrd Suite)

arr. Gordon Jacob

Dance of the Tumblers Rimsky-Korsakov

Czardas, Hungarian Shepherd's Dance Gungl

5.30 ALBERT SAMMONS

A VIOLIN RECITAL

First Movement—Sonata in C Minor Grieg

Lotus Land Cyril Scott, arr. Kreisler

Rosamunde Schubert, arr. Brunel

La plus que lente Debussy

Chants d'Espagne (Songs of Spain)

Nin, arr. Kochanski

Montanese; Tonada Murciana; Granadina

Estrellita Ponce, arr. Heifetz

Piedmontese Rhapsody Sinigaglia

6.0-6.20 MILTON—IX

By GEORGE RYLANDS

Reading from 'Paradise Lost' (iii)

8.0 DRUMHEAD SERVICE

relayed from

THE CASTLE PARK, COLCHESTER

March by the Massed Bands of the Colchester Garrison

Hymn, 'All people that on earth do dwell' (No. 166)

Prayer, The Rev. W. ALDWORTH FERGUSON, M.A., B.D.

Hymn, 'O Worship the King' (No. 167)

Lesson, Peter I, chapter 2, verses 6 to 17. Read by the Right Worshipful the Mayor of Colchester (Councillor C. J. JOLLY, J.P.)

Hymn, 'Onward, Christian Soldiers' (No. 391)

Address

Hymn, 'O God, our Help in Ages Past' (No. 165)

Prayer, the Rev. W. ALDWORTH FERGUSON, M.A., B.D.

Benediction

DRUMS AND GOD SAVE THE KING

The singing will be led by the Massed Bands of the Colchester Garrison (7th Queen's Own Hussars, 2nd Batt. Black Watch, 2nd Batt. Royal Fusiliers (by kind permission of the Brigadier and Commanding Officers), and the massed Choirs of the Colchester Churches (All Saints-cum-St. Nicholas, St. Botolph's,

9.5  
THE NORTHERN  
WIRELESS  
ORCHESTRA

Christ Church, Garrison Churches, St. Giles, Holy Trinity, St. James, St. Leonard's, Lexden, St. Mary-at-the-Walls), the Colchester Amateur Operatic Society and the Colchester and District Musical Society. (Conductors, Mr. H. E. Austing, Senior Bandmaster, Colchester Garrison; Mr. W. F. Kingdon, Mus. Bac.)

8.45 (261.3 m.)

The Week's Good Cause

Appeal on behalf of THE SETTLEMENT OF THE HOLY CHILD, POPLAR, by FATHER MARTINDALE, S.J.

8.45 (1,554.4 m.)

The Week's Good Cause

Appeal on behalf of THE MARY MACARTHUR HOLIDAY HOME FOR WORKING WOMEN by THE MARCHIONESS OF CREWE

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5 An Orchestral Concert

(From Manchester)

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Second Suite, 'L'Arlésienne' ('The Maid of Arles') Bizet

FRANK PARK (Viola)

Keltic Song Cecil Forsyth

Capriccio Haydn, arr. Burmeister

ORCHESTRA

Prelude, Act III, 'Tristan and Isolde' Wagner

(Cor Anglais, STEPHEN WHITTAKER)

Evening in the Mountains Muller

First Suite, 'Peer Gynt' Grieg

FRANK PARK

Romance Sveden, arr. Dessauer

Larghetto Weber, arr. Kreisler

STEPHEN WHITTAKER

Romance Lefebvre

Adagio Mozart

Valse Lente de Grandval

ORCHESTRA

Nocturne ('A Midsummer Night's Dream') Mendelssohn

10.30 Epilogue

'THE EARTH IS THE LORD'S.' 'WHEREIN THE BIRDS MAKE THEIR NESTS'

(For details of this week's Epilogue see page 28)



A DRUMHEAD SERVICE WILL BE RELAYED FROM THE CASTLE PARK, COLCHESTER, TONIGHT AT 8.0.

L. G. Carter

# Hear again these Gems

from this week's Programme on

## "His Master's Voice"

### SUNDAY

*Vocal*  
**Nymphs and Shepherds** — Elsie Roddaby — E413, 4/6. Midland Reg. 3.09.

*Instrumental*  
**SONATA IN C MINOR (Grieg)** — Rachmaninoff and Kreisler — DB1294-61, 5/6 each. London Nat. 8.20.  
**LA PLUS QUE LENTE (Debussy)** — Mark Hambourg — C1892, 4/6. London Nat. 8.20.

**PRELUDE, ACT III — "TRISTAN UND ISOLDE"** — London Symphony Orchestra (conducted by Albert Coates) — D1413, 6/6. London Nat. 9.25.

### MONDAY

*Vocal*  
**FLORAL DANCE** — Peter Dawson — C1911, 4/6. Midland Reg. 7.20.

*Instrumental*  
**WILLIAM TELL OVERTURE** — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — B2437-38, 5/6 each. Midland Reg. 8.45.  
**LIGHT CAVALRY OVERTURE** — Colistream Guards Band — C1388, 4/6. London Reg. 2.9.

### TUESDAY

*Vocal*  
**DON JUAN'S SERENADE** — Peter Dawson — C1927, 4/6. London Nat. 8.15.  
**HONOUR AND ARMS (Händel)** — Peter Dawson — C1930, 4/6. London Nat. 8.23.  
**THE DREAM — "Mignon"** — Browning Mumery — B3121, 3/6. London Reg. 7.20.

*Instrumental*  
**ANDANTE CANTABILE (Tchaikovsky)** — Budapest String Quartet — D1634, 6/6. London Nat. 8.5.  
**BALLET EGYPTIEN** — New Light Symphony Orchestra — C1254-55, 4/6 each. London Nat. 8.25.

**MAGIC FLUTE OVERTURE** — Berlin State Opera Orchestra (conducted by Dr. Leo Blüch) — E161, 4/6. Midland Reg. 9.5.  
**DANCE OF THE HOURS — "La Gioconda"** — New Light Symphony Orchestra — C1103, 4/6. Midland Reg. 8.45.

### WEDNESDAY

*Vocal*  
**NONE BUT THE WEARY HEART** — Olshewaska — E534, 4/6. Midland Reg. 3.18.  
**O LOVELY NIGHT** — Essie Achland — C1931, 4/6. Midland Reg. 3.21.  
**DEH! VIENI, NON TARDAR — "Nozze di Figaro"** — Schumann — D1911, 5/6. London Reg. 12.8.

**NON SO PIÙ — "Nozze di Figaro"** — Schumann — D1844, 5/6. London Reg. 12.12.  
**SERENADE (Schubert)** — Mavis Beckett — C1431, 4/6. London Reg. 9.55.

*Instrumental*  
**SUITE No. 2 IN B MINOR (Bach)** — Chicago Symphony Orchestra (conducted by Fiedler) — D1673-74, 6/6 each. London Nat. 9.40.

### THURSDAY

*Vocal*  
**ESTRELLITA** — Gail Carter — D1195, 5/6. London Reg. 7.20.

*Instrumental*  
**MUETTE DE PORTICI ("Masaniello")** — Royal Belgian Guards Band — C1893, 4/6. Midland Reg. 7.15.  
**LEONORA OVERTURE, No. 3** — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1051-52, 6/6 each. Midland Reg. 9.0.

### FRIDAY

*Vocal*  
**LINDEN LEA** — George Baker — B238, 3/6. London Nat. 8.12.

*Instrumental*  
**MORNING, NOON AND NIGHT OVERTURE** — Vienna Philharmonic Orchestra (conducted by Robert Hegner) — C1667, 4/6. London Nat. 7.48.  
**BERCEUSE DE JOCELYN** — Venetian Trio — B2394, 3/6. Midland Reg. 6.52.  
**LONDONDERRY AIR** — New Symphony Orchestra — B2913, 3/6. Midland Reg. 6.55.

### SATURDAY

*Instrumental*  
**BAVARIAN DANCES, Nos. 1 and 2** — London Symphony Orchestra (conducted by Sir Edward Elgar) — D1267, 6/6. Midland Reg. 3.09.  
**EGMONT OVERTURE (Beethoven)** — New Light Symphony Orchestra — C1389, 4/6. London Reg. 10.5.  
**BOULIQUE FANTASQUE SELECTION** — Royal Albert Hall Orchestra (conducted by Eugene Goossens) — D1118, 6/6. London Reg. 3.28.

### Ambrose and His Orchestra

Lazy Louisiana Moon (Waltz) — A  
 Bench in the Park (Fox-trot) (Film:  
 "King of Jazz") B5842, 3.

## "His Master's Voice"

The Gramophone Co., Ltd.



London, W. 1.

# SUNDAY, July 6

## MIDLAND REGIONAL

626 kc's (479.2 m.)

8.0  
 A SERVICE  
 FROM  
 NOTTINGHAM

### 3.30 A String Orchestral Programme

THE MIDLAND STRING ORCHESTRA  
 Conducted by FRANK CANTELL  
 LILIAN COOPER (Soprano)  
 JOYCE ROLLITT (Pianoforte)

ORCHESTRA  
 Overture, 'The Secret Marriage'  
*Cimarosa, arr. Marshall*  
 LILIAN COOPER and Orchestra  
 O ravishing Delight ..... Arne  
 Nymphs and Shepherds ..... Purcell

### 8.0 A RELIGIOUS SERVICE

Conducted by  
 The Rev. W. H. JONES  
 (of Woodborough Road Baptist Church)  
 Relayod from THE ALBERT HALL, NOTTINGHAM

Order of Service  
 Hymn, 'Jesu, Lover of my Soul' (Songs of Praise, 274)  
 Reading  
 Prayer  
 Anthem, 'He that shall endure to the end'  
*Mendelssohn*



HUNDREDS OF HAPPY CHILDREN

at last year's outing of the Royal Robins' Fund. Mr. McCulloch will broadcast an appeal for this year's outing tonight at 8.45.

3.45 JOYCE ROLLITT and Orchestra  
 Pianoforte Concerto in D Minor ..... Bach

ORCHESTRA  
 Suite for Strings  
*Scarlatti, transcribed by Julius Harrison*

4.15 LILIAN COOPER  
 Hear my Prayer, O Lord... } (Biblical Songs)  
 I will lift mine Eyes ... }  
 Sing ye a joyful Song ... } *Dezora*

ORCHESTRA  
 Pantomime and Gavotte (Ballot, 'Les petits Riens') ..... Mozart  
 Northern Song ..... }  
 Sailor's Song ..... } *Schumann*

4.37 JOYCE ROLLITT  
 Three Preludes ..... Bach  
 Choral Prelude, 'Rejoice, beloved Christians'  
*Bach, arr. Busoni*

ORCHESTRA  
 Lady Radnor's Suite ..... Parry

5.0-5.30 London Regional Programme

Address  
 Hymn, 'The day Thou gavest, Lord, is ended'  
 (Songs of Praise, 39)  
 Benediction  
 Organ Voluntary

8.45 The Week's Good Cause  
 An Appeal on behalf of THE ROYAL ROBINS' FUND FOR THE ANNUAL OUTING to Sutton Park by Mr. E. McCulloch  
 Contributions will be gratefully received by the Hon. Treasurer, 15, Digbeth, Birmingham.

8.50 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

9.0 Midland News

9.5 London Regional Programme

10.30 Epilogue

8.45  
AN APPEAL  
BY FATHER  
MARTINDALE

SUNDAY, July 6  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.5  
TOM JONES  
AND THE  
ORCHESTRA

3.30 A String Orchestral  
Programme

(From Midland Regional)

THE MIDLAND STRING ORCHESTRA  
Conducted by FRANK CANTELL

LILIAN COOPER (Soprano)  
JOYCE ROLLITT (Pianoforte)

ORCHESTRA

Overture, 'The Secret Marriage'  
*Cimarosa, arr. Marshall*

LILIAN COOPER and Orchestra

O ravishing Delight ..... *Arns*  
Nymphs and Shepherds ..... *Purcell*

3.45 JOYCE ROLLITT and Orchestra

Pianoforte Concerto in D Minor ..... *Bach*

ORCHESTRA

Suite for Strings  
*Scarlatti, transcribed Julius Harrison*

4.15 LILIAN COOPER

Hear my Prayer, O Lord } (Biblical Songs)  
I will lift mine Eyes..... } *Dvorak*  
Sing ye a joyful Song..... }

ORCHESTRA

Pantomime and Gavotte, 'Les petits Riens'  
*Mozart*

Northern Song ..... } *Schumann*  
Sailor's Song ..... }

4.37 JOYCE ROLLITT

Three Preludes ..... *Bach*  
Choral Prelude, 'Rejoice, beloved Christians'  
*Bach, arr. Busoni*

ORCHESTRA

Lady Radnor's Suite ..... *Parry*

5.0-5.30 'Society and Politics in the Old  
Testament'—IX

'Loss and Gain: Return from Exile,' by the  
Rev. Canon S. C. CARPENTER, Master of the  
Temple

8.0 A RELIGIOUS SERVICE

From the Studio

'THE FATHERLY CARE'

Hymn, 'Rock of Ages' (Ancient and Modern,  
184)  
Hallowing Introduction  
General Thanksgiving  
Bible Reading  
Nuno Dimittis  
Petitions



BEATRICE ELBURN *Model: Roby*

will sing in the concert with Tom Jones and  
his orchestra tonight at 9.5

Hymn, 'Our Blest Redeemer' (Ancient and  
Modern, 207)

Address by the Right Reverend THE BISHOP  
OF DORNAKAL

Hymn, 'When I survey' (Ancient and Modern,  
108)

Prayer and Blessing

(The text of the above service is based on 'Services  
for Broadcasting,' No. 6, 'The Fatherly Care,'  
page 24.)

8.45 The Week's Good Cause

Appeal on behalf of THE SETTLEMENT OF THE  
HOLY CHILD, POPLAR, by FATHER MARTINDALE,  
S.J.

(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;  
Regional News

9.5 Tom Jones  
and  
The Grand Hotel, Eastbourne,  
Orchestra

Relayed from THE GRAND HOTEL, EASTBOURNE

BEATRICE ELBURN (Singer)

ORCHESTRA

Overture, 'Raymonde'..... *Ambroise Thomas*  
The Violin Song..... *Rubens*

BEATRICE ELBURN

April is a Lady..... *Phillips*  
Lullaby ..... *Cyril Scott*

ORCHESTRA

A Selection of Music of Grieg..... *arr. Urbach*

TOM JONES (Violin)

Meditation ('Thais')..... *Massenet*  
Slav Dance ..... *Dvorak, arr. Kreisler*  
Moto Perpetuo ..... *Frank Bridge*

BEATRICE ELBURN

My Prayer ..... *W. H. Squire*  
Now sleeps the crimson Petal..... *Quilter*

ORCHESTRA

Fantasy, 'Pagliacci'..... *Leoncavallo*

10.30

Epilogue

THIS WEEK'S BACH CANTATA

No. 179. 'SIEHE ZU DASS DEINE GOTTESFURCHT NICHT HEUCHELEI SEI' ('Take thou heed, thy Praise of God be not a false and vain Thing')

DURING his first eighteen months as Cantor of the Thomaskirche in Leipzig, Bach wrote more than twenty Cantatas which have come down to us. This one was composed for the eleventh Sunday after Trinity. For the majority of his texts he turned to Picander, partly, no doubt, because the poet boasted some knowledge of music. But many of his texts are quite astonishingly bad, and this is one of the worst. More than one number is, in the original, the merest doggerel. Bach's music none the less, possibly all the more, is full of interest and brilliance, and the first chorus of No. 179, a Motet in form, is a splendid Fugue for the voices.

The next three numbers for the men's voices are wonderfully expressive, when one has in mind the poor material on which Bach had to work, and in the soprano aria, the voice and the two oboes along with the bass in the accompaniment, are treated like the four voices of a quartet in the most interesting way.

The setting of the final Chorale is a very beautiful one, with bold and impressive harmonies.

I.—Chorus:

Take thou heed thy praise of God be not a false and vain thing,  
And serve the Lord not with lies and evil.

II.—Recitative (Tenor):

Today all Christendom thro' sin is brought to shame:  
For many call upon His Name,  
Who empty temples only raise Him  
And with their voice alone they praise Him.

Like Pharisees, their ways are holy,  
They bow their heads with humble mien and lowly;  
Yet all their heart is full of vanity and pride;  
Into the house of God they go,  
With outward show, tho' all their works belie Him;  
Not truly Christians they who worship so;  
Nay! for their evil hearts deny Him.

III.—Aria (Tenor):

Falsehood, vain and nought thou art,  
And to Sodom's doom thou goest,  
As a tree with canker'd heart,  
Through a foliage fair thou showest;  
Falsehood, know thine outward grace,  
Cannot stand before His Face.

IV.—Recitative (Bass):

Whose heart is pure ev'n as his words profess,  
Doth truly God confess,  
So, in the temple he believed  
Who beat in sorrow on his breast  
Repenting all his sins, and so receiving grace:  
Ev'n that example take, O man, thyself no more deceiving,  
And all thy sins forsake; thou dost no murder, nay, nor  
stealest,  
Nor with thy neighbour falsely dealest.  
Yet, evil thoughts thy heart doth know  
Not sinless thou nor white as snow,  
Unto the Lord be all thy sin confessed  
So shalt thou by His Grace be blessed

V.—Aria (Soprano):

God of love, Thy pity show,  
Shed Thy grace, Thy peace around me!  
Sin and sorrow do I know,  
As tho' cruel chains had bound me;  
Help me, Jesu, be thou nigh,  
Without Thee I faint and die.

VI.—Chorale:

A sinner I, ashamed and weeping,  
Alone at God's tribunal stand,  
O Father, have me in Thy keeping,  
O spare my guilt and stay Thy hand,  
Have mercy, Lord, mine anguish see,  
O God, my Saviour, pity me!

(English Text by D. Millar Craig. Copyright B.B.C. 1929.)

Cantatas for the next three Sundays are:—

July 13. No. 33. 'Allein zu dir, Herr Jesu Christ,'  
( 'To Thee alone, Lord Jesus,')

July 20. No. 93. 'Wer nur den lieben Gott lässt walten,'  
( 'Who in the Love of God confideth,')

July 27. No. 136. 'Erforsche mich Gott, und erfahre mein Herz,'  
( 'Search me, O God, and know my Heart,')

(Church Cantatas will not be broadcast on the first four  
Sundays of August.)

# HAVE A SMART HEAD!



Use Anzora in the morning and your hair will remain neat and unruffled throughout a busy day. Anzora fixes the hair firmly and imparts a healthy gloss. Try it and see how it improves your appearance.

*Use Anzora Cream for greasy scalps, Anzora Viola is for dry scalps. Sold in 1/6 and 2/6 Bottles, by Chemists, Hairdressers and Stores.*

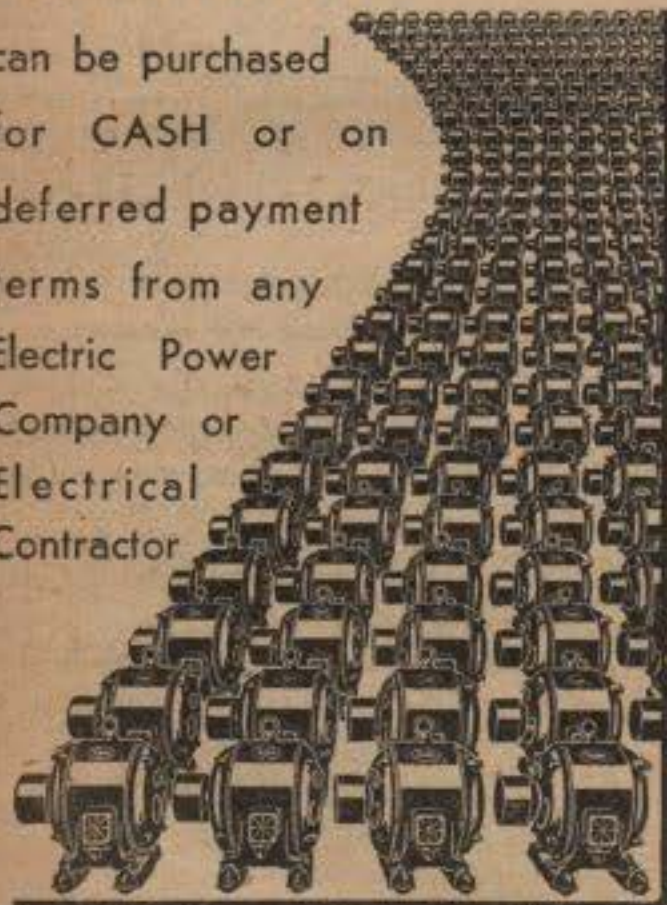
## ANZORA

MASTERS THE HAIR

Anzora Perfumery Co., Ltd., London, N.W.6.

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Also at Birmingham, Leeds, Newcastle, Sheffield, Ireland, and Abroad.

## Sunday's Programmes continued (July 6)

### CARDIFF

968 kc/s (309.9 m.)

- 3.0-6.20 National Programme
- 8.0 National Programme
- 8.45 The Week's Good Cause  
An Appeal on behalf of THE ROYAL GWENT HOSPITAL by the Rev. A. A. MATHEWS, Rural Dean of Newport
- 8.50 National Programme
- 9.0 West Regional News
- 9.5 A Concert  
Relayed from THE PAVILION, LLANDAFF FIELDS NATIONAL ORCHESTRA OF WALES (Corddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

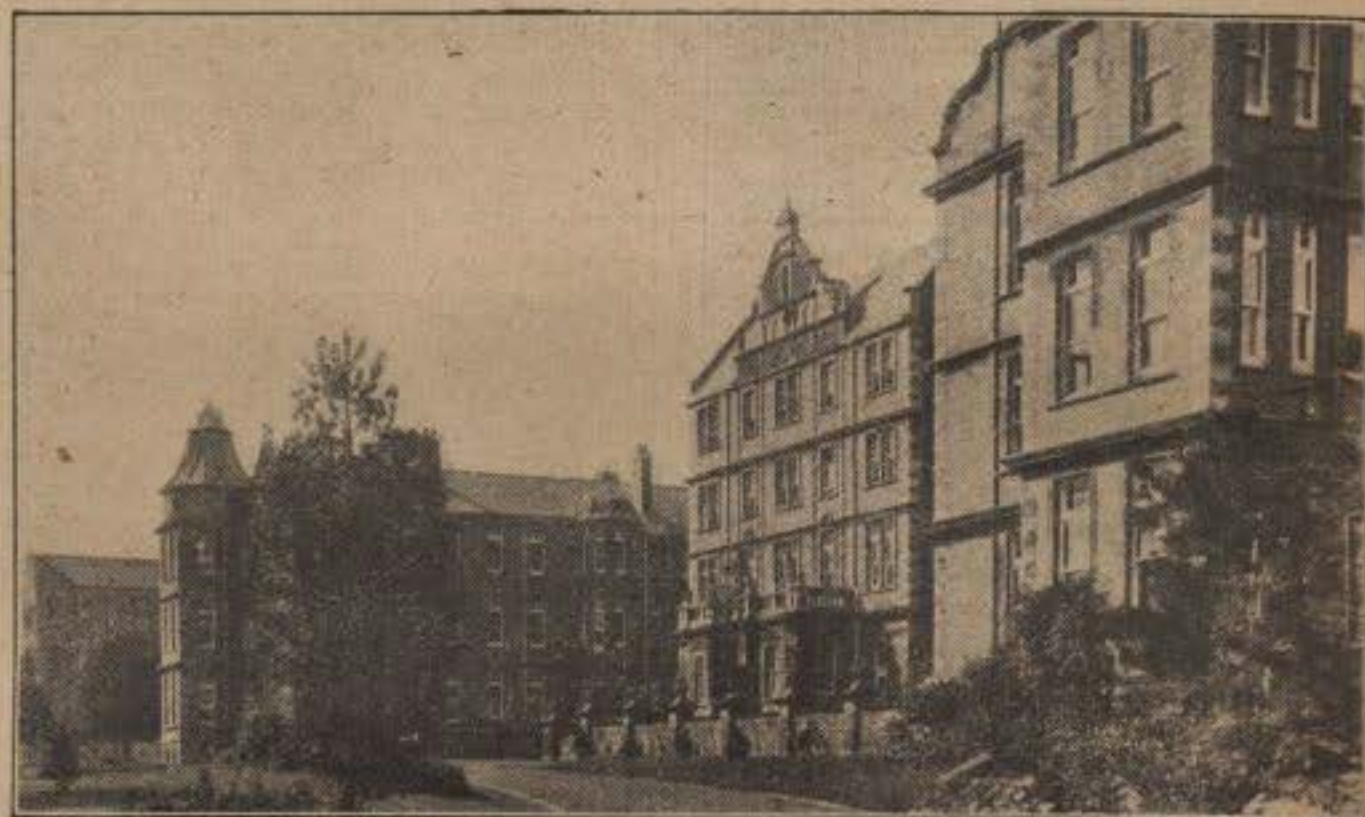
9.5 National Programme

10.30 Epilogue

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.20 National Programme
- 8.0-8.45 A STUDIO SERVICE  
Address by Rev. FR. ALBERT PARISOTTI, O.B.E., C.F. Singing by a mixed Choir of Children from ST. BONIFACE'S SENIOR SCHOOL  
Opening Prayer  
Hail, to Thee (W.H., 70)  
Jesus, the very thought of Thee (W.H., 19)  
Reading from the Gospel  
Salve Mater misericordie



THE ROYAL GWENT HOSPITAL, NEWPORT, an appeal on behalf of which will be made by the Rev. A. A. Mathews from Cardiff tonight at 8.45.

- Conducted by WARWICK BRAITHWAITE
- Cossack Dance .....Tchaikovsky
  - BEN WILLIAMS (Tenor) and Orchestra
  - O shine Forth ('Romeo and Juliet') .. Gounod
  - THE ORCHESTRA
  - Slow Movement and Finale (Symphony No. 5, in E Minor) ('From the New World')...Dvorak
  - BEN WILLIAMS
  - Flowers of Forgetfulness .....Cadman
  - Come, Love, be mine .....Leoncavallo
  - Strange Harmony of Contrasts .....Puccini
  - THE ORCHESTRA
  - Overture, 'Roman Carnival' .....Berlioz
  - 10.0 National Programme
  - 10.30 Epilogue

Address  
Lord, for tomorrow and its needs (W.H., 219)  
Collects from the missal  
Hymns from Compline (Latin evensong)  
In manus Tuas (Into Thy hands, O Lord)  
Nunc Dimittis (Luke xi, 29-32); Prayers  
Now with the fast-departing light (W.H., 230)  
Blessing

- 8.50 National Programme
- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

### BOURNEMOUTH

- 3.0-6.20 National Programme
- 8.0 National Programme
- 10.30 Epilogue

### SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.20 National Programme
- 8.0-8.45 National Programme
- 8.50 National Programme
- 9.0 West Regional News

### MANCHESTER

797 kc/s (376.4 m.)

3.0-6.20:—National Programme 8.0:—A Religious Service, relayed from the Queen's Hall, Wigan. 8.45:—The Week's Good Cause. (From Newcastle). 8.50:—National Programme. 9.0:—North of England News. 9.5:—National Programme. 10.30:—Epilogue.

# The Writer's World

No. 9

4th July, 1930

For New Writers

## What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note, that variation on familiar themes, that literary editors want—in fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of, or gives interesting facts about, a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite possible for one person to be hostess, gardener, philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing.

Ideas for articles are endless. But the free lance needs something more; he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating, but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet "How to Succeed as a Writer" (free and post free) to-day and learn how the Institute has enabled hundreds of men and women to write for the Press. Many of them started to sell their work while still taking the Course.

## I Earned £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute, for the simple reason that the slogan, "Earn While You Learn," appealed to me! I paid my fee, and before I had got to the end of the third lesson had refunded myself in full. Evidently the slogan was a true one.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

## How I Sold 359 Articles and Stories

By COLIN HEATH

That a short cut to success as an author does exist I have proved by my own experience. Before I took that cut I had sold none of the articles which I turned out. I knew I had it in me to write, and though I considered those early efforts good, I was not so conceited as to imagine that they were faultless. My trouble was that I had no one to point out my defects. I realized the futility of going on as I was, and I did the obvious thing—looked for a tutor. My choice went to the Regent Institute; I took the plunge and enrolled.

One article which I particularly fancied, but about which editors had not shared my enthusiasm, I sent along to my instructor for criticism—I wanted to have my money's worth right away, and I got it! I was shown, for the first time, what my faults were, told how to re-write the article, and received an arresting title for it. More, I was given a list of the best markets for the MS. . . . I followed the directions and sold the article at once to a London evening paper.

That was how I started. Ever since, working as a spare-time writer only, I have been consistently successful with articles and stories—in fact, I have in a few years sold 350 MSS. Most of the credit for my success belongs to the Regent Institute. I have worked hard, but my labours would have been valueless without the skilful criticism, the helpful advice, and the encouraging comment furnished by the Institute.

Naturally enough, different friends of mine were curious as to the cause of my success. I told them "The Regent Institute," and advised them to follow my example. In consequence, six of my friends enrolled, one after the other. Three of them won immediate success, and a fourth got a job in the office of a monthly magazine. The fifth, unfortunately, through ill-health was compelled to give up all work. Only the sixth failed to earn her fee while she was learning.

This seems to be a wonderful record. Indeed, I am sure no other school can equal it.

## Earning While Learning

### Swift Success of Regent Students

Hundreds of Regent students have earned money by the pen during tuition; many of them have recouped the fee several times over while taking the Course. Most of these successful pupils were novices when they enrolled. Typical reports of *earning while learning* are given below:—

#### Selling Two or Three Articles a Week.

"For some time the *Liverpool Echo* and the *Evening Express* (and occasionally the *Weekly Post*) have published one article each week. . . . I remodelled a few articles according to the hints in your lessons, and they were at once accepted."

#### Thirty-Three Times in Print.

"I have now (after Lesson 6) been in print thirty-three times."

#### Permanent and Remunerative Work.

"I have secured permanent and remunerative work besides selling every one of my exercises."

#### Over £30 Earned.

"I am doing fairly well. I expect to touch £50 from Journalism by December as I am now beyond £30 (after eight lessons)."

#### A Busy Writer.

"I now forward my ninth lesson for criticism. . . . At present I can scarcely find time to continue with your Course, as every spare minute is spent in writing articles. Some weeks I place as many as four."

Write to-day for a copy of the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to the Regent Institute (Dept. 258L), Regent House, Palace Gate, London, W.8.

Cut out this coupon and post it in an unsealed envelope (3d. stamp), or write a simple request for the booklet.

### THE REGENT INSTITUTE

(Dept. 258L)

Regent House, Palace Gate, London, W.8.

Please send me, free of charge and without any obligation on my part:—

- (a) A free copy of your INTERESTING BOOKLET, "How to Succeed as a Writer," describing your Postal Courses and giving full details of the openings for new writers, together with evidence of substantial earnings by students in spare time.
- (b) Particulars of the moderate fee and the convenient terms of payment.

NAME . . . . .  
(Block Letters)

Address . . . . .

.....

Truly, my introduction to the Regent Institute was a very lucky one—for me!

D.H.

# GREAT SUMMER

# SALE

# THE WITNEY BLANKET CO. LTD.

MORE and GREATER BARGAINS — THE WITNEY BLANKET CO.'S MOTTO IS — VALUE! PURITY!! and SATISFACTION!!!

## OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED & MADE OF BEAUTIFUL APPEARANCE. Original "Dimpled Plumpness" Fully Restored. ANY OLD DOWN QUILT MADE LIKE NEW OR BETTER THAN NEW BY THE WITNEY BLANKET Co. Ltd.

Write for Patterns and Choose your Cover.

There are millions of Down Quilts in British homes. Many of them are not mere shadows as compared with their new condition. They are faded and thin. Look at yours. See how poorly they are of re-covering and complete renovation. The Witney Blanket Co.'s splendid method for the renewing of Down Quilts makes a great and timely appeal to all housewives. Moreover, the generous offer they are making of PATTERNS of beautiful silky satins and sateens, in delightfully printed designs or plain self colours (also plain Jap silk, and Artificial Silks) for the re-covering of old Down quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. The Patterns represent a galaxy of colourings and an array of splendid quality coverings.



Down Quilts can best be spared from your beds during the warm weather—so send now.

WRITE TO-DAY.

Your Down Quilt can be restored to its fullest glory and beauty as when new—perhaps better. The Witney Blanket Co., Ltd., completely re-cover and use all the filling now inside your old quilt for re-filling the new cover. If necessary, they add to the filling so as to restore the quilt to its original rich, dimpled thickness.

**A QUILT, RICHLY COLOURED and of GORGEOUS BEAUTY, CAN BE YOURS.** This is, therefore, an offer of economy and restoration to the beautiful.

WRITE FOR PATTERNS AND PARTICULARS.

All you have to do is to fill in the coupon asking for the patterns of the charming and beautiful coverings and price list for renovating. These will come per return and you will then be able to select the pattern you desire or which will harmonise with the other effects of the room. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty, and proven satisfaction to every home.

### Special QUILT RENOVATION COUPON

To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, Oxfordshire.

Please send me patterns of Down Quilt Coverings and Prices.

- No. 1, Lowest Price Re-Covers.
- No. 2, Best Cambrics and Sateens.
- No. 3, Sateens, Silks and Satins.

(Cross off set not required.)

I promise to return patterns within three days.

NAME (Block Letters)

ADDRESS

Radio Times, July 4, 1930.

## GREAT OFFER DIRECT FROM WITNEY OF WITNEY BLANKETS

at LOW SUMMER PRICES IMMEDIATE DELIVERY FROM ENORMOUS STOCKS. VIEW AND FEEL DAINY PATTERNS FREE. WITNEY IS FAMOUS FOR BLANKETS.

Fill in Coupon for free patterns and send to THE WITNEY BLANKET CO., LTD., WITNEY, the firm with many years' reputation for quality and value. This is a golden opportunity, as you can buy NOW, at Summer Sale Prices, Witney Blankets (the World's best) from the famous factory at Witney and so save money. Here you are offered WITNEY BLANKETS DIRECT FROM WITNEY—from the world-famed firm, The Witney Blanket Co., Ltd., Witney.

In this—WITNEY'S GREAT SUMMER SALE—there are so many thousands of Bargains that everyone has a chance.

**A PARCEL OF PATTERNS FREE** is sent to every inquirer who fills in and posts the coupon below. No risk—no trouble—no waste of time. See before you buy and receive per return the parcel of delightful miniature Blankets—a splendid selection for you to choose from in your own home.

**BUY NOW! WHILE SALE PRICES LAST**



**BLANKETS ALL DOWN IN PRICE OWING TO WOOL SLUMP. BUY NOW. SUMMER PRICES MEAN SUMMER BARGAINS.**

**SIMPLY POST COUPON.** Witney Warmth is Nature's Warmth. Look, see and feel the substance, thickness, and beautiful textures of these, the World's best Blankets. Every Blanket a deeply fleecy mass of comforting warmth. Examine closely the splendid weave. The patterns show in manifold variety all the sizes, qualities—everything you want to know and at prices to suit all pockets.

**WITNEY BLANKETS ARE PROTECTED BY LAW.** No Blankets made elsewhere can be called Witney Blankets. The Witney Blanket Co., Ltd., deal only direct with the public. Therefore, send to The Witney Blanket Co., Ltd., Witney, direct, who have no agents.

Have your patterns, and get your bargains from this **GREAT SUMMER SALE**, but you must send now. Do it immediately while the coupon is handy.

### POST SALE COUPON TO-DAY

FOR FREE PATTERNS AND PARTICULARS OF WITNEY BLANKETS DIRECT FROM WITNEY.

To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, Oxfordshire.

Please send me, post free, Miniature Blankets as Patterns of Sale Price Blankets, direct from the Factory (which I will return within THREE Days).

NAME (Block Letters)

ADDRESS

Radio Times, July 4, 1930.

## SPECIAL SALE OF SOFT KAPOK DOWN MATTRESSES

EVERY SIZE REDUCED IN PRICE THE SOFTEST AND PUREST THING TO SLEEP ON! GREAT OFFER BY THE WITNEY BLANKET CO., LTD. Made in our Garden Factory. "DOWN LIKE" BEDS as Soft and Warm as a Down Quilt. MARVELLOUSLY LIGHT IN WEIGHT.

Fill in Coupon for Free Patterns of Beautiful Suede Ticks and specimen of Kapok and full particulars.

Nothing more soft and luxurious to lie on has ever been thought of or made.

Everyone knows the softness and lightness of a Down quilt, how it covers you with a light mantle of rich warmth.

Here in the Kapok Down Mattresses now offered by The Witney Blanket Co., Ltd., you have the same softness and warmth TO LIE ON, but in much more thick and substantial form.

Kapok Down Mattresses are pure as Nature because Kapok is a natural pure vegetable down. Free from dust, dirt, or anything deleterious. In this pure state it is made into these mattresses. Kapok Mattresses are therefore absolutely the purest beds you can buy. These mattresses do not become lumpy or hard.

**EVERY SIZE REDUCED IN PRICE** but all Kapok Mattresses are still of the same standard high quality. Owing to favourable contracts we have been able to make we are having a large quantity of Kapok Mattresses direct, which will enable us to produce the Mattresses at a lower price than ever before.

SOFT AS DOWN



KAPOK is DAMP-PROOF, and these Kapok mattresses are invaluable to Rheumatic sufferers.

Kapok is VERY LIGHT IN WEIGHT (one-sixth the weight of cotton). How light and easy to handle, therefore, are these mattresses when making beds.

**SAVE YOURSELF EXERTION IN BED-MAKING.** "The Mattress of any bed should be of Kapok—nothing has yet been discovered to replace or surpass Kapok for comfort and right thorough restfulness."—*Field Press.*

Humidity derives from Nature many wonderful, beautiful, and useful things, and here in these Kapok Down Mattresses you have bedding of voluminous thickness, softness and warmth. Direct from the Garden Factory of The Witney Blanket Co., Ltd., Witney, and offered at keenest prices. ONE small factory profit. No middleman's expenses.

Ticks are made of delightful suede material—different—soft and warmer, which does not feel cold to the touch, and are supplied in four self colours of Khaki, Rose, Blue and Helle.

Write to-day for free patterns, specimens of Kapok Down and particulars of these lovely "Down-like" Beds, which are so beautiful to sleep on. SIMPLY FILL IN THE COUPON and the patterns and particulars will come per return.

### KAPOK DOWN MATTRESS COUPON

To THE WITNEY BLANKET CO., LTD., Butter Cross Works, WITNEY, Oxfordshire.

Please send me patterns (which I will return within three days) and particulars of Kapok Down Mattresses offered at low Sale Prices.

NAME (Block Letters)

ADDRESS

Radio Times, July 4, 1930.

# THE WITNEY BLANKET CO. LTD. WITNEY



9.45  
HAIDEE WRIGHT  
IN  
SKETCH

MONDAY, July 7  
**NATIONAL PROGRAMME**  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
PIANO MUSIC  
BY  
HELEN PERKIN



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL GREENWICH: WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—X  
Miss ELSA MORE: How to Make the Most of a Small Front Garden

11.0-11.30 Experimental Television Transmission by the Baird Process  
(356.3 m. Vision 261.3 m. Sound)

12.0 ORGAN RECITAL

By RUSSELL W. K. TAYLOR  
Relayed from SOUTHWARK CATHEDRAL  
MARIAN CAREW (Singer)

RUSSELL W. K. TAYLOR  
Prelude and Fugue in F Minor ..... Bach  
Largo from Sea Symphony  
Vaughan Williams, arr. Henry Ley

MARIAN CAREW  
On my Shepherd I rely (Cantata 92)..... Bach

RUSSELL W. K. TAYLOR  
Fantasia Sonata ..... Rheinberger  
Fugue from 94th Psalm ..... Reubke

MARIAN CAREW  
Recit. and Air from 'Dido and Aeneas'.. Purcell  
Lullaby (Choral Drama, 'Bethlehem')  
Rutland Boughton

RUSSELL W. K. TAYLOR  
Prelude ..... Alec Rowley  
Three Pieces ..... Frank Bridge

1.15-2.0 A Concert  
by

The National Orchestra of Wales

Conducted by WARWICK BRAITHWAITE  
Relayed from THE NATIONAL MUSEUM OF WALES  
(From Cardiff)

A WAGNER PROGRAMME

Overture, 'Christopher Columbus'  
Prelude, 'Lohengrin'  
Flower Maidens' Scene ('Parsifal')  
Forest Murmurs ('Siegfried')  
March ('Tannhäuser')

2.0-2.30 Gramophone Records

4.0 A Concert

FLORENCE WIESE (Contralto)  
PATRICK WADDINGTON (Tenor)  
PEERS COETMORE (Violoncello)  
LÉNORA BOSSET (Pianoforte)

LÉNORA BOSSET  
Le rappel des oiseaux (The Birds' Call) } Rameau  
Rigaudon and Musette..... }  
Sonata in A ..... Arne

FLORENCE WIESE  
La Dresomida ..... Sael Gado, arr. Vives  
Nana ..... De Falla

PEERS COETMORE  
Sonata ..... De Fesch

PATRICK WADDINGTON  
Do not go, my Love ..... Hagemann  
Depuis ton départ (Since thy going) .... Hahn  
So sweet is She ..... Traditional

LÉNORA BOSSET  
Canço y dansa .....  
L'homme, le guitariste et le vieux }  
cheval (The Man, the Guitar-player, } Mornpov  
and the old Horse)..... }  
L'homme à Parisien .....  
Ou l'on entend une vieille boîte à musique }  
(Where an old Musical Box is heard) } Seccera

FLORENCE WIESE  
Kaipaava ..... Melartin



The PRINCE OF WALES, here seen at Cambridge in academic attire, will speak at the National Union of Students' Dinner at the Savoy Hotel tonight.

PEERS COETMORE  
Chorale ..... Bach, arr. Brough  
I will walk with my }  
Love..... } Traditional, arr. Hughes  
Johnnie Doyle ..... }  
Katey's Reel ..... }

PATRICK WADDINGTON  
Brown is my Love ..... Quilter  
The Unforeseen ..... Cyril Scott  
Ouvre tes yeux bleus (Open thy blue Eyes)  
Massenet

5.15 The Children's Hour

'The Cave,' being a further incident in 'Cook Minor's Story' (G. Belton-Cobb)  
'The Whimsical Pedlar' (Thayer) and other songs by ARTHUR WYNN  
Minuet and Serenade (Schitt) and other piano solos played by CECIL DIXON

6.0 Captain TAPRELL DORLING, D.S.O., R.N. ('Taffrai')  
An Eye-Witness Account of the Millenary Celebrations of the Icelandic Parliament 'The Oldest Parliament in the World'

6.15 The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music  
(From Manchester)

BACH'S KEYBOARD MUSIC  
Played by  
EDWARD ISAACS (Pianoforte)

7.0-7.20 'NEW NOVELS'  
By Miss V. SACKVILLE-WEST

7.25 FRENCH TALK  
by Monsieur E. M. STÉPHAN

7.45 Vaudeville

1. GERSHOM PARKINGTON STRING ORCHESTRA  
2. TWO PAIRS  
CLAUDE HULBERT PAUL ENGLAND  
ENID TREVOR PAT PATERSON

3. EDITH PENVILLE (Flute Solos)  
4. PRINCESS TE ATA (The Dawn)  
(In Songs and Legends of the Indian Race)

5. 'THE HOUSE FAIRY'  
By LAURENCE HOUSMAN

Cast:  
A Child ..... MONICA STRACKY  
Mother ..... GLADYS YOUNG  
Granny ..... HAIDEE WRIGHT

6. ELENA and CLARA OYUELA  
(South American Artists in Vocal and Hawaiian Guitar Duets)

and  
GERSHOM PARKINGTON STRING ORCHESTRA  
will play all through the Programme

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4m. only) Shipping Forecast and Fat Stock Prices

9.25 Speech  
by  
H.R.H. THE PRINCE OF WALES  
Following the dinner organized by  
THE NATIONAL UNION OF STUDENTS  
Relayed from THE BALLROOM at THE SAVOY HOTEL

9.40 Chamber Music  
HELEN PERKIN (Pianoforte)  
THE PRO ARTE STRING QUARTET  
Fifth Concerto, Op. 111 ('L'Estro Armonica')  
Vivaldi  
Allegro; Largo; Allegro

HELEN PERKIN  
Sonata in A Flat ..... Haydn  
February's Child ..... Ireland  
Aubade..... }  
(First Performance)

QUARTET  
Quartet in D ..... Franck  
Lento—Allegro; Scherzo; Larghetto Final

11.0-12.0 (1,554.4 m. only)  
DANCE MUSIC  
SYDNEY KYTE and his CIRO'S CLUB BAND from CIRO'S CLUB



**BEST RECORDS OF THIS WEEK'S MUSIC**

**Orchestral and Band.**

**Sunday ON THE STEPPES OF CENTRAL ASIA** (Paris Conservatoire Orchestra) (No. 12219-6s. 6d.), National.  
**DANCE OF THE TUMBLERS** (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.), National.  
**L'ARLESIENNE - Incidental Music** (Orchestre Symphonique of Paris) (No. 4968-4992-3s. each), National.  
**TRISTAN - Prelude Act 3** (Bayreuth Festival Orchestra) (No. 12205-6s. 6d.), National.  
**Monday LIGHT CAVALRY - Overture** (Percy Pitt and Court Symphony Orchestra) (No. DX42-4s. 6d.), Lon. & Mid. Reg.  
**WILLIAM TELL - Overture** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each), Lon. & Mid. Reg.  
**BELLS ACROSS THE MEADOWS** (Albert W. Ketelbey's Concert Orchestra) (No. 9410-4s. 6d.), Mid. Reg.  
**IN A PERSIAN MARKET** (Albert W. Ketelbey's Concert Orchestra) (No. 9404-4s. 6d.), Mid. Reg.  
**Tuesday: BALLET EGYPTIEN** (Orchestre Symphonique of Paris) (Nos. 9566-9567-4s. 6d. each), National.  
**MAGIC FLUTE - Overture** (Sir Thomas Beecham and London Symphony Orchestra) (No. 11001-6s. 6d.), Lon. & Mid. Reg.  
**BLUE DANUBE - Waltz** (Debroy Somers Band) (No. 5638-3s.), Lon. & Mid. Reg.  
**LA GIOCONDA - Dance of the Hours** (Milan Symphony Orchestra) (No. DX11-4s. 6d.), Lon. & Mid. Reg.  
**Wednesday: SANCTUARY OF THE HEART** (Albert W. Ketelbey's Concert Orchestra) (No. 9405-4s. 6d.), National.  
**IL SERAGLIO - Overture** (Zurich Tonhalle Orchestra) (No. 9892-4s. 6d.), Lon. & Mid. Reg.  
**Thursday: LEONORE - Overture No. 3** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11978-11979-6s. 6d. each), Lon. & Mid. Reg.  
**Friday: MORNING, NOON AND NIGHT - Overture** (National Military Band) (No. 9015-4s. 6d.), National.  
**L'APRES-MIDI D'UN FAUNE - Prelude** (Paul Kenna and Royal Philharmonic Orchestra) (No. 11772-6s. 6d.), National.  
**Saturday: RAYMOND - Overture** (H.M. Grenadier Guards Band) (No. 582-4s. 6d.), National.  
**EGMONT - Overture** (Mangelberg and His Concertgebouw Orchestra) (No. 11799-6s. 6d.), National.

**Instrumental.**

**Sunday: ESTRELLITA** (Albert Sammons - Violin) (No. 8682-3s.), National.  
**Monday: CESAR FRANCK'S QUARTET IN D** (London String Quartet) (Nos. 12304-12309-6s. 6d. each), National.  
**SLAV DANCE No. 1 IN G MINOR** (Joseph Szigetli - Violin) (No. 12097-6s. 6d.), Lon. & Mid. Reg.  
**EVERYBODY'S MELODIES** (J. H. Squire Celeste Octet) (No. 9748-4s. 6d.), Mid. Reg.  
**Tuesday: ANDANTE CANTABILE** (Léner String Quartet) (No. 11803-6s. 6d.), National.  
**BUTTERFLY** (J. H. Squire Celeste Octet) (No. 3600-3s.), National.  
**Wednesday: CLASSICA - Selection** (J. H. Squire Celeste Octet) (No. 9440-4s. 6d.), National.  
**BACH'S FANTASIA IN G MINOR** (W. G. Webber - Organ) (No. 9133-4s. 6d.), Lon. & Mid. Reg.  
**Thursday: MARCH MILITAIRE** (William Murdoch - Piano) (No. 9273-4s. 6d.), Lon. & Mid. Reg.  
**AIR ON G STRING** (W. H. Squire - Cello) (No. 1X23-6s. 6d.), Lon. & Mid. Reg.  
**EVENSONG** (Pattman - Organ) (No. 9206-4s. 6d.), Lon. & Mid. Reg.  
**TWILIGHT ON THE WATERS** (J. H. Squire Celeste Octet) (No. DB2-3s.), Lon. Reg.  
**ON WINGS OF SONG** (J. H. Squire Celeste Octet) (No. 9275-4s. 6d.), Lon. Reg.  
**Friday: LA CINQUANTAINE** (J. H. Squire Celeste Octet) (No. 3877-3s.), Lon. & Mid. Reg.  
**MERCHANT OF VENICE - Incidental Music** (Quentin Maclean - Organ) (Nos. 9585-9586-4s. 6d. each), Lon. & Mid. Reg.  
**Saturday: MASSENET'S ELEGIE** (M. Marchal - Cello) (No. DX49-4s. 6d.), Mid. Reg.

**Vocal.**

**Sunday: NYMPHS AND SHEPHERDS** (Manchester Children's Choir) (No. 9909-4s. 6d.), National.  
**Monday: DO NOT GO, MY LOVE** (Robert Poché) (No. 5195-3s.), National.  
**TUNE THE BOS'UN PLAYED** (Robert Euston) (No. DB80-3s.), Lon. & Mid. Reg.  
**Tuesday: DRINK TO ME ONLY** (Celebrity Quartette) (No. 5579-3s.), National.  
**Wednesday: ONCE AGAIN** (William Heselline) (No. 3424-3s.), Lon. Reg.  
**COLUMBINE'S GARDEN** (Hubert Eisdel) (No. 5213-3s.), Mid. Reg.  
**BIRD SONGS AT EVENTIDE** (Master Trevor Schofield) (No. 5258-3s.), Mid. Reg.  
**Thursday: MYSELF WHEN YOUNG** (Harold Williams) (No. 9599-4s. 6d.), Lon. & Mid. Reg.  
**Friday: OLD CLOTHES AND FINE CLOTHES** (Norman Allan) (No. 5140-3s.), National.  
**IN A PERSIAN GARDEN - Song Cycle** (Concerted Vocal by Famous Artists) (Nos. 9596-9602-4s. 6d. each), Lon. & Mid. Reg.  
**Saturday: MARRIAGE OF FIGARO - Non più andrai** (Mariano Stabile) (No. L2185-6s. 6d.), Lon. & Mid. Reg.

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**MONDAY, July 7  
MIDLAND REGIONAL**

626 kc's (479.2 m.)

8.35  
A SHOW BY  
THE  
NE'ER-DO-WELLS

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by EENESE PARSONS

Overture, 'Light Cavalry' ..... *Suppé*  
 Poème d'Amour (Poem of Love) ..... *Englemann*  
 Introduction, 'Bal Costume' ('Fancy Dress Ball') ..... *Rubinstein*  
 Prelude, 'Garden of Allah' ..... *London Ronald*  
 First Italian Suite ..... *Becco*  
 Waltz, 'Blue Pacific Moonlight' ..... *Payne*  
 Divertissement, 'A Day in Naples' ..... *Byng*

5.15 'The Children's Hour

'The Story of the Prince whose feet were too small'

By MARGARET M. KENNEDY

ROBERT SILVESTER (Violin)

Songs by GERTRUDE DAVIES (Soprano)

Another Yarn by 'HOUSEMASTER'

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Military Band Programme

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

OSWALD ROGERS (Baritone)

ROBERT SILVESTER (Violin)

BAND

March, 'Frühlingskinder' ('Children of Spring') *Blankenburg*

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

OSWALD ROGERS

Elcanoro ..... *Coleridge-Taylor*

Come to the Fair ..... *Easthope Martin*

BAND

Intermezzo, 'Die Friedenstaube' ('The Dove of Peace') ..... *Lincke*

ROBERT SILVESTER

Legend ..... *Wieniawski*

Waltz ..... *Weber, arr. Burmeister*

7.15 BAND

Selection, 'The Damnation of Faust' ..... *Berlioz*

OSWALD ROGERS

The Floral Dance ..... *Katie Moss*

Love me or not ..... *arr. A. L.*

BAND

Waltz, 'Wiener Praterleben' ('Life on the Prater, Vienna') ..... *Translatour*

7.40 ROBERT SILVESTER

Spanish Dance ..... *Sarasate*  
 Slav Dance ..... *Dvorak, arr. Kreisler*

BAND

Fantasy, 'Students' Songs' ..... *arr. Douglas*

8.0 London Regional Programme

8.30 Midland News



OSWALD ROGERS (left), baritone, and ROBERT SILVESTER (right), violinist, are the soloists in the Military Band programme this evening at 6.40.

8.35 Ivan Grey Presents the 'Ne'er-Do-Wells'

In Comedy and Vocal Harmony

Relayed from THE JEPHSON GARDENS PAVILION, ROYAL LEAMINGTON SPA

9.30 REGINALD NEW

At the ORGAN of the BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Overture, 'Lustspiel' ..... *Keler Bela*  
 Intermezzo, 'Bells across the Meadow' ..... *Ketelbey*  
 Novelty, 'The Clatter of the Clogs' ..... *Flynn*  
 Selection, 'Everybody's Melodies' ..... *arr. Squire*  
 Descriptive Piece, 'In a Persian Market' *Ketelbey*  
 Selection, 'The Student Prince' ..... *Romberg*  
 Waltz, 'Destiny' ..... *Baynes*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

**This Week in the Garden.**

WE are apt to think that, midsummer past, it is useless to sow more vegetables till the autumn sowing of cabbages and onions is due. That is a mistake. We may in this first week still sow dwarf French beans for a late crop. We may still sow short-rooted carrots, and what more delicious than young carrots? Round varieties of beet sown now will grow large enough for use before winter comes. Turnips may be sown for autumn use. If swedes have not been sown, delay no longer; it is full time. Spinach beet, from which the leaves are to be gathered and cooked like spinach, should be sown. Radishes, too, may be put in in moist, cool places. So there is plenty of sowing to do. Those useful vegetables, generally called Collard in the market (C-O-L-E-W-O-R-T-S in the catalogues, of course), should also be sown.

If you like chards, cut down the globe artichokes now to within a few inches of the ground. Mulch the surface and water copiously. Soon numerous suckers will appear, and it is well to take away the weakest. By the end of September the others will be ready for blanching, which is done by covering the growths with soil, after bunching them and wrapping with straw or haybands, on a dry day.—From The Royal Horticultural Society's Bulletin



6.40  
BIRMINGHAM  
MILITARY  
BAND

MONDAY, July 7  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.35  
THE  
ZIGEUNER  
ENSEMBLE

**12.0 A Ballad Concert**  
GWLADYS HAY-DILLON (*Soprano*)  
DENNIS HOEY (*Baritone*)

GWLADYS HAY-DILLON  
Tired Eyes ..... *Leah Russell*  
Little Chinese Mandarin ..... } *Phillips*  
So sang the Thrush ..... }

GWLADYS HAY-DILLON and DENNIS HOEY  
The World is waiting for the Sunshine  
..... *Ernest Seitz*  
Querida (Dear One) ..... *Gwladys Hay-Dillon*

DENNIS HOEY  
Limehouse ..... *Walford Hyden*  
The Tune the Bos'un played ..... *Loughborough*  
Will she be waiting up? ... *T. U. Sterndale Bennett*

**12.30 A Recital of Gramophone Records**

**1.0 LIGHT MUSIC**  
LEONARDO KEMP and his PICCADILLY HOTEL  
ORCHESTRA  
From the PICCADILLY HOTEL

**2.0-3.0 LOZELLS PICTURE  
HOUSE ORCHESTRA**  
Conducted by ERNEST PARSONS  
(From *Midland Regional*)

Overture, 'Light Cavalry' ..... *Suppe*  
Poème d'Amour (Poem of Love) ... *Englemann*  
Introduction, 'Bal Costume' ('Fancy Dress Ball')  
..... *Rubinstein*  
Prelude, 'Garden of Allah' ... *Landon Ronald*  
First Italian Suite ..... *Becca*  
Waltz, 'Blue Pacific Moonlight' ..... *Payne*  
Divertissement, 'A Day in Naples' ..... *Byng*

**5.15 DANCE MUSIC**  
BILLY FRANCIS and his ORCHESTRA  
Relayed from the WEST END DANCE HALL,  
BIRMINGHAM

**6.15 'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN



MARIA MAROVA,  
soprano, sings, with the Zigeuner Ensemble,  
in the concert tonight at 8.35.

**7.15 BAND**  
Selection, 'The Damnation of Faust' .... *Berlioz*  
OSWALD ROGERS  
The Floral Dance ..... *Katie Moss*  
Love me or not ..... *arr. A. L.*

**BAND**  
Waltz, 'Wiener Praterleben' ('Life on the  
Prater, Vienna') ..... *Translatour*

**7.40 ROBERT SILVESTER**  
Spanish Dance ..... *Sarasate*  
Slav Dance ..... *Dvorak, arr. Kreisler*

**BAND**  
Fantasy, 'Students' Songs' ..... *arr. Douglas*

**8.0 'TODAY AND TOMORROW—A PHILO  
SOPHY OF PROGRESS'—XI**  
Professor J. MACMURRAY: 'About Personal  
Morality'

**8.30** Regional News

**8.35 Light Music**  
MARIA MAROVA (*Soprano*)  
THE ZIGEUNER ENSEMBLE  
Directed by ALFRED BONDT

Selection, 'Donna Juana' ..... *Suppe*  
Waltz, 'Risette' ..... *Fall*

**8.52 MARIA MAROVA**  
Romance ..... *Rubinstein*  
Romance ..... *Arensky*  
Romance ..... *Dargomizsky*  
(In Russian)

**9.0 ZIGEUNER ENSEMBLE**  
Hungaria ..... *Leopold*  
Traumverloren (Lost in Dreams) ..... } *Komzak*  
Bosnische Legende (Bosnian Legends) }  
Waltz, 'Eva' ..... *Lehar*

**9.22 MARIA MAROVA**  
Au Printemps (To the Spring) ..... *Gounod*  
Si mes vers avaient des ailes (If my Songs had  
Wings) ..... *Hahn*

**9.30 ZIGEUNER ENSEMBLE**  
Reminiscences of Johann Strauss ..... *Morena*

**9.45 THE WIRELESS SINGERS**  
Conducted by STANFORD ROBINSON

Madrigals:  
(For 5 voices) Sweet honey-sucking bees  
..... *Wilby*  
(For 8 voices) You blessed bowers  
..... *Farnet*  
(For 5 voices) On the plains, fairy  
trains ..... *Weelkes*  
(For 5 voices) Cupid in a bed of  
roses ..... *Bateson*  
Part Song, 'Fairest Isle' ... *Purcell*  
Glee, 'From Oberon in Fairyland'  
..... *R. J. S. Stevens*  
Glee, 'The cloud-capt Towers'  
..... *R. J. S. Stevens*

Part Songs:  
I saw lovely Phyllis  
..... *R. L. de Pearsall*  
Summer days and Winter days  
..... *Stanford Robinson*  
The Campbells are coming  
..... *arr. P. J. Mansfield*

6.40 A Military Band  
Programme

(From *Midland Regional*)  
THE BIRMINGHAM MILITARY  
BAND  
Conducted by W. A. CLARKE  
OSWALD ROGERS (*Baritone*)  
ROBERT SILVESTER (*Violin*)

**BAND**  
March, 'Frühlingskinder' ('Children  
of Spring') ..... *Blankenburg*  
Overture, 'William Tell' .. *Rossini*

OSWALD ROGERS  
Eleanore ..... *Coleridge-Taylor*  
Come to the Fair .. *Easthope Martin*

**BAND**  
Intermezzo, 'Die Friedenstaube  
(The Dove of Peace)' .. *Lincke*

ROBERT SILVESTER  
Legend ..... *Weiniapski*  
Waltz .... *Weber, arr. Burmester*



THE WIRELESS SINGERS,  
conducted by Stanford Robinson (seen on the right above), will give  
a recital between 9.45 and 10.15.

**10.15 'The Second News'**  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

**10.30-12.0 DANCE MUSIC**  
SYDNEY KYTE and his CIRO'S CLUB  
BAND, from CIRO'S CLUB



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*now*

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### Monday's Programmes continued (July 7)

#### CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.15-2.0 A Wagner Programme  
Relayed from THE NATIONAL MUSEUM OF WALES  
(*National Programme*)  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Christopher Columbus'  
Prelude, 'Lohengrin'  
Flower Maidens' Scene, 'Parsifal'  
Forest Murmurs ('Siegfried')  
March, 'Tannhäuser'

4.0 *National Programme*

- 5.15 THE CHILDREN'S HOUR  
'THE CHILDREN'S WAY OF THE WORLD'  
Devised by IFAN KYRLE FLETCHER  
No. IV, 'Highwaymen and Pirates'

6.0 Mr. W. MITCHELL: 'Bowling Topics'  
(From Swansea)

6.15 *National Programme*

9.15 West Regional News

9.25-11.0 *National Programme*

#### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.15-2.0 *National Programme*
- 4.0 *National Programme*
- 5.15 *West Regional Programme*
- 6.15 *National Programme*
- 9.15 West Regional News
- 9.25-11.0 *National Programme*

#### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.0 *National Programme*

5.15 THE CHILDREN'S HOUR  
COMPETITION DAY  
including  
A Nursery Rhyme Competition

6.0 *National Programme*

9.15 Local News

9.25-11.0 *National Programme*

#### BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.0-11.0 *National Programme*

#### MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

March, 'Spick and Span' ..... John Ansell  
Waltz, 'Sweetheart' ..... Johann Strauss  
The Londonderry Air ...arr. O'Connor Morris

DORIS NICHOLS (Mezzo-Soprano)

Folk-songs of the North Country, by the late Frank Kidson:

The Golden Ring  
My Johnny was a Shoemaker  
I delighted to say 'No,' but mistook and said 'Yes'

ORCHESTRA

Suite, 'Gaiety' ..... Gabriel-Marie

DORIS NICHOLS

Peasant Songs of the North Country, by the late Frank Kidson:

Patrick's Farewell  
The Maiden's Garden  
Case of Needles  
My bonnie Lighthouseman  
Come, come, Bonnie Lass  
Coach and six  
When I was a young one

ORCHESTRA

Selection, 'Romeo and Juliet' ..... Gounod

5.15 THE CHILDREN'S HOUR

6.0 SUMMER DISHES—I  
Miss DOROTHY MORTON: 'A Variety of Salads'

6.15 *National Programme*

9.15 North of England News

9.25-11.0 *National Programme*

12.0  
H.M. THE KING  
AT  
INDIA HOUSE

TUESDAY, July 8  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.45  
A RECITAL BY  
MARCELLE  
MEYER

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'OTHER PEOPLE'S LIVES'—V  
Miss MAY TYLER: 'An Elementary School Teacher'

11.0-11.30 Experimental Television Transmission by the Baird Process  
(356.3 m. Vision) (261.3 m. Sound)

12.0 The Opening of INDIA HOUSE by H.M. THE KING

who will reply to an address read and presented to him by THE HIGH COMMISSIONER FOR INDIA, Sir ATUL CHATTERJEE, Relayed from INDIA HOUSE

12.30 app. EDWARD O'HENRY At THE ORGAN of TUSSAUD'S CINEMA

1.0 Light Music LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA From THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fulkograph Process

2.5-2.30 Gramophone Records

4.0 A Concert THE AUDRE FORD TRIO

The Yorkshire Dales .. Armstrong Gibbs  
Walden; Wharfedale; Woodale  
Marche Miniature Viennoise ..... Kreisler  
Drink to me only with thine Eyes ..... Quilter  
Three poor Mariners ..... }  
My Robin is to the Greenwood gone .. } Grainger  
Handel in the Strand ..... }  
Hornpipe ..... Bridge

4.30 THE BRIXTON ASTORIA ORCHESTRA Directed by FRED KITCHEN With PATTMAN at THE ORGAN Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour 'The Further Adventures of Mr. Toad,' from 'The Wind in the Willows' (Kenneth Grahame), with incidental music played by VICTOR HELY-HUTCHINSON

6.0 READINGS FROM THE VICTORIAN POETS



At midday there will be broadcast the opening of India House by H.M. the King. This picture shows one of the many striking views in the interior of the new building, an exterior view of which appears on the front page.

7.25 'THE MAKING OF A PERSONALITY'—XI Professor F. A. E. CREW: 'The Choice of One's Parents'—III (From Glasgow)

7.45 THE GERSHOM PARKINGTON QUINTET

HERBERT THORPE (Tenor)  
FOSTER RICHARDSON (Bass)

QUINTET Selection, 'In a Persian Garden'.... Liza Lehmann

8.0-8.30 \*(1,554.4 m. only)

HERBERT THORPE  
At the mid Hour of Night..... Cowen  
So gently speaks my Lady fair..... Clever  
An Evening Song..... Blumenthal

QUINTET  
Andante Cantabile..... Tchaikovsky  
Scherzo Tarantelle..... Wieniawski  
Warum (Why?)..... Tchaikovsky

FOSTER RICHARDSON  
Don Juan's Serenade..... Tchaikovsky  
Honour and Arms ('Samson').. Handel

QUINTET  
Egyptian Ballet..... Luigini

HERBERT THORPE and FOSTER RICHARDSON  
Flow gently, Deva..... Parry  
Go, baffled Coward, go! ('Samson') Handel

QUINTET  
Prelude in E Minor..... Mendelssohn  
Tango..... Albeniz  
Butterfly..... Bendix

9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices.

9.25 'THE PROGRESS OF MUSIC' By Dr. GEORGE DYSON  
Brahms: Variations on a Theme by Handel

9.45 MARCELLE MEYER (Pianoforte)  
Goyescas..... Granados  
Les requiebros; Coloquio en la Reja; Fandango del Candil; La maja y el Ruiseñor; El amor y la muerte; El Pelele

10.30-12.0 DANCE MUSIC THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from the PICCADILLY HOTEL

12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

\* THE STUDY OF THE MIND'—XI Dr. CYBIL BURT: 'The Psychology of Animals'

6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music (From Manchester) BACH'S KEYBOARD MUSIC Played by EDWARD ISAACS (Pianoforte)

7.0-7.20 (261.3 m.) HINTS ON SPORT—IV Mr. J. BERNARD: 'Fishing'

7.0-7.20 (1,554.4 m.) Talk on the Royal Agriculture Show (From Manchester)

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**TUESDAY, July 8**  
**MIDLAND REGIONAL**  
626 kc's (479.2 m.)

9.5  
**THE MIDLAND WIRELESS ORCHESTRA**

12.0 *London Regional Programme*

1.0 **EDWIN J. GODBOLD**  
AT THE ORGAN OF LOZELLS PICTURE HOUSE  
Relayed from LOZELLS PICTURE HOUSE, BIRMINGHAM  
Overture, 'La Cenerentola' ('Cinderella')  
*Rossini*  
Intermezzo, 'Wedgwood Blue' ..... *Ketelbey*  
Selection of English Airs, 'The Rose'  
*Myddleton*  
March, 'Pomp and Circumstance,' No. 1 .. *Elgar*  
Ballad, 'The lost Chord' ..... *Sullivan*  
First Suite, 'Peer Gynt' ..... *Grieg*

7.10 ORCHESTRA  
Suite, 'A Doll's House' ..... *Englemann*  
**WINIFRED PAYNE**  
Spindrift ..... *Eric Fogg*  
The Hills of Donegal ..... *Sanderson*  
Beloved, it is Morn ..... *Florence Aylward*  
ORCHESTRA  
Selection, 'The Cingales' ..... *Monckton*

7.45 'Limehouse Night'  
An Anglo-Chinese Puzzle

Solved by **HARRY S. PEPPER**  
Sketches by **DEREK McCULLOCH** and **DICK PEPPER**  
Cast  
**PAUL ENGLAND, WYNNE ABELLO, ANONA WINN, CYRIL LIDINGTON, THE REVUE CHORUS**  
At the Pianos: **HARRY S. PEPPER** and **DORIS ARNOLD**  
Produced by **JOHN WATT**  
(*London Regional Programme*)



WINIFRED PAYNE, contralto (left), sings in the popular orchestral programme this evening at 6.40, and GERTRUDE JOHNSON, soprano (right), in the orchestral concert at 9.5.

9.5 **An Orchestral Concert**

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, **FRANK CANTELL**)  
Conducted by **JOSEPH LEWIS**  
**GERTRUDE JOHNSON** (*Soprano*)

ORCHESTRA  
Overture, 'The Magic Flute' ..... *Mozart*  
**GERTRUDE JOHNSON** and Orchestra  
Waltz, 'The Blue Danube'  
*Johann Strauss, arr. Robert Elkin*  
ORCHESTRA  
Second Suite of Old English Dances .... *Cowen*

9.35 **GERTRUDE JOHNSON**  
Down by the wishing Well } *Constance Clements*  
One Summer Day ..... }  
Oh, tell me, Nightingale ..... *Liza Lehmann*  
The Pipes of Pan ..... *Monckton*

ORCHESTRA  
Dance of the Hours ('La Gioconda') .. *Ponchielli*  
Gipsy Suite ..... *German*

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

*This Week's Epilogue:*  
'THE EARTH IS THE LORD'S'  
'WHEREIN THE BIRDS MAKE THEIR NESTS'  
Psalm 84  
Job xxxix, 13-18, 26-30  
Hymn, 'The strain-upraise of joy and praise'  
(Ancient and Modern, No. 295)  
Matthew viii, 19 and 20

2.0-3.0 **Light Music**  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by **FRANK CANTELL**

March, 'Tartaro' ..... *Ganna*  
Overture, 'Maritana' ..... *Wallace*  
Waltz, 'La Manola' ..... *Waldteufel*  
Humoresque ..... *Dvorak*  
Selection, 'La Gran Via' ('The Great Road')  
*Valverde*  
Allegretto in E Flat ..... *Wolstenholme*  
In fair Tokio ..... *Cuthbert Clark*  
Miniature Dance Suite ..... *Denis Wright*

5.15 **The Children's Hour**  
'HIS SENSE OF HUMOUR'  
A Children's Fantasy by **L. B. POWELL**  
Songs by **GERTRUDE JOHNSON** (*Soprano*) and **WILLIAM PEGG** (*Base*)

6.0 *London Regional Programme*

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Popular Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA  
Conducted by **JOSEPH LEWIS**  
Overture, 'Marco Spada' ..... *Auber*  
Selection of Edward German's Songs  
*arr. Hely-Hutchinson*  
**WINIFRED PAYNE** (*Contralto*) and Orchestra  
When you come Home ..... *W. H. Squire*  
The Glory of the Sea ..... *Sanderson*

6.40  
REGINALD  
KING'S  
ORCHESTRA

TUESDAY, July 8  
LONDON REGIONAL  
842 kc's (356.3 m.)

7.45  
NEW LIGHTS  
ON  
LIMEHOUSE

12.0 A Concert  
LILIAN COOPER (Soprano)  
THE SLYDEL OCTET

1.0 REGINALD FOORT  
At THE ORGAN OF THE REGENT CINEMA  
Relayed from BOURNEMOUTH

2.0-3.0 LIGHT MUSIC  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL

March, 'Tartare' ..... Ganne  
Overture, 'Maritana' ..... Wallace  
Waltz, 'La Manola' ..... Waldteufel  
Humoresque ..... Dvorak  
Selection, 'La Gran Via' ('The Great Road')  
Valverde

ORCHESTRA  
Under the Stars ..... Eric Coates  
Agüero ..... Franco

7.45 'Limehouse Night'  
An Anglo-Chinese Puzzle  
Solved by HARRY S. PEPPER  
Sketches by DEREK McCULLOCH and DICK PEPPER  
Cast  
PAUL ENGLAND, WYNNE AJELLO, ANONA WINN,  
CYRIL LIDINGTON  
THE REVUE CHORUS  
At the Pianos: HARRY S. PEPPER and DORIS ARNOLD  
Produced by JOHN WATT

8.30 'MODERN ASPECTS OF FINANCE'—V  
Mr. F. W. HIRST: 'International Finance'

9.0 Regional News

ORCHESTRA  
Overture, 'The Magic Flute' ..... Mozart

GERTRUDE JOHNSON (Soprano) and Orchestra  
Waltz, 'The Blue Danube'  
Johann Strauss, arr. Robert Elkin

ORCHESTRA  
Second Suite of Old English Dances .... Cowen

9.35 GERTRUDE JOHNSON  
Down by the wishing Well } Constance Clements  
One Summer Day ..... }  
Oh, tell me, Nightingale ..... Liza Lehmann  
The Pipes of Pan ..... Monckton



PEOPLE IN THE CAST OF LIMEHOUSE NIGHT, the Anglo-Chinese puzzle that will be broadcast this evening at 7.45, and again in the National programme tomorrow night. From left to right: CYRIL LIDINGTON, ANONA WINN, HARRY S. PEPPER, the author of the show, PAUL ENGLAND, and DORIS ARNOLD.

Allegretto in E Flat ..... Wolstenholme  
In fair Tokio ..... Cuthbert Clark  
Miniature Dance Suite ..... Denis Wright

5.15 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 REGINALD KING'S ORCHESTRA  
NINO MAUDINI (Tenor)  
ORCHESTRA  
Suite, 'Joyous Youth' ..... Eric Coates

NINO MAUDINI  
Indian Serenade ..... }  
Three little Chinese Songs .. } Alberto Volonnino  
Neapolitan Sorenade ..... }

ORCHESTRA  
Good-bye to all that ..... trans. Reginald King  
Sizilietta ..... Blon  
Lover, come back to me  
Romberg, trans. Reginald King

NINO MAUDINI  
Madrigal ..... Chaminade  
Des Grieux's Dream ('Manon') ..... Massenet  
Carnival ..... Foudrain

9.5 An Orchestral Concert  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS

ORCHESTRA  
Dance of the Hours ('La Gioconda') Ponchielli  
Gipsy Suite ..... German

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

A WEEK'S MEALS FOR 24s.

Here are my menus for the week:—  
SATURDAY.  
Breakfast: Bacon and fried bread. Porridge with treacle and milk, bread and dripping for the children. Tea.  
Dinner: Sausage and potatoes. Boiled suet pudding with currants. White sauce.  
Tea: Bread and butter with jam or treacle. Toast if any stale bread. Biscuits.  
Supper: Bread and cheese. Cocoa or any spare milk for the children. Biscuits.  
SUNDAY.  
Breakfast: Bacon and tomatoes. Porridge, treacle, milk for children. Bread, tea.  
Dinner: Roast beef, potatoes, spring greens, Yorkshire pudding (use two cooking eggs and half a pint of milk). Rhubarb pie. Make cake and scones while oven is in use.  
Tea: Bread, butter, lettuce, watercress, jam. Scones.  
Supper: Sandwiches of cold meat for grown-ups, or cold meat with any vegetables left from dinner. Bread and jam or dripping for children. Cocoa.  
MONDAY.  
Breakfast: Bacon and fried bread. Porridge, treacle, milk for children, and bread and beef dripping. Tea.  
Dinner: Cold meat, potatoes, salad (lettuce and watercress, cost 3d.), stewed rhubarb, custard.  
Tea: Bread, butter, lunch sausage. Last of scones. Tea.  
Supper: Bread and cheese and tomatoes. Bread and jam or dripping for children. Remains of pie from Sunday, and biscuits for children.  
TUESDAY.  
Breakfast: Porridge, treacle, milk for children. Boiled eggs, bread and butter, tea.  
Dinner: Pie from cold meat. (Mix a tomato with the minced meat). Carrots and turnips; plain suet pudding with jam or treacle.

Tea: Bread, butter, jam, toast from stale bread, cake.  
Supper: Welsh rarebit, bread and jam or dripping for the children, cocoa.

WEDNESDAY.  
Breakfast: Porridge, treacle, milk, fried bread for children. Bacon and tomatoes for grown-ups. Tea.  
Dinner: Stewed neck of mutton with turnips, carrots, onions, and dumplings, boiled potatoes, rice pudding.  
Tea: Bread, butter, jam or treacle, cake.  
Supper: Broth left over from dinner, with toast. Cocoa.

THURSDAY.  
Breakfast: Porridge, treacle, and milk. Bacon and fried potatoes, bread.  
Dinner: Liver and bacon, greens, potatoes. Boiled lam roll, white sauce.  
Tea: Toast, bread and jam, cake or any biscuits left.  
Supper: Salad, using up cold potatoes from dinner, tomatoes, and cheese. Bread and treacle. Cocoa.

FRIDAY.  
Breakfast: Porridge, treacle, milk. Bacon, fried bread. Tea.  
Dinner: Baked whiting. Rice pudding with a sprinkling of currants. Boiled potatoes.  
Tea: Bread and butter, jam and treacle, toast, cake.  
Supper: Last of onions, boiled in milk and thickened with flour, and last scrap of cheese grated. Bread and jam and treacle for children. Cocoa.

At the end of the week's catering I found that my bills were as follows: Groceries, 7s. 9d.; butcher, 7s. 7d.; three quarter and one lb. loaf, 2s. 4d.; fish, 8d.; dairy, 3s. 6d.; green-grocer, 2s. 5d. Total, £1 4s. 3d.

I had little bits left over that would make the next week's bills lighter or allow other things to be bought, so the pence extra in the total can be deducted against these items.—From a talk by Miss Gladys Mann.

the blade that lasts



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## Tuesday's Programmes continued (July 8)

### CARDIFF

968 kc/s (309.9 m.)

10.15	THE DAILY SERVICE
10.30-11.0	National Programme
12.0-12.30	National Programme
2.5-2.30	National Programme
4.0	National Programme
5.15	THE CHILDREN'S HOUR 'THE FURTHER ADVENTURES OF TOAD' from 'The Wind in the Willows' by KENNETH GRAHAME
6.0	Mr. W. H. JONES: 'A Tramp Abroad— Walks round Swansea'
6.15	National Programme
7.0	EGWYL GYMRAEG A WELSH INTERLUDE MR. IORWERTH PEATE, of THE DEPARTMENT OF ARCHAEOLOGY, NATIONAL MUSEUM OF WALES 'Bywyd yng Nghymru Gynt—Bywyd Tref 'Cymreig' 'Life in Bygone Wales—Welsh Town Life'
7.25	National Programme
7.45	A Welsh Programme NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE March of the Men of Harlech ..... German TOM PICKERING (Tenor) Adar man y Mynydd (Folk Tune) Llyfr Canu Newydd, Part II Y Cipar (Warwick Folk Song) Collected by Cecil Sharp, arr. E. T. Davies Mia Mai Morley (1595), arr. Walford Davies Huwelyn Cwsg Brahms (Welsh translation from Original German by T. H. Parry Williams)
	THE ORCHESTRA Suite, 'Love and Laughter' ..... Haydn Morris Nocturno ..... T. Russell
	TOM PICKERING Rho-deri-di ..... } arr. Matthews Williams Carol Blwch ..... } Fy Ngwlad ..... Matthews Williams
	THE ORCHESTRA Symphony No. 5 (Welsh) ..... Cowen Slow movement; Finale
9.0	National Programme
9.15	West Regional News
9.25-12.0	National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-11.0	National Programme

12.0-12.30	National Programme
2.5-2.30	National Programme
4.0	National Programme
5.15	West Regional Programme
6.15	National Programme
7.0	West Regional Programme
7.25	National Programme
7.45	West Regional Programme
9.0	National Programme
9.15	West Regional News
9.25-12.0	National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-11.0	National Programme
12.0-1.0	National Programme
4.0	National Programme
5.15	THE CHILDREN'S HOUR ADVENTURE DAY when we go 'In and out of a Dug Out' (Sir GEORGE DUNBAR)
6.0	National Programme
7.0	Mr. CHARLES HENDERSON: 'Four Legacies of the Middle Ages in Cornwall—II, Tintagel Castle and the legend of King Arthur'
7.25	National Programme
9.15	Local News
9.25-12.0	National Programme

### BOURNEMOUTH

10.15	THE DAILY SERVICE
10.30-11.0	National Programme
12.0-12.30	National Programme
4.0-12.0	National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-12.30:—National Programme. 1.0-2.0:—The Northern Wireless Orchestra. Ena Warde (Contralto). 4.0:—An Orchestral Concert. The Northern Wireless Orchestra. Nora Allison (Soprano) (From Newcastle). 5.15:—The Children's Hour. 6.0:—Mr. Fred Kay: Readings from Massfield's Poems. 6.15:—National Programme. 7.0:—Lieut.-Col. S. G. Goldschmidt: 'Impressions of the Royal Show at Manchester.' 7.25:—National Programme. 7.45:—An Orchestral Concert, relayed from The Spa, Whitby (From Newcastle). The Municipal Orchestra, conducted by Frank Gomez. 9.0:—National Programme. 9.15:—Northern English News. 9.25:—National Programme. 9.45:—A Musical Comedy Programme. The Northern Wireless Orchestra. 10.30-12.0:—National Programme.

7.45  
SPIRITUALS BY  
THE HAMPTON  
QUARTET

WEDNESDAY, July 9  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.10  
AN ANGLO-  
CHINESE  
PUZZLE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER'  
Miss MEGAN LLOYD GEORGE, M.P.

11.0-11.30 Experimental Television Transmission  
By the Baird Process  
(356.3 m. Vision; 261.3 m. Sound)

12.0 Gramophone Records

1.0 Light Music

FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert

DOROTHY GLOVER (Soprano)  
JOHN DUNCAN (Baritone)

4.0 OLD SONG PICTURES

GUELDA WALLER (Singer)  
VERA MACONOCHE (Singer)  
HILDA FITCAIRN (Pianoforte)  
WILLIAM ALWYN (Flute)

GUELDA WALLER and VERA  
MACONOCHE with Pianoforte  
and Flute

Duets of the Nineteenth Century:

Greeting..... } Mendelssohn  
The Maybells and }  
the Flower .. }  
Sleep, gentle Lady .... Bishop  
Maided (May }  
Song) ..... } Schumann  
Das Glück }  
(Happiness) .. }

I've been roaming  
arr. William Alwyn

GUELDA WALLER with Pianoforte  
and Flute

Old Country Songs:

My brown Boy is hiding away  
arr. Korbay  
(Hungarian Folk Song)  
I designed to say 'No'  
arr. Moffat

Ah si mon moine  
arr. Oscar O'Brien  
(French-Canadian Folk Song)

Lavender's Blue ..... arr. W. G. Whittaker  
(North Country)

Love at my Heart ..... arr. Charles Wood  
(Irish Folk Song)

I'm o'er young to marry yet .. arr. J. Surenne  
(Scots Ballad)

VERA MACONOCHE with Pianoforte

Old Songs of Romance:  
Robin m'aime (Adam de la Hall, 1285)  
arr. Weckerlin

On a Time (John, 1622) ..... arr. Keel  
Go young Man (Henry Lawes, 1658)  
arr. John Hullah

The falling Star (Irish) ..... arr. Sanford  
Asturiaur (Old Spanish) .. arr. Joaquin Nin

GUELDA WALLER, VERA MACONOCHE, HILDA  
FITCAIRN, and WILLIAM ALWYN

A Georgian Salon:

Cherry Ripe ..... Traditional  
Angler's Song ..... Dolmetsch

Two Minuets for the Zumpé Square Pianoforte,  
1770, and the Flute ..... Bach  
Chit Chat ..... arr. Walter Emery  
Beauty lately .... Handel, arr. W. G. Whittaker  
Nymphs and Shepherds  
Purcell, arr. Ernest Newton

4.45 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Selection, 'Classica' ..... arr. Ewing  
Sanctuary of the Heart ..... Ketelbey  
Humoresque ..... Dvorak  
Oriental Fantasy, 'Ke-sa-Ko' ..... Chapuis

7.0-7.20 Talk under the auspices of the Overseas  
Settlement Department

7.25 'DIGGING UP THE PAST'—V  
Mr. LEONARD WOOLLEY

7.45 THE HAMPTON QUARTET  
The Famous Coloured Singers from America in  
a Recital of Negro Spirituals

My Lord, what a morning  
Go down, Moses

Ezekiel saw de Wheel  
Were you there when they  
crucified my Lord?  
Done open my mouth to do  
Lord  
I've got a Robe  
Wade in de Water  
Swing low, sweet chariot  
Roll, Jordan, roll

8.10 'Limehouse  
Night'  
(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN;  
London and New York Stock  
Exchange Reports; (1,554.4  
m. only) Shipping Forecast  
and Fat Stock Prices

9.25 Talk

9.40 A Concert

MARIA BASILIDES (Soprano)  
THE ANGEL GRANDE  
CHAMBER ORCHESTRA

THE ORCHESTRA  
Suite (Overture) No. 2 in B  
Minor (Flute and Strings)  
Bach, arr. Von Bulow

MARIA BASILIDES  
Pieta, Signor (Have Mercy,  
Lord) ..... Stradella  
Geistliche Lieder (Spiritual  
Songs) ..... Bach



LIMEHOUSE NIGHT

An Anglo-Chinese puzzle, solved by Harry S. Pepper  
Sketches by Derek McCulloch and Dick Pepper

CAST

PAUL ENGLAND; ANONA WINN; WYNNE AJELLO;  
CYRIL LIDINGTON  
THE REVUE CHORUS

At the Pianos: HARRY S. PEPPER and DORIS ARNOLD  
Produced by JOHN WATT

TO BE BROADCAST TONIGHT AT 8.10

5.15 The Children's Hour

Songs of Innocence, set by Geoffrey Gwyther,  
and sung by GEORGE PARKER. 'What wasn't  
there—!' written and told by Sir GEORGE  
DUNBAR. The Story of 'The Magic Lamp,'  
written and told by RALPH DE ROHAN

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 The Foundations of Music

(From Manchester)

BACH'S KEYBOARD MUSIC

Played by

EDWARD ISAACS (Pianoforte)

THE ORCHESTRA

Sonatina (Suite de Ballet) ..... Halffter

MARIA BASILIDES

Kreuzzug (Crusade) ..... }  
Du bist die Ruh (Thou art Repose) .. } Schubert  
Die Liebe hat gelogen (Love hath lied) }  
Die junge Nonne (The Young Nun) .. }

THE ORCHESTRA

Three fugal Fancies ..... Hely-Hutchinson  
Sevilla ..... Albeniz

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

HAL KEMP and his CAROLINA ORCHESTRA, from  
THE CAFE DE PARIS

**WEDNESDAY, July 9**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

6.40  
**THE MIDLAND**  
**WIRELESS**  
**ORCHESTRA**



**A**  
**good item**  
**on any**  
**programme**

*Player's  
 please*



N.C.C.780

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL

Overture, 'The Seraglio' ..... Mozart

EVA TOLLWORTHY (Contralto)

In the Moonlight ..... Cornelius

A Summer Night ..... Goring Thomas

Roses in June ..... German

ORCHESTRA

Selection, 'The Pearl Fishers' .. Bizet, arr. Tavan

2.0 **IRENE BROOK**  
 (Pianoforte)

Fantasia in C Minor ..... Bach

Caprice in E ..... Paganini, arr. Schumann

Cloches et Clochettes (Bells and little Bells).....Blumenfeld

ORCHESTRA

Intermezzo, 'The Wedding of the Rose' ..... Jessel

An Eastern Romance ..... Haines

EVA TOLLWORTHY

None but the weary Heart ..Tchaikovsky

Arise, O Sun ..... Maude Craske Day

O lovely Night ..... Landon Ronald

ORCHESTRA

Selection, 'Decameron Nights' .....Finck

2.40-3.0 **IRENE BROOK**

Choral Prelude ..... Irene Brook

Bohemian Dance in A Minor .....Smetana

Tarantello ..... Chopin

ORCHESTRA

Suite Melodique ..... Friml

5.15 **The Children's Hour**

'A Fijian Princess and the Tonga Turtle,' by FLORENCE MARE

SARA SARONY, some Songs and a Piano

Heroines of the Coast, by ROBERT ASCROFT

JOHN HAY and his Xylophone

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS

Overture, 'Le Philtre' ..... Auber



EVA TOLLWORTHY, contralto, sings in the light orchestral programme that will be broadcast at 1.30 today.

MARJORIE PALMER (Soprano)  
 ETHEL WILLIAMS (Contralto)  
 In Duets

Greeting ..... Mendelssohn  
 Columbine's Garden ..... Bosby  
 The old sweet Song ..... Kreisler

ORCHESTRA

Second Selection, 'Merrie England' .. German

7.15 **NORMAN NEWMAN (Saxophone)**

Frivolous .... Sannella

Nola.....Felix Arudi

MARJORIE PALMER and ETHEL WILLIAMS

Bird Songs at Eventide ..... Eric Coates

Golden Bird ..... Haydn Wood

My Prayer ..... W. H. Squire

ORCHESTRA

Suite, Four Cornish Dances ..... Collins

7.40 **NORMAN NEWMAN**

Supplication ..Guarenti

Sax Serene ..Wiedoeff

ORCHESTRA

Selection of Lane Wilson's Old English Songs  
 arr. Hely-Hutchinson

8.0 *London Regional Programme*

8.30 *Midland News*

8.35 **'The Brass Bottle'**

(London Regional Programme)

A Farcical Play by F. ANSTBY

Adapted for broadcast-

ing by DULCIMA GLASBY and JOHN WATT

Produced by CECIL LEWIS

Characters:

- Horace Ventimore (a young architect)
- Professor Futvoye
- Mrs. Futvoye
- Pringle
- Sylvia Futvoye
- Fakrash-el-Aamash (a Jinnee of the Green Jinn)
- Mrs. Rapkin (Ventimore's landlady)
- Rapkin (her husband)
- Mr. Wackerbath
- Mrs. Wackerbath

The Place is London. The Time is the Present.

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*



6.40  
THE LUTON  
RED  
CROSS BAND

WEDNESDAY, July 9  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.35  
F. ANSTEY'S  
FAMOUS  
PLAY

12.0 ORGAN RECITAL  
by  
HELEN T. YOUNG  
(Organist for special occasions at Lambeth Palace)  
Relayed from ALL SAINTS', MARGARET STREET  
BEATRICE DESFOSSÉS (Soprano)  
HELEN T. YOUNG  
Prelude and Fugue in A Minor ..... Bach  
BEATRICE DESFOSSÉS  
Recit. and Aria, 'Deh vieni, non tardar' ('O come, do not delay')  
Aria, 'Non so più' ('I know no more')  
Lullaby ..... } Mozart  
HELEN T. YOUNG  
Toccatà, Adagio, and Fugue in C ..... Bach  
BEATRICE DESFOSSÉS  
French-Canadian Folk Songs  
A la claire fontaine ('At the clear Spring') ..... } arr. Margaret Gascoigne  
D'ou viens-tu, bergère (Whence come you, Shepherdess?) ..... }  
Ah! si mon moine voulait danser (Did my Monk but wish to dance) .. arr. O'Brien  
Sainte Marguerite }  
Marianne ..... } arr. Margaret Gascoigne  
HELEN T. YOUNG  
Passacaglia and Fugue ..... Bach

1.0 Gramophone Records

1.30 A Light Orchestral Programme  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'The Seraglio' ..... Mozart  
EVA TOLLWORTHY (Contralto)  
In the Moonlight ..... Cornelius  
A Summer Night ..... Goring Thomas  
Roses in June ..... German

ORCHESTRA  
Selection, 'The Pearl Fishers' Bizet, arr. Tavan  
2.0 IRENE BROOK (Pianoforte)  
Fantasia in C Minor ..... Bach  
Caprice in E ..... Paganini, arr. Schumann  
Cloches et Clochettes (Bells and little Bells) Blumenfeld  
ORCHESTRA  
Intermezzo, 'The Wedding of the Rose' Jessel  
An Eastern Romance ..... Haines  
EVA TOLLWORTHY  
None but the weary Heart ..... Tchaikovsky  
Arise, O Sun ..... Maude Craske Day  
O lovely Night ..... Landon Ronald  
ORCHESTRA  
Selection, 'Decameron Nights' ..... Finck

2.40-3.0 IRENE BROOK  
Choral Prelude ..... Irene Brook  
Bohemian Dance in A Minor ..... Smetana  
Tarantelle ..... Chopin  
ORCHESTRA  
Suite Mélodique ..... Friml

5.15 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 THE LUTON RED CROSS BAND  
LEONARD GOWINGS (Tenor)  
BAND  
March, 'Flag of the British Empire'  
Overture, 'Bohemian Girl' ..... } Julian Sherwood  
Balfé

6.55 LEONARD GOWINGS  
Serenade ..... Schubert  
Once again ..... Sullivan

7.3 BAND  
Intermezzo, 'Birthday Serenade' ..... Lincke  
Trombone Solo, 'The Joker' ..... Moss  
(Mr. J. HARMER)  
Suite, Egyptian Ballet Luigini, arr. E. S. Carter

7.25 LEONARD GOWINGS  
The Sands o' Dee ..... Clay  
With such a dainty Dame ('Dorothy') Cellier

7.33 BAND  
Excerpts from 'The Maid of the Mountains'  
Humoresque, 'The Jolly Bandsmen' .. Fraser-Simeon  
Sutton

8.0 Mr. OTTO SIEPMANN: German Language Talk

8.30 Regional News

8.35 'The Brass Bottle'  
A Farical Play by F. ANSTEY  
Adapted for broadcasting by DULCIMA GLASBY  
and JOHN WATT  
Produced by CECIL LEWIS

Characters  
Horace Ventimore (a young architect)  
Professor Futvoye  
Mrs. Futvoye  
Pringle  
Sylvia Futvoye  
Fakrash-el-Aamash (a Jinnee of the Green Jinn)  
Mrs. Rapkin (Ventimore's landlady)  
Rapkin (her husband)  
Mr. Wackerbath  
Mrs. Wackerbath  
The Place is London. The Time is the Present

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

10.30-12.0 DANCE MUSIC  
HAL KEMP and his CAROLINE ORCHESTRA, from  
THE CAFE DE PARIS



'THE BRASS BOTTLE,'

A Farical Play by F. ANSTEY

Adapted for broadcasting by DULCIMA GLASBY and JOHN WATT

Produced by Cecil Lewis,

will be broadcast in the London and Midland Regional programmes tonight at 8.35, and in the National programme tomorrow night

CHARACTERS: Horace Ventimore (a young architect)—Professor Futvoye—Mrs. Futvoye—Pringle—Sylvia Futvoye—Fakrash-el-Aamash (a Jinnee of the Green Jinn)—Mrs. Rapkin (Ventimore's landlady)—Rapkin (her husband)—Mr. Wackerbath—Mrs. Wackerbath.

The place is London

The time is the Present

For Cast see p. 35

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## Wednesday's Programmes continued (July 9)

### CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 Beethoven Symphonies

relayed from

THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genodlaethol Cymru)

(Leader, LOUIS LEVIEUS)

Conducted by WARWICK BRATTHWAITE

Overture, 'Egmont' ..... Beethoven  
Symphony No. 4, in B Flat .....  
Adagio Allegro; Adagio; Menuetto; Allegro

4.0 THE STATION TRIO

FRANK THOMAS (Violin)

RONALD HARDING (Violoncello)

HUBERT PENGELLY (Pianoforte)

Trio in C ..... Haydn  
Under the Limes ('Austrian Scenes') ..... Massenet

MADGE THOMAS (Contralto)

Bright is the Ring of Words .....  
The Roadside Fire ..... Vaughan Williams  
Orpheus with his Lute ....

THE TRIO

Rosemary ..... Elgar  
Menuet Antique .....  
Trio in D Minor (1st Movement) ..... Mendelssohn

MADGE THOMAS

The Shepherd's Song ..... Elgar  
The Blackbird's Song ..... Quilter  
To People who have Gardens ..... Kennedy-Fraser

THE TRIO

The Puppet Show ..... Alec Rowley  
Song of the Mountains ..... Grieg  
Ronde alla Turca ..... Mozart  
Slow Waltz ..... Carse

5.15 THE CHILDREN'S HOUR

'A FAIRING'

by

LENA DUTTON

'THE CORNER CUPBOARD'

(A Store of Good Things for Girls)

Prepared by

DORIS COPE JONES

6.0 National Programme

9.15 West Regional News

9.25 National Programme

9.40-11.0 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES  
LIGHT ORCHESTRA

Conducted by REGINALD REDMAN

Selection, 'Love Parade' ..... Schertzing

HILDA BLAKE (Soprano)

Arcady is ever young ('The Arcadians')

Monckton

My Heart's at your Feet ('The Cingalee')

Monckton

THE ORCHESTRA

Selection, 'Dear Love' ..... Haydn Wood

HILDA BLAKE

If I had a talking Picture of you ('Sunny side Up') ... De Silva, Henderson and Brown  
Dream Lover ('The Love Parade') .. Schertzing

THE ORCHESTRA

Selection, 'Chu Chin Chow' ..... Norton

HILDA BLAKE

Sail my Ships ('The Rebel Maid') ..... Phillips  
Dream enthralling ('Lilac Time')  
Schubert, arr. Clutsum

THE ORCHESTRA

Selection, 'The Pirates of Penzance' .. Sullivan

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 West Regional Programme

4.0 West Regional Programme

6.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

ZOOLOGICAL DAY

when we take a peep at

'The First Zebra'

(Geraldine Elliot)

6.0 National Programme

9.15 Local News and Mid-week Sports Bulletin

9.25-11.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—An Orchestral Concert. Relayed from The Spa, Whitby. (From Newcastle.) The Municipal Orchestra. Maurice Arnold (Pianoforte). 5.15:—The Children's Hour. 6.0:—National Programme. 9.15:—North of England News. 9.25:—National Programme. 9.40:—Vaudeville. Ettie Cox and Norman Taylor (Popular Duets). Pat McGlyn (Irish Songs and Stories). Jack Massey (Xylophone Solos). Owen Penny (Step Dancer). Harry J. Clifford (Humorous Sketches). 10.30-11.0:—Popular Marches. The Northern Wireless Orchestra.

7.45  
‘THE  
BRASS  
BOTTLE’

THURSDAY, July 10  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.5  
COSSACK  
ORCHESTRA  
AND CHOIR

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 ‘BOOKS FOR SUMMER READING’—II  
Miss ANN SPICE: ‘A Bunch for the Holidays’

11.0-11.30 Experimental Television Transmission by the Baird Process  
(356.3 m. *Vision*)  
(261.3 m. *Sound*)

12.0 A Concert  
ANTONIA TUCK (*Soprano*)  
DAISY SHORROCKS (*Violin*)  
OLIVE TOMLINSON (*Pianoforte*)

1.0 REGINALD FOORT  
AT THE ORGAN OF THE REGENT CINEMA, BOURNEMOUTH  
(From *Bournemouth*)

2.0-2.30 Gramophone Records

3.0 EVENSONG  
From WESTMINSTER ABBEY

3.45 A Ballad Concert  
ANNA FILIPOVA (*Soprano*)  
ARSENE KIRILLOFF (*Baritone*)

ARSENE KIRILLOFF  
Il s'est tu, le rossignol (The Nightingale is silent now) .....  
Ich wollt ein wenig mit dir plaudern (I would talk awhile with you) .....  
Der Gefangene (The Prisoner) .....  
Le perce-neige (The Snowdrop) .....

*Gretchaninov*

ANNA FILIPOVA  
Kazbek (Russian Gypsy) .....  
Wohin? (Whither?) ... Schubert  
Berceuse ..... *Gretchaninov*

ARSENE KIRILLOFF  
Es fasseln meinen Geist (My Spirit is chained) ..... *Gliere*  
Je suis triste ..... *Dargomyjsky*  
Serenade of Don Juan ..... *Tchaikovsky*

ANNA FILIPOVA  
Where the Bee sucks .... *Arne*  
Aria, ‘Roberto’ (‘Robert the Devil’) ..... *Meyerbeer*

4.15 Light Music  
THE GROSVENOR HOUSE ORCHESTRA  
Directed by JOSEPH MEETS  
Relayed from GROSVENOR HOUSE



‘The Brass Bottle’

A Farcical Play by F. ANSTEY

Adapted for broadcasting by Dulcinea Glasby and John Watt

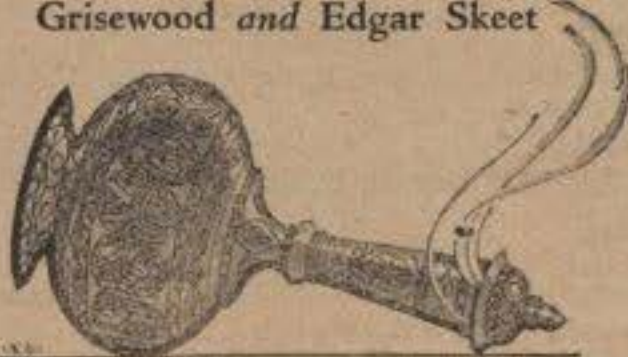
Produced by Cecil Lewis

CHARACTERS :

Horace Ventimore (a young architect)  
Professor Futvoye Mrs. Futvoye  
Pringle Sylvia Futvoye  
Fakrash-el-Aamash (a Jinnee of the Green Jinn)  
Mrs. Rapkin (Ventimore's landlady)  
Rapkin (her husband)  
Mr. Wackerbath Mrs. Wackerbath  
The place is London; the time, the present

The cast includes:

Muriel Aked, Hector Abbas, Walter Hudd, Jessie Tandy, Philip Wade, Frank Cochrane, Clare Harris, Andrew Churchman, Dora Gregory, Douglas Burbidge, Ernest Haines, Harman Grisewood and Edgar Skeet



5.15 The Children's Hour

AUNT PRISCILLA'S PROGRAMME

6.0 Miss IRENE COOPER-WILLIS, reading from ‘Jane Eyre,’ by Charlotte Brontë

6.15 ‘The First News’  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music  
(From *Manchester*)  
BACH'S KEYBOARD MUSIC  
Played by EDWARD ISAACS (*Pianoforte*)

7.0-7.20 FILM TALK  
Mr. FRANCIS BIRRELL

7.25 ‘SOME INDUSTRIES OF GREAT BRITAIN TODAY’—V  
Major W. E. SIMNETT: ‘Engineering’  
(From *Glasgow*)

7.45 ‘The Brass Bottle’  
(See centre of page)

9.25 ‘The Second News’  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN;

9.40 London and New York Stock Exchange Reports (1,554.4 m. only) Shipping Forecast

9.50 ‘THE WAY OF THE WORLD’  
By Mr. VERNON BARTLETT

10.5 CAPTAIN STRELSKY'S COSSACK ORCHESTRA and CHOIR  
Relayed from  
The Caucasian Grill at  
THE HOTEL SPLENDID

Porodino  
Old Waltz  
Charabano (Soloist, Mdme. E. KLON)  
The Red Saraphan  
The Evening Bell (Soloist, V. YAKOUSHEFF)  
Boublitchki  
The Prayer for Russia (Soloist, E. KLON)  
Dark Eyes (Soloist, V. VICTOROFF)  
Berceuse  
Bouran (Soloist, Mdme. E. KLON)

10.35-12.0 DANCE MUSIC

JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

12.0-12.5 (1,554.4 m.)  
Experimental Transmission for the Radio Research Board by the Pullograph Process

# THURSDAY, July 10 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.0  
A BIRMINGHAM  
SYMPHONY  
CONCERT

## CLARK'S BARLEY BOYS

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on Sundays  
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### 12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

Overture, 'Preciosa' ..... Weber  
Selection, 'The Love Parade' ..... Schertzing  
Waltz, 'The Waltz Dream' ..... Straus  
Three Pieces ('Album for the Young') ..... Schumann  
Military March ..... Schubert  
Polonaise, Op. 40, No. 1 ..... Chopin

### 1.0 A Ballad Concert

SUZAN TURNER (Soprano)

MAURICE TURNER (Tenor)

in Duets

The Angelus ..... Damerell  
Old Italian Love Song ..... Charles Harrison

LILIAS McDERMOTT (Violin)

Air on the G String  
Purcell, arr. Reed  
Minuet ('Berenice') .. Handel  
Gayotte  
Gossec, arr. Moffat  
Tambourin  
Gossec,  
arr. Burmeister

MAURICE TURNER

Telling the Birds  
Brown  
There's a Heaven  
in the Dark  
Maurice Turner

SUZAN TURNER

I know where I'm  
goin' arr. Hughes  
What's in the Air  
today?  
Robert Eden



REGINALD NEW

at the organ of the Beaufort Cinema, from which his music will again be relayed this afternoon from 2.30 to 3.0.

### 1.30 London Regional Programme

#### 2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'The Gondoliers' ..... Sullivan  
Evensong ..... Easthope Martin  
The Parade of the tin Soldiers ..... Jessel  
Waltz, 'Lustige Brüder' ('The Merry Brothers')  
Vollstedt

### 5.15 The Children's Hour

'The Lady of Merriman's Oak'

A Play by UNA BROADBENT

HAROLD MILLS (Violin)

Duets by AZELINE LEWIS (Soprano) and  
FANNY SYMONDS (Contralto)

### 6.0 London Regional Programme

#### 6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

#### 6.40 Organ Recital

by

BERNARD JOHNSON

Relayed from THE ALBERT HALL, NOTTINGHAM

Andante, Fugue and Variation ..... Franck  
An Irish Fantasy ..... Wolstenholme  
Tocatta and Fugue in D Minor ..... Bach

The Curfew ..... Horsman  
Aubade in D Flat ..... Bernard Johnson  
Polonaise in A ..... Chopin, arr. Bernard Johnson

### 7.15 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM

Overture, 'Masaniello' ..... Asber  
Ballad, 'She is far from the Land' .. Lambert

NORRIS STANLEY (Violin)

Hullamzo Balaton ..... Hubay

ORCHESTRA

Miniature Suite ..... Eric Coates

### 7.45 The Wireless Military Band

Conducted by  
CHARLES LEGGETT

WILLIAM ANDERSON (Bass)  
(London Regional Programme)

BAND

Overture, 'Nell Gwyn' German  
Reverie, 'La Voix des Cloches'  
(The Voice of the Bells)  
Luigini

WILLIAM ANDERSON

The deathless  
Army .. Trostre

Myself, when young ..... Liza Lehmann

BAND

Four Old English Dances ..... Cowen  
Stately; Rustic; Graceful; Country

WILLIAM ANDERSON

Wandering ..... Wolf  
Captain Stratton's Fancy ..... Warlock

BAND

Kaisermarsch (Imperial March) ..... Wagner  
Minuet in A Flat ..... Beethoven  
Masken Polonaise ..... Faust

### 8.55 Midland News

### 9.0 A Symphony Concert

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

ANTONIO BROSIA (Violin)

ORCHESTRA

Overture, 'Leonore, No. 3' ..... Beethoven

ANTONIO BROSIA and Orchestra

Violin Concerto ..... d'Erlanger

ORCHESTRA

Symphony in D (K. 297) (The 'Parisian') Mozart  
Allegro; Andantino; Allegro

### 10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

6.40  
THE J. H. SQUIRE  
CELESTE  
OCTET

THURSDAY, July 10  
LONDON REGIONAL  
842 kc's (356.3 m.)

7.45  
THE WIRELESS  
MILITARY  
BAND

12.0 THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
(From Midland Regional)  
Relayed from THE GRANGE SUPER CINEMA,  
SMALL HEATH, BIRMINGHAM

1.0 A Ballad Concert  
(From Midland Regional)  
SUZAN TURNER (Soprano)  
MAURICE TURNER (Tenor)  
in Duets

1.30 LIGHT MUSIC  
MAURICE TOUBAS and his ORCHESTRA  
FROM THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
(From Midland Regional)

5.15 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15-6.35 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 THE J. H. SQUIRE CELESTE  
OCTET  
THELMA TUSON (Soprano)

OCTET  
A Miniature Concert (Eight Melodies in Eight  
Minutes, including Four Solos) arr. Willoughby  
Romance ..... Rubinstein  
Twilight on the Waters ..... J. H. Squire

THELMA TUSON  
Didn't you know? ..... Lisa Lehmann  
The Nightingales of Lincoln's Inn ..... Oliver  
One Morning very early ..... Sanderson  
Spring is at the Door ..... Quilter

OCTET  
Selection, 'The Pirates of Penzance' Sullivan  
Cavatina ..... Raff

THELMA TUSON  
Estrellita ..... Manuel Ponce  
The Pipes of Pan ..... Monckton

OCTET  
On Wings of Song ..... Mendelssohn  
Rose in the Bud ..... McGeogh  
Bolero Brillante ..... De Bériot

7.45 The Wireless Military  
Band  
Conducted by CHARLES LEGGETT  
WILLIAM ANDERSON (Bass)

BAND  
Overture, 'Nell Gwyn' ..... German  
Rêverie, 'La Voix des Cloches' ('The Voice of  
the Bells') ..... Luigini

WILLIAM ANDERSON  
The deathless Army ..... Trotière  
Myself, when young ..... Lisa Léopold

BAND  
Four Old English Dances ..... Cowen  
Stately; Rustic; Graceful; Country

WILLIAM ANDERSON  
Wandering ..... Wolf  
Captain Stratton's Fancy ..... Warlock

BAND  
Kaisermarsch (Imperial March) ..... Wagner  
Minuet in A Flat ..... Beethoven  
Masken Polonaise ..... Faust

8.55 Regional News

9.0 A Symphony Concert  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
ANTONIO BROSIA (Violin)

ORCHESTRA  
Overture, 'Leonore,' No. 3 ..... Beethoven

ANTONIO BROSIA and Orchestra  
Violin Concerto ..... d'Erlanger

ORCHESTRA  
Symphony in D (K.297) (The 'Parisian') Mozart  
Allegro; Andantino; Allegro

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

SAMUEL PEPYS, LISTENER, By R. M. Freeman

June 13.—Mightily pleased I am by a letter writ in this day's *Radio Times* by one, a Scot from Forfar, confirming me in my pronouncing of scone with the 'o' short (as in John), and not with 'o' long (as in Tone), which the other young Scot in the tee-house at Oxtedd did maintain was the proper Scots way. Next time I am in those parts, shall, methinks, to the same tee-house to attendant Mis-in-blue, who did side with me against our correcteur, and now we 2 proved right; soe 'tis but common civility that I take the first occasioun to shake friendly hands with trim, pretty, smiling Mis hereon.

Most sad news from Windermere of Sir H. Segrave, his Mis England II suddenly turtling at 98 miles per h<sup>r</sup>, the crew of 3 flung into the water, 1 mechanick drowned, Segrave himself gravely hurt, and alas! presently come word on the tapes that he is dead. An occasioun of the greatest sorrow possible to everyone of us at the Club, and some to wonder how he came to break soe manie of his bones. Where to Sir T. Bloxon cries that this is no wonder at all, such a hard matter as water be when you hit it at speed. Cites the instance of a stomach-flopp in diving, how damnably it hurts, even from onelie 4 or 5 feet, and the platform steadfast. But from a moving platform at 98 miles per h<sup>r</sup> enough (as his own words were) to ripp the insides out of any man.

Listening-in to Nottingham to the final 10 min. of play, this is most vividly run-off for us by M<sup>r</sup> Foster. Robins and Tate then in, but Grimmett gets Tate with the last ball of the day; whereat did damn audibly and methinks justifiably. However, 241 for 8 is not so ill as had one time seemed like, which is some comfort to goe to bed with.

June 15 (Lord's Day).—To Church, where they take the collectioun for our parish Temperance Guild, and there heard a discourse on the subject of compleat abstentioun. One of the arguments was that, alcohol being an acknowledged poison, how can it have an otherwise than poisonous effect on any who takes it, no matter in what moderatioun now how much diluted? Whereat, could with difficulty contain myself from rising up to fling quinine, arsenick, strychnine and Lord knows how many other tonicked poisons in this wild man's teeth. But being in Church on Lord's day, the best I can do is, when the plate comes round, to give thereinto a thruppenny-bit (which by God's mercy I chanced to have with me), instead of mine intended 5s; and so, without openly passing the plate, which I cannot for decent appearance do, I squared accompts with wild M<sup>r</sup> Rechabite, to my very good content.

June 16.—Upp very betimes and walked for my liver into Hide Park, where, chancing to pass the Serpentine River, I saw women bathing there for the 1st time in history, and quite a little croud of men gathered hither to watch them, which I was sorry to observe.

June 17.—Another letter this morning, the 15th within a mo, enquiring whether I have a mind to make a book of my Diary and urging me thereto; which is, I confess, mighty enheartening to me; and shall, I hope, be to my publishers alsoe, when I put it into their hands, as I now mean shortly to do, and soe writ this kind enquirer.

My wife puts on her new dress to show me, that she has for Ascot come Thursday, flowered georgette or some such matter, all flouncy and fussy, and the skirt dips to her heels. Which is, they say, to be the generall mode for women this season and leggs to goe utterly out of the fashioun. For this I am in a manner sorry, the manie slim pretty leggs that we shall now, alas! see noe more; yet in respect of the grosser sorts of leggs, table-leggs, bandy-leggs and so forth, their hiding shall be a manifest kindness to those who have them and us who behold them. Moreover, to laddered stockings alsoe shall prove a welcome veil.

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## Thursday's Programmes continued (July 10)

### CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 LIGHT MUSIC  
by

BOBBY'S STRING ORCHESTRA

Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

NATIONAL ORCHESTRA OF WALES

BIRDS AND BEASTS—II

'The Grasshoppers' (Bucalossi)

'Funeral March of an Elephant' (Guitton)

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

9.40 West Regional News

9.50-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme



BIRDS AND BEASTS IN MUSIC. The second 'Birds and Beasts' programme is being broadcast during this afternoon's Children's Hour from Cardiff.

'The Swan' (Saint-Saëns)

RONALD CHIVERS (Baritone)

'THE TIGER AND THE MOUSE-DEER'

from

'The Meeting Pool'

by

MERVYN SKIPPER

6.0 Miss M. O. WILLIAMS, Vice-President of the  
Students' Union of the University College of  
South Wales and Monmouthshire: 'Windows  
of Youth'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

9.40 West Regional News

9.50-12.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR

Stories to tell

MINA TAYLOR (Entertainer) has many  
Listen today

6.0 National Programme

9.40 Local News

9.50-12.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.0-12.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 West-Regional Programme

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—A Ballad Concert (From Liverpool). Boswell Donegan (Pianoforte). Eric Lawson (Violin). Ben Crompton (Tenor). 3.0.—National Programme. 3.45.—An Orchestral Programme. Relayed from The Pavilion Gardens, Buxton. The Municipal Orchestra. Conducted by Horace Felloes. Doris Hill (Soprano). 5.15.—The Children's Hour. 6.0.—National Programme. 6.35.—Market Prices for Northern English Farmers. 6.40.—National Programme. 9.40.—North of England News. 9.50-12.0.—National Programme.

6.30  
AN ACCOUNT  
OF THE  
TEST MATCH

FRIDAY, July 11  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
A CONCERT  
FROM  
CARDIFF

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss ARNOT ROBERTSON: 'Holiday Hints on Packing'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 MARIE WILSON (Violin)  
HENRY BRONKHURST (Pianoforte)  
Sonata in G, Op. 78 ..... *Beahms*  
Vivace; Adagio; Allegro

12.30 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from ST. BOTOLPH'S, BISHOPSGATE  
ELSIE PHILLIPS (Contralto)

LEONARD H. WARNER  
Symphony No. 5 ..... *Widor*  
Vivace & Allegro

ELSIE PHILLIPS  
Songs

LEONARD H. WARNER  
Passeaglia and Fugue ..... *Bach*

ELSIE PHILLIPS  
Songs

LEONARD H. WARNER  
Symphony No. 5 (continued) ..... *Widor*  
'Toccata'

1.30-2.30 A RECITAL OF GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

4.0 Light Music  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour  
'THE BAG OF THE WINDS,' A Greek Legend of Ulysses, told in Five Scenes by L. DU GARDE PEACH, with Incidental Music played by THE OLOF SEXTET

6.0 Mr. E. POWELL-OWEN: 'Just Now in the Poultry Yard'

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 An Eye-Witness Account of  
THE TEST MATCH AT LEEDS  
(From Leeds)

6.40 The Foundations of Music  
BACH'S KEYBOARD MUSIC  
Played by  
EDWARD ISAACS (Pianoforte)

7.0-7.20 'RESEARCH AND DISCOVERY'—VI  
Mr. GERALD HEARD

7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—V  
Professor A. E. ZIMMERNA  
(From Geneva)

7.45 A Brass Band Concert  
(From Manchester)  
THE HORWICH R.M.I. BAND  
Conducted by W. WOOD

March, 'Lorraine' ..... *Ganne*  
Overture, 'Morning, Noon, and Night' .. *Suppe*

NORMAN WALKER (Bass)  
I'll have Vengeance ('Figaro') ..... *Mozart*  
Old Clothes and fine Clothes ..... *Martin Shme*  
Down in a mossy Dell ..... *Levin Marlou*  
Border Ballad ..... *Cowen*

BAND  
Cornet Duet, 'Ida and Dob' ..... *Lozey*  
(A. HAZLERURST and S. WILKINSON)  
Selection from the Music of Liszt .. *arr. Rimmer*

NORMAN WALKER  
Linden Lea ..... *Vaughan Williams*  
A Jug of this ..... *arr. Carr*  
The Bells of San Marie ..... *Ireland*

BAND  
Patrol, 'The Wee MacGregor' ..... *America*  
Euphonium Solo, 'Lucy Long' ..... *Godfrey*  
(B. SULLIVAN)  
Selection, 'The Arcadians' *Monckton and Talbot*

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'PEOPLE AND THINGS'  
The Hon. HAROLD NICOLSON

9.40 A Light Symphony  
Concert  
(From Cardiff)

NATIONAL ORCHESTRA OF WALES  
(Cerdoria Genedlaethol Cymru)  
(Leader, LOUIS LIVITUS)  
Conducted by WARWICK BRAITHWAITE  
Festival Overture ..... *Glazounov*  
Serenade, No. 1, in D (K.100) ..... *Mozart*  
Allegro; Andante; Menuetto; Allegro;  
Andante; Menuetto; Allegro

WALTER WIDDOP (Tenor) and Orchestra  
Song of the Road ('Hugh the Drover')  
*Vaughan Williams*

ORCHESTRA  
Symphony, No. 3, in A Minor ('Unfinished')  
*Barodin*

WALTER WIDDOP and Orchestra  
Siegfried's Death ('Gottordammerung') *Wagner*

ORCHESTRA  
Prohude, 'L'Après-midi d'un Faune' ('A Faun's Afternoon') ..... *Debussy*  
Tone Poem, 'Bacchanal' ..... *Reger*  
(1,554.4 m. only)

11.0-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

THE AUSTRALIANS OF TWENTY-FIVE YEARS AGO.



Above on the left is the Australian team of 1905, and on the right are A. C. Maclaren and Tom Hayward coming out to lunch during one of the Tests in 1902. In the centre are three famous Australian captains—Clem Hill, W. W. Armstrong (in 1905), and M. A. Noble. Below are scenes at Lord's in those days. An eye-witness account of play in today's Test will be broadcast at 6.30.

Pictures from a film by James Henderson.

FRIDAY, July 11  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

9.5  
**THE MUSIC OF LIZA LEHMANN**

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 down to  
 health level

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12.0 **Lunch-Hour Music**  
 THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL  
 March, 'The London Scottish'.....Haines  
 Waltz, 'Souvenir Meditation'.....Fucik  
 Selection, 'Poppy'..... Jones and Samuels  
 STANLEY BLOWER (Bass)  
 Hear me, ye Winds and Waves.....Handel  
 The two Grenadiers.....Schumann  
 ORCHESTRA  
 The Call of the Angelus..... Walton  
 La Cinquantaine.....Gabriel-Marie  
 Selection, 'Airs and Graces'.....Monckton

Bercoise ('Jocelyn').....Godard  
 The Londonderry Air.....arr. O'Connor Morris  
 Minuet in A.....Mozart, arr. Allington

7.15 **Vaudeville**  
 (London Regional Programme)  
 Two Pairs:  
 CLAUDE HULBERT PAUL ENGLAND  
 ENID TREVOR PAT PATERSON  
 PEARSON BROS. (Syncopated Duets)  
 WHALEY and FERGUSON (The Celebrated Coloured  
 Comedy Couple)



JAMES HOWELL (left) and GEOFFREY DAMS (right) sing in the concert of music by LIZA LEHMANN which will be broadcast tonight at 9.5.

STANLEY BLOWER  
 Drinking..... German Air  
 Hybris the Cretan..... Elliott  
 ORCHESTRA  
 Suite, 'The Merchant of Venice'.....Rosse

NORMAN LONG (A Song, a Joke, and a Piano)  
 MARIO DE PIETRO (Banjo and Mandoline Solos)  
 FLOBBIE FORDE, who will sing throughout this  
 Programme the Songs she made so famous  
 Supported by GERSHOM PARKINGTON SAXOPHONE  
 ORCHESTRA

1.15 *London Regional Programme*  
 2.15-3.0 *London Regional Programme*  
 5.15 **The Children's Hour**  
 'Patty the Panther,' a Nature Adventure by  
 MARY HARAS  
 JACKO and a Piano  
 THOMAS FREEMAN (Violoncello)  
 'Sharing Friends, a letter from France,' by  
 FRANCES PEARMAN  
 6.0 *London Regional Programme*  
 6.15 **'The First News'**  
 WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN  
 6.40 **Organ and Violin Recital**  
 Relayed from THE CHURCH OF THE MESSIAH,  
 BIRMINGHAM  
 GILBERT MILLS (Organ)  
 FRANK CANTELL (Violin)  
 Adagio.....Haydn  
 Minuet.....Locilly, arr. Burmester  
 Andante Cantabile, Opus 11.....Tchaikovsky  
 Rigaudon.....Monsigny, arr. Hermann

8.30 *London Regional Programme*  
 9.0 *Midland News*  
 9.5 **The Music of Liza Lehmann**  
 THE MIDLAND WIRELESS  
 AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 MIRANDA SUGDEN (Soprano)  
 ALICE VAUGHAN (Contralto)  
 GEOFFREY DAMS (Tenor)  
 JAMES HOWELL (Bass)  
 Orchestral Suite, 'The China Cupboard'  
 Introduction; Sabot Dance (Delft); Pelin;  
 Wedgwood; The Toby Jug; Dresden; Finales  
 Song Cycle, 'In a Persian Garden'  
 (for Solo Voices and Orchestra)  
 Orchestral Suite, 'Cobweb Castle'  
 In the Owl's Turret; Fly away, Ladybird;  
 By the Sundial; A Legend; Evensong  
 10.15 **'The Second News'**  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN  
 10.30-11.0 *London Regional Programme*



7.15  
TONIGHT'S  
VAUDEVILLE  
SHOW

FRIDAY, July 11  
LONDON REGIONAL  
842 kc's (356.3 m.)

10.30-12.0  
THE SPLENDIDE  
DANCE  
BAND

12.0 Lunch-Hour Music  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
March, 'The London Scottish'.....Haines  
Waltz, 'Souvenir Meditation'.....Fucik  
Selection, 'Poppy'.....Jones and Samuels  
STANLEY BLOWER (Bass)  
Hear me, ye Winds and Waves.....Handel  
The two Grenadiers.....Schumann  
ORCHESTRA  
The Call of the Angelus.....Walton  
La Cinquantaine.....Gabriel-Marie  
Selection, 'Airs and Graces'.....Monckton  
STANLEY BLOWER  
Drinking.....German Air  
Hybrias the Cretan.....Elliott  
ORCHESTRA  
Suite, 'The Merchant of Venice'.....Rosse

1.15 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL  
By LEONARD H. WARNER  
Relayed from St. BOTOLPH'S, BISHOPSGATE  
Sonata No. 4, in A Minor.....Rheinberger  
Moderato; Andante; Fuga cromatica  
Minuet.....Hollins  
Maestoso (A.D. MDCXX)  
Macedowell, arr. Shackley  
Allegro moderato.....H. M. Higgs  
Andante con moto.....Sandiford  
Romance in A Flat.....Turner  
Festal Commemoration.....J. E. West

5.15 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 Organ and Violin Recital  
Relayed from the CHURCH OF THE MESSIAH,  
BIRMINGHAM

GILBERT MILLS (Organ); FRANK CANTELL  
(Violin)  
(From Midland Regional)  
Adagio.....Haydn  
Minuet.....Loielly, arr. Burmeister  
Andante Cantabile, Op. 11.....Tchaikovsky  
Rigaudon.....Monsigny, arr. Hermann  
Berceuse ('Jacelyn').....Godard  
The Londonderry Air.....arr. O'Connor Morris  
Minuet in A.....Mozart, arr. Adlington

7.15 Vaudeville  
Two Pairs:  
CLAUDE HULBERT PAUL ENGLAND  
ENID TREVOR PAT PATERSON  
PEARSON BROS. (Syncopated Duets)  
WHALEY and FERGUSON (The Celebrated Coloured  
Comedy Couple)  
NORMAN LONG (A Song, a Joke, and a Piano)  
MARIO DE PIETRO (Banjo and Mandoline Solos)  
FLORRIE FORDE, who will sing throughout this  
Programme the Songs she made so famous  
Supported by GERSHOM PARKINGTON SAXOPHONE  
ORCHESTRA

8.30 'BEHAVIOUR OF APES'—II  
Dr. S. ZUCKERMANN  
9.0 Regional News

9.5 The Music of Liza  
Lehmann  
(From Midland Regional)  
THE MIDLAND WIRELESS  
AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
MIRANDA SUGDEN (Soprano)  
ALICE VAUGHAN (Contralto)  
GEOFFREY DAMS (Tenor)  
JAMES HOWELL (Bass)

Orchestral Suite, 'The China Cupboard'  
Introduction; Sabot Dance (Delft); Peking;  
Wedgwood; The Toby Jug; Dresden; Finale  
Song Cycle, 'In a Persian Garden'  
(for Solo Voices and Orchestra)  
Orchestral Suite, 'Cobweb Castle'  
In the Owl's Turret; Fly away, Ladybird;  
By the Sundial; A Legend; Evensong

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

10.30-12.0 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from THE HOTEL  
SPLENDIDE

TONIGHT'S VAUDEVILLE PROGRAMME



Mario de Pietro



will include  
TWO PAIRS

CLAUDE HULBERT  
ENID TREVOR  
PAUL ENGLAND  
PAT PATERSON



PEARSON BROS.

WHALEY (Left, above) AND FERGUSON (Right)

NORMAN LONG  
MARIO DE PIETRO  
and  
FLORRIE FORDE



Florrie Forde

Supported by Gershom Parkington Saxophone Orchestra

# CLEOPATRA

(Continued from page 11)

and Cleopatra, for instance, there will be about forty scenes—and even then the play has had to be drastically cut. These scenes are practically intact as written. No interpolated narrative passages are necessary. Shakespeare has done it all himself—even to descriptions of naval battles 'off'! Technically it is a perfect radio play.

Somerset Maugham says the secret of play-writing is 'to tell a good story and stick to the point.' But he left out, and we have so far left out, the root of the matter. Great plays need more than fine stories; they need great characters. Here craftsmanship will not help us, and here, in Shakespeare's case, we begin to give up the analytical chase. 'Others abide our question, thou art free,' says Matthew Arnold. Shakespeare cannot be measured nor fathomed; he breaks all the rules, escapes through the meshes of a hundred generalizations, astonishes, baffles, and smiles away those who, by defining, would strive to limit him. What characters! Each one, down to Soldier or Clown, with a few phrases bringing his whole life home to us! To say nothing of the 'jewels five words long' that Tennyson talked about—the words which, as the present Poet Laureate says in 'Pompey,' 'may be a star or a spear for all time,' and besides all this the astounding knowledge of all the facets of life and the incredible variety and beauty of texture in thought and language!

So I am afraid that when, if ever, our modern microphone Shakespeare comes along, we shall be as much baffled as ever. For we are like people examining a gramophone. The disc goes round, the needle moves over the waves, the diaphragm pulsates, the sound is amplified in the horn—and there you are! But the real miracle is something inside the human head which is able to transform a mechanical vibration into an aesthetic sensation. This cannot be explained and dismissed. It is a mystery. There is something divine about it. So with great writing: Shakespeare, Shaw, or Sherriff, the unknown quantity of genius steps in. And that can never be assessed, even in this know-all twentieth century, thank Heaven! CECIL LEWIS.

### Three Modern Sonatas.

THE name of Arnold Bax appears in next week's programmes, when his *Second Sonata in D*, for violin and pianoforte, will be played at a chamber-music concert on Sunday evening, July 13 (Regional). Two other modern English composers complete the programme, each with a sonata for the same combination, the composers being Eugene Goossens and Victor Hely-Hutchinson. In each case the composer himself will take the pianoforte part, André Mangeot playing the violin. It will be of interest to note how differently these three representative young composers treat the classic form of the sonata. In the intervals between the sonatas John Armstrong will sing groups of modern and eighteenth-century English songs.

### THE RADIO TIMES.

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## Friday's Programmes continued (July 11)

### CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-2.30 National Programme
- 3.45 THE LOCKIER STRING ORCHESTRA  
Conducted by HAROLD BERNARD  
Relayed from  
THE MIDSUMMER CARNIVAL AT THE ZOOLOGICAL GARDENS, CLIFTON, BRISTOL
- 4.45 National Programme
- 5.15 THE CHILDREN'S HOUR  
'A PORTRAIT OF THE MAYOR'  
by  
S. G. HULME BEAMAN
- 6.0 Mr. D. RHYS PHILLIPS: 'Welsh Explorers'  
(From Swansea)

### SWANSEA

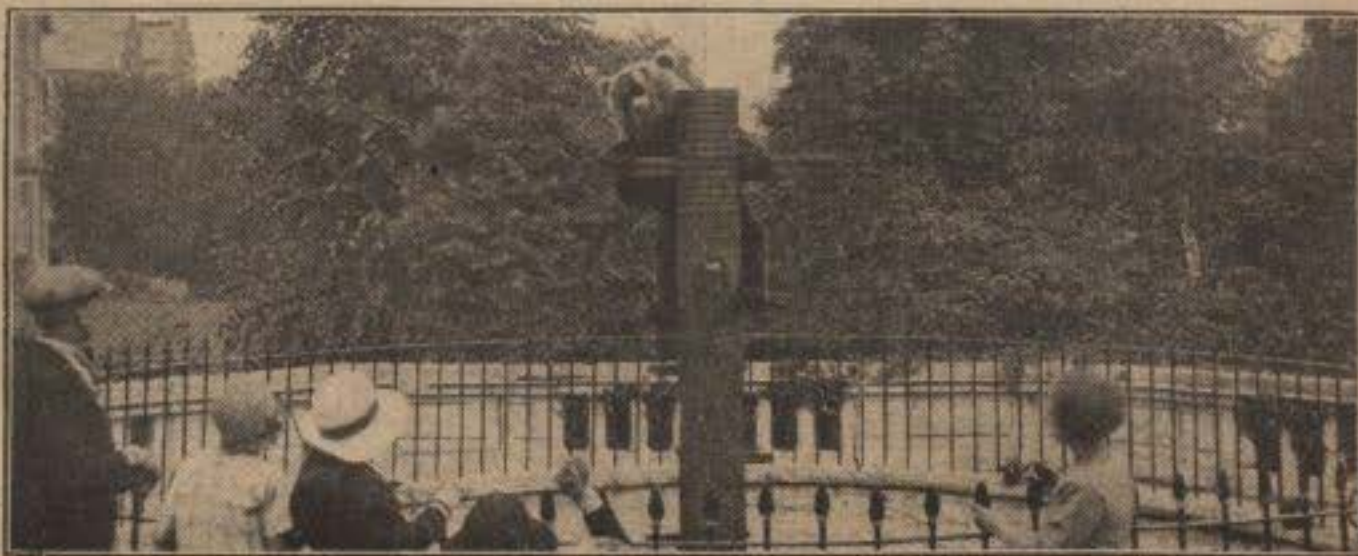
1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 3.45 West Regional Programme
- 4.45 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 9.15 West Regional News
- 9.25-11.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE



MUSIC FROM THE CARNIVAL AT BRISTOL ZOO.

A concert by the Lockier String Orchestra is being relayed by Cardiff from the Midsummer Carnival at the Zoological Gardens, Clifton, Bristol, this afternoon at 3.45.

- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 9.40-11.0 A Light Symphony Concert  
(National Programme)  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Festival Overture ..... Glazounov  
Serenade No. 1, in D (K.100) ..... Mozart  
Allegro; Andante; Menuetto; Allegro;  
Andante; Menuetto; Allegro  
WALTER WIDDOP (Tenor) and Orchestra  
Song of the Road ('Hugh the Drover')  
Vaughan Williams  
THE ORCHESTRA  
Symphony No. 3, in A Minor ('Unfinished')  
Borodin  
WALTER WIDDOP  
Siegfried's Death ('Götterdämmerung') Wagner  
THE ORCHESTRA  
Prelude, 'L'Après-midi d'un Faune' ('A Faun's Afternoon') ..... Debussy  
Tone Poem, 'Bacchanal' ..... Reger

- 10.30-11.0 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 9.15 Local News
- 9.25-11.0 National Programme

### BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0-11.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

- 10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—An Orchestral Concert, relayed from Parker's Restaurant, Manchester, by Parker's Restaurant Orchestra, conducted by Laddie Clarke. 5.15:—The Children's Hour. 6.0:—The Cradle of the North—III. Lt.-Col. G. R. B. Spain, C.M.G., F.R.S.A.: 'The Influence of the Anglian Conquest and the Northmen' (From Newcastle). 9.15:—National Programme. 9.25-11.0:—North of England News. 9.25-11.0:—National Programme.

**5/4**

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2.50  
INTERNATIONAL  
INTER-VARSITY  
ATHLETICS

SATURDAY, July 12  
**NATIONAL PROGRAMME**  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

6.30  
THE THIRD  
TEST MATCH  
AT LEEDS



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss BERY-DRILLION: 'Hunting Crystals and Semi-Precious Stones'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
Relayed from THE COMMODORE THEATRE,  
HAMMERSMITH  
Overture, 'Raymond'... *Ambrose Thoman*  
Song Waltz, 'Like a breath of Springtime'  
*Burke*  
Oriental, 'In a Persian Market'... *Ketelbey*  
Selection, 'Ballad Memories' *arr. S. Baynes*  
Fox-trot, 'We're uncomfortable'... *Norman*  
Descriptive, 'Smithy in the Wood'  
*Michaelis*  
Song Waltz, 'Ain't it great to be Home  
again?'... *Gilbert*  
Dances ('Tom Jones')... *German*  
Fox-trot Ballad, 'Should I?' *Herb Brown*  
Selection, 'Maytime'... *Romberg*

2.50 THE GERSHOM PARKINGTON  
QUINLET

And  
A Running Commentary  
By HAROLD M. ABRAHAMS  
on the  
OXFORD AND CAMBRIDGE  
v.  
PRINCETON AND CORNELL  
SPORTS  
Relayed from STAMFORD BRIDGE



'BEHIND THE SCREEN'—V.  
'AMY INTERVENES.'

Tonight's instalment of the serial  
mystery story will be broadcast by  
E. C. BENTLEY at 9.20. The story  
will be concluded next week by Ronald  
Knox.

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN; (1,554.4 m. only)  
Shipping Forecast

9.20 'BEHIND THE SCREEN'

A SERIAL DETECTIVE STORY—V  
Mr. E. C. BENTLEY

9.40 The Wireless  
Military Band

Conducted by CHARLES LEGGETT  
WINIFRED FISHER (*Soprano*)

BAND

Overture, 'The Bronze Horse'... *Auber*  
Serenade Lyrique... *Elgar*

WINIFRED FISHER

Dream-o'-Day Jill ('Tom Jones') *German*  
An old Garden... *Hope Temple*  
Hatfield Bells... *Easthope Martin*

BAND

Selection, 'The Mikado'... *Sullivan*

WINIFRED FISHER

Parodies—Nursery Rhymes  
*Herbert Hughes*  
Hey, diddle diddle; Goosey, Goosey,  
Gander; Old Mother Hubbard; Sing a  
Song of Sixpence

BAND

Dance Revels... *Phillips*  
Mazurka; Minuet; Waltz  
March, 'The National Pencibles'... *Sousa*

5.15 The Children's Hour

Unison and Part Songs by THE FREDERICK  
ROAD SCHOOL BOYS' CHOIR, directed by  
Mr. F. HAWKEY  
'The Story of the Man with the White Waist-  
coat' (*W. E. Swinton*)  
We should like your Solutions to a New Com-  
petition—so have your pencils and postcards ready  
—please

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; Announcements and Sports  
Bulletin

6.30 An Eye-Witness Account  
of  
THE TEST MATCH AT LEEDS  
(From Leeds)

6.40 Regional Sports Bulletin

6.45 The Foundations of Music

BACH'S KEYBOARD MUSIC  
Played by  
EDWARD ISAACS (*Pianoforte*)

7.0 LITERARY COMPETITION—V

'Animals'  
(See foot of column 3)

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

7.30 Vaudeville

WHALEY and FERGUSON (The Celebrated Coloured  
Comedy Couple)  
ARTHUR KLEIN and MONA MAGNET (In Comedy)  
JOHN HENRY and GLADYS HORRIDGE (In 'The  
Pied Piper')  
RUDY STARITA (Xylophone and Vibraphone Solos)  
MABEL CONSTANDUROS and MICHAEL HOGAN  
( 'Saving her Face' )  
MABEL MARKS (Light Comedy Songs at the  
Piano)  
THE THREE GINX (In Harmony)  
EDGAR FAIRCHILD and ROBERT LINDHOLM (The  
Famous Duo-Pianists, who will play throughout  
the Programme)

10.40-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL

B.B.C. Literary Competition—V  
'ANIMALS'

This is the fifth of a series of Literary  
Competitions which will be broadcast on  
succeeding Saturdays at 7 p.m. Extracts  
from the works of recognized authors will  
be read, dealing with a specified subject,  
and competitors will be asked to send in  
(a) the name of the author of each extract  
and (b) one additional contribution dealing  
with the same subject. A prize of three  
guineas will be awarded each week for the  
most correct list, together with the best  
additional extract, as well as second and  
third prizes of two guineas and one guinea  
each. Entries (marked 'Competition') must  
be received by first post on the Tuesday  
morning following the broadcast, addressed:  
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**SATURDAY, July 12**  
**MIDLAND REGIONAL**  
626 kc's (479.2 m.)

9-5  
**THE MIDLAND**  
**PIANOFORTE**  
**SEXTET**

3.30 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Selection of Irish Airs, 'The Shamrock'  
arr. Myddleton  
MURIEL SOTHAM (Contralto)  
Homing ..... del Riego  
Every Morning ..... Phillips  
Elogy ..... Massenet  
ORCHESTRA  
Ballet Music, 'La Source' ('The Fountain')  
(Second Suite) .... Delibes, arr. Jungnickel

7.30 **An Orchestral Concert**

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Overture, 'Di Ballo' ('The Ball') .... Sullivan  
HERBERT SIMMONDS (Baritone) and Orchestra  
Aria, 'Non piu andrai' ('So, Sir Page')  
( 'Figaro' ) ..... Mozart  
MILDRED DILLING (Harp) and Orchestra  
Adagio and Allegro Risoluto from Harp Concerto  
in C Minor ..... Renie



HERBERT THORPE (left) is the singer in 'Under Neapolitan Skies' this evening at 6.45. MURIEL SOTHAM sings in the light orchestral programme at 3.30, and HERBERT SIMMONDS (right) in the orchestral concert at 7.30.

4.5 MASON and ARMES (Entertainers with a Piano)

MURIEL SOTHAM  
I love thee ..... Grieg  
The Tryst ..... Sibelius  
ORCHESTRA  
Spanish Serenade, 'Anita' ..... Bilton  
MASON and ARMES will again entertain  
ORCHESTRA  
Suite, 'Woodland Pictures' ..... Fletcher

ORCHESTRA  
Three Bavarian Dances ..... Elgar  
HERBERT SIMMONDS  
Tears, idle Tears ..... Frederick Nicholls  
What is it calls? ..... Walthew  
MILDRED DILLING  
Bourree ..... Bach, arr. Renie  
Tic-toc-choe ..... Couperin, arr. Renie  
Am Springbrunnen (By the Fountain).... Zabel  
ORCHESTRA  
Suite, Neapolitan Scenes ..... Massenet

4.45 **REGINALD NEW**

At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
Suite, 'My Lady Dragonfly' ..... Finck  
Sizilietta ..... Von Blon  
Descriptive Piece, 'In the Soudan' .... Sebek  
Polonaise in A ..... Chopin, arr. Best

9.0 **Midland News**

9.5 **THE MIDLAND PIANOFORTE**  
**SEXTET**

Under the direction of FRANK CANTELL  
THE MIDLAND WIRELESS CHORUS  
Conducted by JOSEPH LEWIS  
SEXTET  
Selection of Tchaikovsky's Music arr. Langey  
CHORUS  
Sing a Song of Sixpence ..... } Horsley  
Little Jack Horner ..... }  
Jack and Jill ..... }  
Dickory, Dickory, Dock ..... Allen  
John Bull shot them all ..... Carse  
O the noble Duke of York ..... Byng Johnson  
SEXTET  
Extase ..... Ganni  
Serenade ..... Toselli

5.15 **The Children's Hour**

'The Line of Gold and what it brought'  
A Whimsy by MILDRED FORSTER  
Songs by HERBERT THORPE (Tenor)  
CHRISSE THOMAS and her Musical Glasses  
'A Holiday on Wheels'  
Something about Camping'  
By JOHN ANDERSON

9.50 **CHORUS**

Summer Days and Winter Days Stanford Robinson  
Hush-a-bye Baby ..... Horsley  
Early one Morning ..... arr. Dunhill  
Thuringian Folk-song ..... arr. All  
The long Day closes ..... Sullivan

6.0 **London Regional Programme**

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

SEXTET  
Waltz, 'Beautiful Spring' ..... Lincke

6.45 **'Under Neapolitan Skies'**

Music and Songs of Southern Italy  
Presented by HERBERT THORPE (Tenor)  
and THE D'ALTON INSTRUMENTAL  
QUARTET

10.15-10.30 **'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

6.45  
 'UNDER  
 NEAPOLITAN  
 SKIES'

SATURDAY, July 12  
 LONDON REGIONAL  
 842 kc's (356.3 m.)

9.5  
 A CONCERT  
 OF  
 CHAMBER MUSIC

3.30 A Concert  
 TREFOR JONES (Tenor)  
 'W' of BREXTON DIVISION WINNING BAND  
 POLICE CHAMPIONSHIP 1930  
 Conducted by H. A. BROUGHTON  
 March, 'Entry of the Bulgars' *Latter*  
 Overture, 'Egmont'.....*Beethoven*  
 Tubaphone Solo, 'Galop'.....*Hums*

TREFOR JONES  
 Bonnie George Campbell.....*Keel*  
 To Mary.....*Maudie Valerie White*  
 There's a Colleen.....*W. G. James*

BAND  
 Selection, 'La Boutique Fantasque'  
 (The fantastic Toyshop)  
*Rossini, arr. Respighi*  
 Waltz, 'Die Hydropaten'.....*Gung'l*

TREFOR JONES  
 Phillis has such charming Graces  
*Lane Wilson*  
 Jane.....*Lois Barker*  
 Thy beaming Eyes.....*MacDowell*  
 Sea Rapture.....*Eric Coates*

BAND  
 Selection, 'Geneviève de Brabant'  
*Offenbach*  
 Alaskan Love Song, 'Coheco'.....*Reeves*

4.45 REGINALD NEW  
 At THE ORGAN of THE BEAUFORT  
 CINEMA  
 Relayed from WASHWOOD HEATH,  
 BIRMINGHAM  
 (From Midland Regional)  
 Suite, 'My Lady Dragonfly'...*Finck*  
 Sizilietta.....*Von Blon*  
 Descriptive Piece, 'In the Soudan'  
*Sebel*  
 Polonaise in A.....*Chopin, arr. Best*

5.15 DANCE MUSIC  
 BILLY FRANCIS and his ORCHESTRA  
 Relayed from THE WEST END DANCE  
 HALL, BIRMINGHAM

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

6.40 Sports Bulletin

6.45 Under Neapolitan Skies  
 (From Midland Regional)

Music and Songs of Southern Italy

Presented by

HERBERT THORPE (Tenor)

and

THE D'ALTON INSTRUMENTAL QUARTET

7.30 An Orchestral Concert  
 (From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED  
 ORCHESTRA

MILDRED DILLING and Orchestra  
 Adagio and Allegro Risoluto from Harp Concerto  
 in C Minor.....*Revic*

ORCHESTRA  
 Three Bavarian Dances.....*Elgar*

HERBERT SIMMONDS  
 Tears, idle Tears....*Frederick Nicholls*  
 What is it calls?.....*Wulthew*

MILDRED DILLING  
 Bourree.....*Bach, arr. Revic*  
 Tic-toe-choc.....*Couperin, arr. Revic*  
 Am Springbrunnen (By the Fountain)  
*Zabel*

ORCHESTRA  
 Suite, 'Neapolitan Scenes'...*Mussinet*

9.0 Regional News

9.5 Chamber Music

MARJORIE HAYWARD (Violin)

REBECCA CLARKE (Viola)

MAY MUKLE (Violoncello)

KATHLEEN LONG (Pianoforte)

Pianoforte Quartet in E Flat...*Mozart*  
 Allegro; Andante; Minuetto Alle-  
 gretto; Allegro Vivace

Sonata 11.....*J. S. Humphries*  
 Adagio; Allegro; Adagio; Allegro

Pianoforte Quartet.....*Chausson*  
 Animé; Très calme; Simple et  
 sans hâte; Animé

10.15-10.30 'The  
 Second News'

WEATHER FORECAST, SECOND GENERAL  
 NEWS BULLETIN

THE ENGLISH SINGERS.

IT is the habit of The English Singers, when they sing, to be seated at a table. In such a manner were these difficult old madrigals and part-songs sung in Tudor times, when their proper setting was the home and the mistress of the house was wont to serve out the part books and call upon her guests to join with the family in singing madrigals. Sitting round a table must obviously help a little towards the unifying of parts that have a way of straying off (apparently) with charming irrelevance. Indeed, it is this fact that, in madrigals, each part is as important and melodious as every other part, that makes them at once so beautiful and so difficult. A combination of six soloists is essential to their proper interpretation, and that is why these six English Singers, each of whom is a fine soloist, excel. They know the last word in team-work. And what an inexhaustible field of beautiful music these pioneers have opened to us—music, moreover, coupled to not less beautiful words.

'UNDER  
 NEAPOLITAN  
 SKIES'



Music and Songs of Southern Italy

presented by

HERBERT THORPE (tenor)

and

THE D'ALTON INSTRUMENTAL QUARTET

TO BE BROADCAST THIS EVENING AT 6.45.

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

HERBERT SIMMONDS (Baritone)

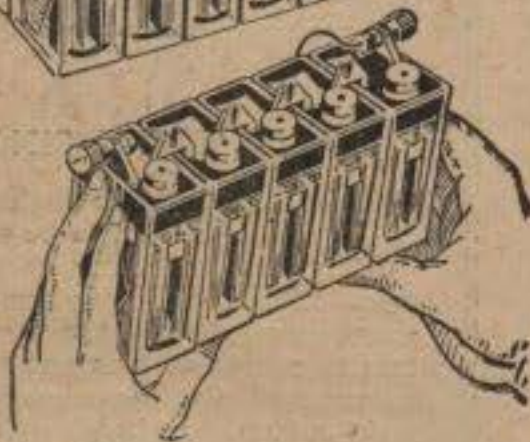
ORCHESTRA

Overture, 'Di Ballo' ('The Ball').....*Sullivan*

HERBERT SIMMONDS and Orchestra

Aria, 'Non piu andrai' (So, Sir Page) ('Figaro')  
*Mozart*

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Saturday's Programmes continued (July 12)

**CARDIFF**

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 A Light Orchestral Programme

Relayed from  
THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Carnival Overture

*Dvorak*  
Judex (Mors et Vita)

*Gounod*  
March of the little leaden

Soldiers ..... *Piérné*

Peer Gynt Suite, No. 2  
*Grieg*

Slav March *Tchaikovsky*

2.50 National Programme

5.15 THE CHILDREN'S HOUR

'THE SCHOOLBOYS' SPORTS FEATURE'  
(*Vaughan Thomas*)

A COUPLE OF COONS—  
With Song and Jest

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. M. J. TURNBULL:  
'Cricket Here and There'

7.20 National Programme

9.15 West Regional News

9.20-12.0 National Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-12.45 West Regional Programme

2.50 National Programme

5.15 West Regional Programme

6.0 National Programme

6.40 West Regional Sports Bulletin

6.45 National Programme

7.0 West Regional Programme

7.20 National Programme

9.15 West Regional News

9.20-12.0 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 GRAMOPHONE RECITAL—Latest Dance Music

2.50 National Programme

5.15 THE CHILDREN'S HOUR

WHEN THE RED LIGHT GLOWS'

'The Good Cheer' (*Cary Grey*)  
from Plymouth

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

9.15 Local News and Items of Naval Information

9.20-12.0 National Programme

**BOURNEMOUTH**

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

2.50-12.0 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Gertrude M. Croshaw (Pianoforte). 2.50:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Musical Interlude. 6.45:—National Programme. 7.0:—Mr. G. James: 'Towards an Ideal in Village Life.' 7.20:—Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.40:—The Northern Wireless Orchestra. 'The Oak Settle.' A Farical Comedy in One Act by Harold Brighouse. The cast includes Alice Astley, Sheila Pallister, Harry Clifford, W. E. Dickman, and F. A. Nicols. 10.40-12.0:—National Programme.



Mr. M. J. TURNBULL,  
Captain of Glamorganshire, talks on 'Cricket Here and There' from Cardiff this evening at 7.0.



# HIGH FINANCE —among the babies



FORTUNATELY, the children do not bother their little heads about financial problems. But Father and Mother have to—and if they are wise, they are investing regularly each week in Savings Certificates to give the little ones a good start in life when they grow older.

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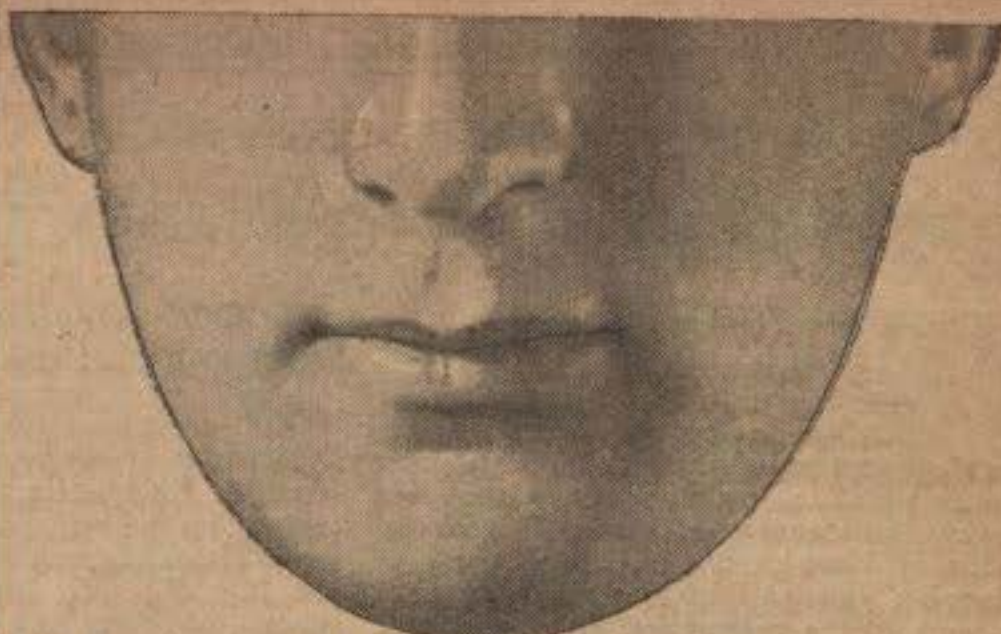
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"The 'SPAN' is a great success. I have dispensed with Braces and Belts for ever." writes W. R. P.



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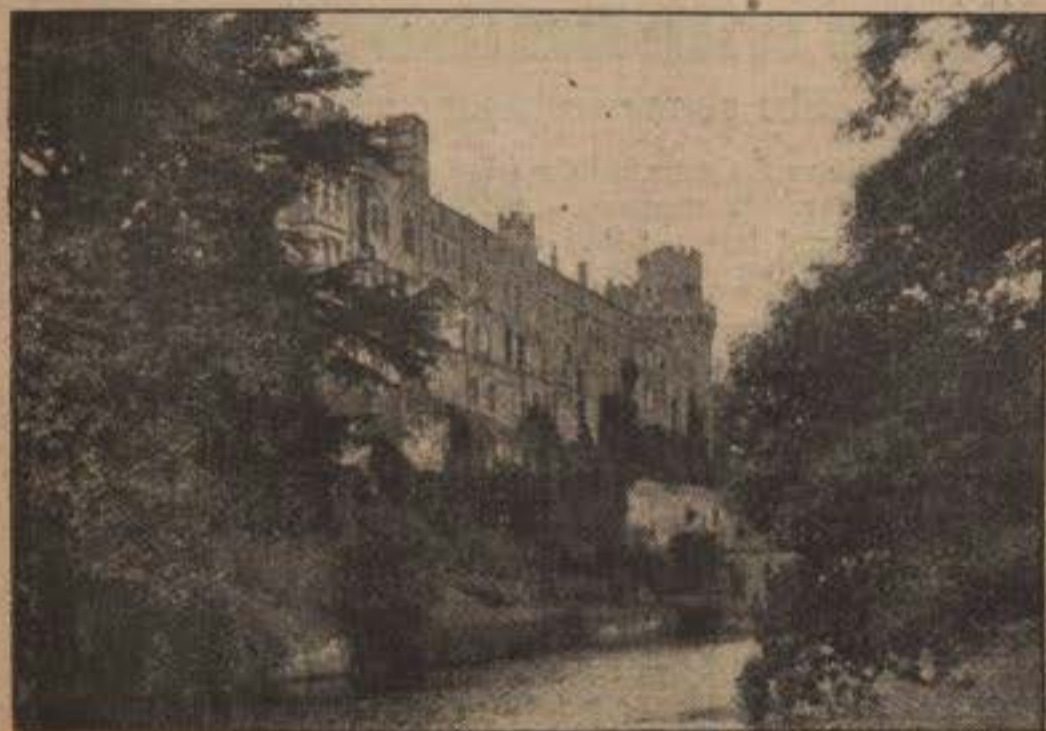
'MERCIAN' Writes on A NOTABLE FEATURE OF MIDLAND PROGRAMMES

## BROADCAST OF A RUNNING COMMENTARY ON

# THREE SCENES FROM WARWICKSHIRE'S GREAT PAGEANT

### *The Warwickshire Pageant.*

OVER two thousand performers will take part in the great Warwickshire Pageant, which is to be the most notable feature of next week's Midland programmes, and on which a running commentary on three of the scenes will be relayed from the grounds of Warwick Castle at 4.10 p.m. on Wednesday, July 16. Many months of work have gone to the preparation of the Pageant,



Will P. Taylor

WARWICK CASTLE FROM THE RIVER.

and several famous names appear on the list of actors. The part of Titania will be played by Lady Cynthia Askwith, and Mr. Geoffrey Winn will take the part of Puck in the Shakespearean scenes. The Countess of Warwick has given valuable support. Under the direction of Lady Bird, who is Mistress of the Robes, groups of women all over the county have been busy making the lovely, colourful costumes, for Miss Gwen Lally, the producer, will not be satisfied unless every scene is historically correct in details of costumes and action. The Prologue, which has been written by Mr. John Drinkwater, a Birmingham man—is to be spoken by Miss Sybil Thorndike and her husband, Mr. Lewis Casson.

### *Shakespeare to be There.*

THEN come barbaric early Britons engaged in conflict, followed by the imposing arrival of St. Augustine with his gospel of Christianity. Next we see the passing of Richard Beauchamp, Earl of Warwick—a gentleman whom we all met in Bernard Shaw's *Saint Joan*. Another episode will introduce some of Shakespeare's characters, and the poet himself will make an appearance. Then, scene by scene, we shall go through the extravagant revels with which the Earl of Leicester entertained Queen Elizabeth when she visited his Warwickshire home in 1575. Some of the music actually used by the 'Coventry Mummers' on that occasion will be heard. A scene just before the Battle of Edgehill, which was fought on Warwickshire soil, gives us a house in flames and the exciting rescue of the King's two little sons. Americans will be thrilled by a scene depicting the rejoicings at Warwick after the capture of Quebec—and finally all the most beautiful women of Leamington will be seen in a stately episode depicting the formal visit paid to the Spa by the Prince Regent in 1819.

### *The Author of the Pageant.*

WHEN Mr. Crompton Rhodes was asked to write the Warwickshire Pageant he set out with a definite theory. He believed that a pageant while using music and dancing, should be entirely in dumb show except for a prologue and a few explanatory speeches. The result of his theories will be seen on July 16. Mr. Rhodes' experience, which covers seventeen years as dramatic critic for *The Birmingham Post* and a lifetime spent in dramatic and historical research, was of enormous value in the writing of the pageant. There is no other writer in the Midlands with so much practical knowledge of this subject. He produced the Queen Elizabeth at Charlecote pageant in 1924, and for the Jubilee in honour of Shakespeare in 1925 at Stratford he adapted the scheme devised by David Garrick for his pageant of 1769 for the same town. Among his many publications is a comedy of Warwickshire life under the title of 'Black Sheep,' adapted from the mediæval

French 'Maistre Pierre Pathelin.'

### *Birmingham Children's Country Holiday.*

AFTER spending a holiday organized by the Birmingham Children's Country Holiday Society, for which Mr. Dennis King will make a special appeal on Sunday, July 13, one little boy wrote: 'For a fortnight we were all very happy children, having plenty to eat.' Another little girl said: 'When I woke up in the morning it was like a land of dreams.' This Society sends away about two thousand children from very poor districts each year. The delicate ones or those who have been ill are left for a month or more in a beautiful home at Conway. The rest are sent for a fortnight to country places near Birmingham. They have wonderful times on these holidays, running wild in the open and helping in all kinds of country pursuits. The school teachers find brains far brighter when they return to school after the holiday. This year the lists are crowded with applications from deserving cases. In fact, they are more than the Society can possibly afford to deal with unless the listeners to the appeal find their hearts softened by the thought of the children's disappointment. One pound will give one child a fortnight's holiday.

### *A First Broadcast.*

THE first broadcast performance of an orchestral suite by Niels Wilhelm Gade will be given from the Midland Regional Station on Tuesday, July 15. The work consists of five separate numbers under the title of 'A Summer Day in the Country.' The music is without any striking details, but conveys the peculiar poetical impression characteristic of the composer at all times. The gentle repose and suavity of his orchestration has a singular charm and is employed imaginatively in this work. He was the intimate friend of Mendelssohn and Schumann, and his music bears traces of their influence. When Gade visited England in 1876 he conducted his cantatas *Zion* and *The Crusader* at the Birmingham Festival.

### *A Symphony for Strings.*

A YOUNG composer's admiration for the playing of the Lener String Quartet led to the composition of the *Symphony in C Minor* by Cyril Christopher, which will have its first broadcast performance from the Midland Regional Station at 9.30 p.m. on Sunday, July 13. Deeply moved by the beauty of the music made by the famous players, Mr. Christopher determined to write a work in which the intimate style of chamber music was embodied in music better suited to the concert-hall than is the combination of solo instruments. He therefore scored his symphony for strings alone, treating each section of the orchestra rather in the manner usually confined to chamber music. Mr. Christopher, who will conduct his own work, is a well-known Midland musician. Besides the present work he has written a good deal of church music, songs, and piano pieces.

### *A Feature of Lawns and Borders.*

HAVE you met old Todd, our gardener? You will come across him in the programme on Saturday, July 19, when a light feature, under the title of 'Cuttings from the Potting Shed,' will be broadcast from the Midland and London Regional transmitters. Although described as 'his programme,' it will be, he tells me, rather the programme of his charges—'they flow-urrs,' as he describes them—and other occupants of the lawns and borders which come under his eye.



Courier Press

DANCERS IN THE WARWICKSHIRE PAGEANT.

'STEEP HOLM' Looks at WHAT IS COMING FOR THE WESTERN REGION

TALKS ON NEWPORT AS A WALKING CENTRE AND THE ART EXHIBITION AT THE ROYAL NATIONAL EISTEDDFOD

*By the Usk and the Wye.*

THE third talk of the series, entitled 'A Tramp Abroad,' is to be given on Tuesday, July 15, at 6.0 p.m., by Mr. William Stanford, who, many listeners will remember, at one time contributed weekly articles to the Press upon walks in Monmouthshire. For over thirty years he has been Editor of the *Newport Wesleyan Magazine*, to which he also contributed articles based on excursions in the county. Two series of his articles have been published in book form. Mr. Stanford's talk will deal with the neighbourhood of Newport. Newport is a wonderful centre for walks, being surrounded by districts of historical and legendary interest. Caerleon, only three miles away, was the chief Roman station in the wild country of the warlike Silures, and one of the three great legionary fortresses of Roman Britain. The Arthurian legend is also associated with Caerleon, and for centuries possessed a field known as the Round Table. Newport's river is the Usk, but more famous is that other great stream, the Wye, which flows through Monmouthshire, and has many beauty spots on its banks, notably Monmouth, Tintern, and Chepstow.

*National Orchestra of Wales.*

THE National Orchestra of Wales, conducted by Warwick Braithwaite, is to give a concert on Sunday afternoon, July 13, for broadcast on the National wavelength, when the solo artist will be Arnold Trowell (violin). The Orchestra is also to play at a Garden Fête in aid of the Royal Infirmary at 'William Nicholls' Convalescent Home, St. Mellons, on Wednesday, July 16, at 3.45 p.m. Wynne Ajello (soprano) will be the singer.

*A Welsh Programme.*

A WELSH programme has been arranged for West Regional listeners on Tuesday evening, July 15, at 7.45 p.m., when the artists are Annie Davies (soprano) and Owen Bryngwyn (baritone). Selections will also be played by the Burry Port Town Silver Band, conducted by Mr. David John. This band, which is noted for its work in aid of local charities and its enviable record of successes in public competitions, is composed entirely of working men.



CHEPSTOW CASTLE AND THE FAMOUS TREE.

*Arts and Crafts Exhibition.*

THE Arts and Crafts Exhibition at the Royal National Eisteddfod of Wales is the subject of a talk to be given by Mr. E. Willis Jones on Thursday, July 17, at 6.0 p.m. Mr. Willis Jones is a keen supporter of the Arts and Crafts movement, and for the last twenty-one years has been Chairman of the Managers of the Llanelly School of Art. He is, therefore, well qualified to speak about the Exhibition, which is to be a leading feature of the Llanelly Eisteddfod. The Exhibition will be housed in the Coleshill Central Schools, adjoining the Eisteddfod Ground, in the centre of the town. Space has been reserved for the loan collection of Old Masters, as well as for works of living artists, and every assistance has been given to the committee by the most prominent collectors. The ground floor and a temporary building in the school grounds will house the competitive work, of which there are over ten thousand entries from all over Great Britain and Ireland, European countries, Egypt, India, America, and even from the Argentine. The sections are Architecture, Fine Art, Applied Art, Domestic Handicrafts, Educational, Mining, and a number of competitions for blind people.

*Llanelly and the National.*

THIS is the third occasion Llanelly has been chosen for the National Eisteddfod, other dates being 1895 and 1903. It is interesting to mention that Mr. C. W. Mansel Lewis, the Squire of Stradley Castle, who is the Chairman of the Arts and Crafts Committee, held an office in the two previous Eisteddfodau. He is a gifted painter, and on the occasion of the last Llanelly Eisteddfod made a number of gifts to the Gorsedd of Bards, including the banner, which was designed by the late Sir Hubert von Herkomer, the famous artist. The Exhibition will remain open for the week following the Eisteddfod.

*Light Programmes.*

ON THE ROCKS, by Dorothy and Francis Worsley, is the title of a programme to be given on Monday, July 14, at 7.45 p.m. An entertainment by Ronald Frankau's Cabaret Kittens, relayed from Grove Park, Weston-super-Mare, will be broadcast on Friday, July 18, at 8.0 p.m.

*The International European Air Race.*

THE International European Air Race will be the subject of a talk for West Regional listeners by Mr. R. Ashley Hall on Saturday evening, July 19. Mr. Hall tells me that this International Tour of Light Aeroplanes is now second in importance only to the Schneider Trophy Race. It starts at Berlin on Sunday, July 20, and the course of some 5,000 miles includes Belgium,



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*British Competitors.*

THIS year there is a record number of entries, the pilots representing many nations. Captain H. S. Broad, the well-known test pilot to the De Havilland Aircraft Company, who secured second place in last year's contest, is again competing. People in the West of England will watch with interest the fortunes of Mr. A. S. Butler, who used to live at Bristol; he will fly one of the new Puss Moths. Competitors will arrive at Bristol Airport on Monday July 21.

*A Bristol Flying Enthusiast.*

MR. ASHLEY HALL, who is giving the talk, qualified as a civil air pilot in 1927. He is a pilot officer in the Royal Air Force Special Reserve, a director of the Bristol and Wessex Aeroplane Club, and a member of the Racing Committee of the Royal Aero Club. He is also a member of the British Light Aeroplane Club's Associated Council, and as a Town Councillor he is a member of the Bristol Municipal Airport Committee.

*An Australian Bishop.*

THE BISHOP OF WILLOCHRA (South Australia) is visiting the Cardiff Studio on Friday, July 18, at 6.0 p.m., to give a talk entitled 'A Welshman's Impression of Life in the Australian Bush.' The Bishop is a native of Glamorgan and a freeman of Llantrisant. From 1908 to 1914 he was curate of St. John Baptist, Coventry. For seven years he was in the North Queensland Bush Brotherhood, and became Archdeacon of North Queensland before he was consecrated Bishop of Willochra in 1926.

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THE LISTENER of July 2nd [last Wednesday's issue] contains these fine features:

'The Future of Indian Government,' by SIR JOHN SIMON, K.C.V.O., K.C., M.P. (Chairman of the Indian Statutory Commission)—the text of the second of Sir John Simon's broadcasts, the first of which—'The Problem of India'—was published in the Listener on June 25 and is still available of all bookstalls and newsagents.

The Third Instalment of 'Behind the Screen,' by MISS DOROTHY SAYERS

'The Recent Boom and Collapse in Wall Street,' by FRANCIS W. HIRST

'St. Paul's Cathedral,' by CANON ALEXANDER

The third part of 'Digging up the Past,' by LEONARD WOOLLEY

'Labour and International Affairs—The Coal Industry,' by E. SHINWELL, M.P.

and further instalments of Professor Macmurray's talks (in this issue 'About the Different kinds of Freedom') and Professor Cyril Burt's talks on the Study of the Mind ('Errors of the Mind'): V. Sackville-West on New Novels: Science Notes, by A. S. Russell and Gerald Heard: Art Notes, by Herbert Read: 'The Way of the World,' by Vernon Bartlett: 'People and Things,' by the Hon. Harold Nicolson: and the complete index to THE LISTENER VOL. III.

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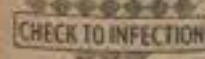
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Just the thing for Gardening, Household Use, or Motorists. Strongly made in waterproof twill and leather cloth. British made in our own factory, will last a lifetime. Real value for money. Cash refunded if not satisfied. **GARDEN SUPPLIES CO., 48, Moor Street, BIRMINGHAM.**

**RHEUMATISM RELIEVED without MEDICINE**

WRITE TO-DAY FOR OUR **FREE OFFER.**

Our Magic Foot Plasters have relieved thousands of rheumatic sufferers in all parts of the world, many over 50 years of age—they will ease you, too. Send your name and address, and you will receive 4/6 worth of these wonderful Plasters absolutely free by return of post. You will be amazed at the relief they bring. Wm. ROBERTSON, 155, Fairholm Road, Beewell Green, Newcastle-on-Tyne, writes: "I am very glad to inform you that I am quite cured of my Rheumatism and can now walk several miles without any pain." Don't ruin your stomach with harmful drugs. Just give Magic Foot Plasters a trial at our expense. They are worn on the soles of the feet and cure Rheumatism in all parts of the body by drawing out and absorbing the poisonous uric acid through the large sweat pores. No matter how many remedies you have tried, give Magic Foot Plasters a trial. They will cure you. Send at once to **MAGIC FOOT DRAFT CO., R.T.2, FLEET LANE, LONDON, E.C.4**, and the Plasters and a beautifully illustrated Book on Rheumatism will be sent you absolutely free. When we say "FREE" we mean it. Send **TO-DAY**. Only your name and address—no stamps, no money.

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Special value in extra heavy pure Irish Linen Huckaback Face Towels with red, white or blue border and hemmed ends. Size 22 x 38 ins. **SIX FOR 8/11** Write for CATALOGUE "R.T." and SAMPLES.

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Do not miss any of the summer numbers of **WORLD-RADIO**. They are an invaluable help in summer reception. Price two-pence, every Friday.

# Thank you Mr. Goss!



**All Electric  
Kit  
£15**

Most Receivers work well in areas where good reception is general. But few give such fine all round performance as the 1930 Cossor Melody Maker. Read this unsolicited testimonial from Plymouth—a district noted for its bad reception. In summer distant stations are harder to receive. If your Set is not giving satisfactory long distance reception—change to a 1930 Cossor Melody Maker. Unequaled for power—purity of tone—and volume.

Write for full details, mentioning whether you are interested in battery or mains models.

The 1930  
**COSSOR**  
"Melody Maker"

A. C. Cossor Ltd., Highbury Grove, London, N.5

Messrs. A. C. Cossor Ltd.,  
Highbury Grove,  
N.5.

Plymouth,  
Devon,  
May, 1930.

Dear Sirs,

I thought I ought to write to you and tell you of my great appreciation of the 1930 Cossor Melody-Maker. This is my third Cossor set and although both previous sets were very good, this one, in my opinion, is far more selective and has greater range.

Here is a list of stations I have tuned and definitely identified, and on loud speaker only.

Cologne	Midland Regional	Cork
Toulouse	Berlin(Witzleben)	Algiers
Munich	London Regional	Frankfurt
London	Berlin	Oslo
National	(Königsplatz)	Turin
Dayentry 5XX	Radio Paris	Huizen
Plymouth	Stuttgart	Leesen
Hamburg	Hilversum	Langenburg
Ecole Supérieure	Liepsig	Stockholm
(Paris)	Kalundborg	Madrid
Petit Parisienne	Barcelona	Eiffel Tower
(Paris)	Rome	

If you would care to use this as a testimonial, I'd be glad for you to do so. I am absolutely satisfied in every possible way where Radio is concerned.

I remain,

Yours faithfully,  
(Signed) George H. Goss.