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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 28. No. 356.

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

JULY 25, 1930.

Every Friday. TWO PENCE

SUMMER PROGRAMMES FOR EVERY LISTENER



THE GENIUS OF THE 'PROMS.'

A new portrait of Sir Henry J. Wood, who for the fourth time conducts the Queen's Hall Promenade Concerts for the B.B.C., starting on August 9.

CALENDAR OF CELEBRITIES

whom you will hear in this week's programmes

TOMMY HANDLEY	-	Wednesday (National)
MELVILLE GIDEON	-	Thursday (Regional)
CLAPHAM and DWYER	-	Thursday (Regional)
WILL HAY	- -	Thursday (Regional)
HELEN DE FREY	- -	Wednesday (National)
STUART ROSS	- -	Wednesday (National)
JOE SARGENT	- -	Wednesday (National)
MARIO DE PIETRO	-	Wednesday (National)
VERA LENNOX	- -	Thursday (Regional)
HAROLD FRENCH	- -	Thursday (Regional)
CLAUDE HULBERT	- -	Saturday (National)
ENID TREVOR	- -	Saturday (National)
ALMA VANE	- -	Wednesday (Regional)
THE ROOSTERS	- -	Saturday (National)
PAUL ENGLAND	- -	Saturday (National)
PAT PATERSON	- -	Saturday (National)
ANONA WINN	- -	Monday (National)
THE CATTERALL QUARTET		Monday (National)
ALBERT SAMMONS	- -	Tuesday (National)
KEITH FALKNER	- -	Tuesday (National)
PARRY JONES	- -	Thursday (National)
ANIA DORFMANN	- -	Friday (Regional)
OLIVE GROVES	- -	Friday (Regional)
W. H. SQUIRE	- -	Saturday (National)



"**W**E danced to the band with the curious tone,
Of the cornet, clarinet and big trombone,
Fiddle, 'cello, big bass drum,
Bassoon, flute and euphonium,
Each one making the most of his chance,
Altogether in the Floral Dance."

Dancing here, prancing there, they scamper towards you, inviting you into their merry dance. Indoors and out again, dancing and singing to the music of the old world tune. Laughing and dancing until you join hands with them and whirl into the fun and the frolic. Such a bustling and prancing of the whole village dancing, old folk and young folk you seem to be actually with them in that quaint old Cornish town, so realistic does it all become when reproduced in your own home by your Pye Portable.

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JULY 25, 1930.

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A GREAT NEW ORCHESTRA FOR BRITAIN

THERE are things which we in England can do quite as well as any of our overseas neighbours, in which at least we can compete with them without asking for a handicap. But we have not yet had an orchestra like the New York Philharmonic. There are many difficulties in the way, and the worst is the sordid one of money. Orchestral concerts cannot be made to pay their own way; no musician can earn his bread and butter solely by being a member of an orchestra. Nearly all the best players are also teachers; many belong to two or more orchestras and to chamber music teams, and the fitting-in of the divers obligations which that entails has hitherto made it impossible for any orchestra to count on turning out the same players, year in, year out, for its rehearsals and concerts. The resulting 'deputy' system has produced many absurd situations. Like this, for example. It may not be literally true, but it might actually happen under existing conditions. A conductor who was holding some six rehearsals for an important concert, was dismayed to find that the orchestra never consisted twice of the same players. At the sixth rehearsal, so far as he could see, there was only one who had been present all along. The conductor thanked him for his faithful attendance, only to learn the startling news that he would be unable to play at the performance, and that he would be replaced by a deputy who had taken part in none of the rehearsals.

B.B.C. listeners have been urging for years that part of the resources for which the Corporation is trustee should be laid out to bring together, and to keep together, the best possible orchestra. In striving to do that, the B.B.C. has come up against all manner of obstacles; patience, determination, and infinite tact have been needed to surmount them, as well as a great deal of painstaking work. But at long last there has been collected such an orchestra as may well become one of the first in the world. Individually the players can challenge comparison with their colleagues anywhere; it remains only to weld them into a real team, to mould their united skill and enthusiasm into a solid unity. Sir Henry Wood is to begin that inspiring task. He will have the orchestra for a period of steady rehearsal of some weeks, and will conduct them during the season of 'Proms' which is to begin on August 9 and continue for eight weeks. The first 'Prom' of the 1930 season should thus be a red letter day in the annals of English music—the first appearance of an orchestra which means to be 'a team and not a meeting.'

The players are engaged on a salary basis, and are under contract to turn out to every rehearsal and concert; deputies are taboo. They have been picked from the whole country, and

The B.B.C., after months of audition and organization, has built up a permanent orchestra which may well rival the most famous Continental and American combinations.

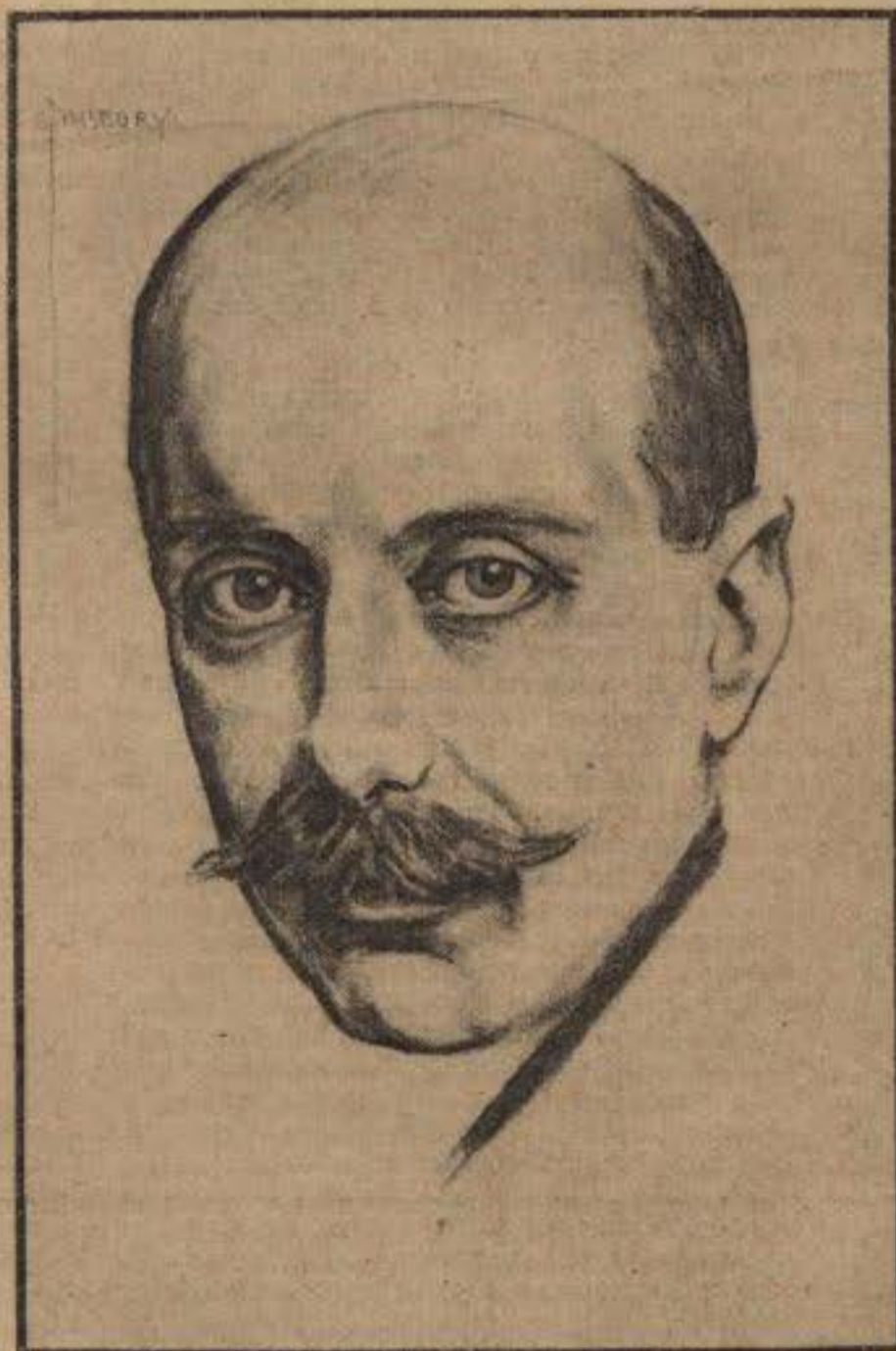
every applicant for membership has been given an impartial hearing, irrespective of the reputation he (or she) had already won. Women had the same chance as men, and no proportion of one to the other was decided in advance. As a result, women have won places by merit alone among the first and second violins and the violas. Nearly fifteen hundred auditions were held, in London, Birmingham, Cardiff, Glasgow, and Belfast, and the 'Selection Committee' went to all these centres. The complete orchestra consists of a hundred and fourteen players, and it is so composed that it can play as one unit, or be subdivided in many different ways, each smaller combination being self-contained and completely equipped for the

kind of music which will be entrusted to it.

The composition is this: First violins, twenty; second violins, sixteen; violas, fourteen; cellos, twelve (and at least one 'cellist will be able to take on the viola da gamba parts in such music as the Bach Cantatas); double basses, ten; flutes and piccolos, four; oboes and English horn, four (oboe d'amore and oboe da caccia are also provided for among these); clarinets and bass clarinet, five; bassoons and double bassoon, four; horns, six; trumpets, five; trombones, five; and tubas, two; harps, two; timpani and percussion, five. For the post of leader of such an 'All-England' orchestra, there was one man pre-eminently qualified—if he could be prevailed on to throw in his lot with it. He has—Arthur Catterall. As leader of the next largest complete unit, the 'Prom' orchestra of ninety players, the choice fell as inevitably on Charles Woodhouse; his place in the affections of 'Prom' audiences is second only to Sir Henry's own. There are many other players quite as eminent, each in his own line, as these, as the concert programmes will show; there is not space here for the whole list, and to mention only some by name would look invidious.

In the winter season of 1930-1931, there are to be twenty-four 'outside' Symphony Concerts, all in the Queen's Hall, in addition, of course, to the studio orchestral broadcasts. A proportion of these will, as hitherto, be Symphony concerts also, though there can obviously be none on the same evenings as those at the Queen's Hall; the whole orchestra will be on duty there. Each conductor will have as long a consecutive series of concerts as is consistent with fairness to all whom British listeners wish to hear. In that way the orchestra, as well as each conductor, will have a much better chance of mutual understanding than when concert after concert is under the command of a different artist, with different ideals.

But when patience and forethought have devised all that, there remains still one factor which is vital for success—enthusiasm on the part of every player, for his task and for the team. When we hear a really good orchestra, the most impressive thing is not that the whole team is pulling absolutely together and with absolutely the same idea guiding every brain and hand, but that every single member is playing as though it were the one thing in the world worth perspiring over. A very hot conductor, spending the interval of a concert here in being rubbed down and donning a fresh shirt and collar, once remarked of the very cool and comfortable orchestra he had left for the moment—'Bah, they play with no gusto.' That, we all hope, is a thing which none will ever think or say of the new Orchestra which the B.B.C. has called into being.



ADRIAN C. BOULT, THE B.B.C.'S MUSIC DIRECTOR.

He will have at his command an orchestra of a hundred and fourteen players, led by Arthur Catterall.



Television under Tarpaulin.

NOT many listeners can have had the opportunity of witnessing the first television play, but those who were able to see and hear the production of *The Man with the Flower in his Mouth* will probably agree with us that, in view of the still experimental nature of television, it was interesting enough to be judged successful. An excellent performance was given by Earle Grey in the title-part. His gestures and changing expression of face were plainly visible—which was more than could be said for Mr. C. R. W. Nevinson's scenery, though at one moment we did plainly detect that glass of 'mint frappé' with straws projecting from it. We were privileged to attend a demonstration of the broadcast on a large screen of Mr. Baird's invention. A television theatre of laths and tarpaulin had been constructed on the roof of an alarmingly high building in Long Acre. Together with some fifty companions, we stood and watched the play. Our attention was a little distracted by the gale which sprang up and rocked the theatre to and fro, but rather than start a panic we gritted our teeth and concentrated on Pirandello.

When Mozart was 'Boosted.'

AS Leipzig is to Bach, as Bayreuth to Wagner, so is Salzburg, the little mountain town of Austria, to Wolfgang Amadeus Mozart, for there he was born and there, in August each year, under the Olympian direction of Max Rheinhardt, they celebrate his memory with the playing of his music and the performance of his operas. During August we British listeners are to hear three relays from Salzburg, an adventure in broadcasting as great as that which at Easter gave us such a fine performance of the 'Matthew Passion' from the Thomaskirche. We were reading lately of Mozart's visit to London in April, 1764. Herr Mozart 'toured' and exploited his children as strenuously as any modern 'stars'; indeed, there was a touch of vaudeville about the tricks which he made them perform. In London, little Wolfgang, aged eight, was put to the most severe tests—playing with the keyboard covered, etc.—and a paper on his precocity read before the Royal Society. Papa advertised the children as 'prodigies of nature,' and the public was



'His prodigious son and daughter.'

admitted to their performances 'every day from 12.0 to 3.0, admittance 2s. 6d. each person.' After a while attendances began to fall off. The advertising campaign was redoubled, but, George the Third falling ill, the fine world was not in the mood for musical freak shows, and in 1765 the children were withdrawn to more profitable hunting-grounds. Surprising indeed that this exploitation, this kissing by queens and earnest consideration by amateur scientists, did not cast a blight on the purely musical genius of the boy.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Salzburg in the Mountains.

THE first of the relays from the Salzburg Festival (which continues throughout the month of August) is on Thursday, the 7th (Regional), when one of the Mozart Serenades will be played in the court of the ancient *Residenz* of the Prince Archbishop. A more appropriate setting for this graceful music can hardly be imagined than the great *Residenz* (built in the Italian style) looming over you, the stars above bright in the Alpine air, and all the traditional city of Salzburg, with its castles and churches and ancient streets, around you. The second relay is on the 20th (Regional), when Gluck's opera *Iphigenie in Aulis* will be conducted by Bruno Walter in the Festspielhaus, with leading singers and the orchestra from the Vienna State Opera. On the 30th, the last relay will be broadcast: an orchestral concert in the famous *Mozarteum*, with Bruno Walter conducting compositions by Mozart and Haydn. Thus, through the month of August listeners who cannot travel to that most beautiful of cities set in the Austrian Alps, will be able, here in England, to join in the festival at something more than second hand. They must imagine the music they are hearing to be played in a bright and spacious town, full of history, surmounted by the green hill of the Schloss, and shut in by the shining Alps. They must imagine this fairy city by night, when the visitors (gathered there from all over the world) have come in from the mountains where they have been enjoying the day. These relays mark one more stage in the progress of international broadcasting, whereby in time the best of the world's art will be made accessible to all, and whole continents become narrowed down to a single room.

Salzburg—and Next Vienna?

WITH these relays, Austria will have joined the growing list of countries whose programmes have been brought to London by landline. The extension of Continental relays to Austria depended upon the completion of the new cable from Nürnberg through Passau (Germany) to Linz in Austria, and thence to Vienna. This cable, work upon which was only recently terminated, contains, in addition to regular trunk telephone lines, special broadcasting circuits suitable for high quality music transmission. Salzburg will be connected to the new cable at Linz, from which the transmission will be passed on the one hand to Vienna and other Austrian stations, and on the other to Nürnberg, from which it will come to Frankfurt by one of two alternative routes—either direct or via Stuttgart (the latter route embodies broadcasting circuits of special excellence). From Frankfurt to London the transmission will follow the usual route of German programmes—Cologne, Aachen, Liège, Ghent, Ostend, La Panne, and Canterbury. The total length of the circuit via Stuttgart will be about 1,200 miles; in the course of it twenty-one repeater stations will be in use to keep the programme up to strength on its long journey. If the direct route is used between Nürnberg and Frankfurt, the circuit will be slightly shorter, and the 'repeaters' fewer in number. As things stand at present, if the Mozart relays from Salzburg prove successful, there seems nothing to prevent an extension of the service to Vienna itself.

Cigales de Provence.

OUR recent article on strange denizens of the studios did not include Mr. Hugh Main's cicalas, for Mr. Hugh Main's cicalas had not then broadcast. On Thursday, July 10, the cicalas came to Savoy Hill. They travelled in a circular tin box—



'Some confusion at Savoy Hill.'

the sort used for carbolic tooth powder when we were boys. Some confusion greeted their arrival at Savoy Hill, for Standing Orders contained no instructions for the reception of cicalas. Their proprietor was particularly delighted to be able to present them before the microphone alive and singing, for cicalas do not travel well. They are, in fact, usually dead by the time their tin trunk passes through the Customs. Those who know Provence and the peculiar sing-song of these pleasant tree-top insects, must, when they heard the broadcast, have experienced a keen nostalgia for the South. If only a few thousand frogs had been allowed to croak as well, we should have burst into tears. Mr. Main is the C. B. Cochran of the insect world. Some years ago he brought a most expressive Dor Beetle to the studio. Mention of C. B. Cochran in connection with insects recalls the story he tells in his memoirs of a visit to the States as impresario to a troupe of performing fleas. The fleas got lost on the way. He had to search half America before he could recruit a new company.

Amy Johnson's Return.

THE programmes for Bank Holiday (Monday, August 4) are to include a relay, from Croydon Aerodrome, of the return of Miss Amy Johnson. It is a relief to hear that Miss Johnson is still alive, after the medieval hospitality of Australia. The Americans have dubbed her 'The Lone Dove,' the Press has agitated for the bestowal of every conceivable honour from B.A. to O.M.—nevertheless, Miss Johnson appears to have remained the same simple, energetic, and methodical person who some months ago started quietly away for Australia. On August 4 she will arrive from Marseilles by air, travelling in an Imperial Airways liner. The relay cannot be exactly 'timed'; the nearest we can say is that Miss Johnson will be heard some time between 6.0 and 6.30 p.m. At approximately 5.30 p.m. there will be a break in the Children's Hour for the transmission of a conversation between the control tower at Hendon and the pilot of the plane, which should then be over the Channel. Miss Johnson will be heard replying to her welcome. A great crowd is expected at the air-field—so that we shall have some fairly vivid Bank Holiday background thrown in. Later in the evening Gordon McConnell presents *Suitable Songs*, with Edgar Lane, the famous impersonator of Albert Chevalier.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



First Night of the Proms.

THE Proms., according to custom, begin again this year on a Saturday night (August 9, National), with a thoroughly popular programme. Grieg's Pianoforte Concerto in A Minor is perhaps the best known of all concertos; and certainly no one ever thinks of it today unless it be in association with that veteran pianist Arthur de Greef, who has made it so peculiarly his own. Grieg's Concerto, therefore, with de Greef as pianist, was an admirable choice; good, tuneful, and full of the Scandinavian master at his best. The other soloists will be Thea Philips and Roy Henderson. Musical London has not yet forgotten the first performance of Ravel's *Bohème* at one of last season's B.B.C. Symphony Concerts. It was a most dramatic and breathless occasion. The piece consists of an African-like tune played over and over a multitude of times, each exposition getting louder and louder until, with the final repetition, the orchestra explodes on a yell of brass. The whole thing is a terrific *tour de force*; but it is also fine music. It will be played again at this opening Prom, and we wager it will have a rousing reception. Berlioz, Elgar, Bizet, and Weber make up the rest of the programme. The 'Proms' under Sir Henry Wood are to continue for eight weeks—until the beginning of October. A season ticket for the promenade costs only 35s.

Russian Interpreter of Dickens.

A RUSSIAN artist, Ray Litvin, who is to take part in a Regional vaudeville show on Wednesday, August 6, gives impressions of characters from Dickens. In the same programme is Yvette Darnac, now understudying Mireille Perrey, the French 'star' of *Sons o' Guns*. Mlle. Perrey, who knows practically no English, plays a long part without understanding what she is saying. In this she is not unique in the West End theatre. She learned her lines parrot fashion, and gives a thoroughly delightful performance. In musical comedy you can do that sort of thing. Under Miss Darnac's guidance she is beginning to learn the truth about her part. Miss Darnac also conducts her interviews with the gentlemen of the Press. Other artists broadcasting on



'Impressions of characters.'

August 5 are Fairchild and Lindholm and Wilfred Shine, the actor, who will appear in the rôle of raconteur. On Tuesday, August 5 (National), we shall hear Jack Morrison (in impersonations), Claude Hulbert and Enid Trevor, and the quartet of singers known as 'The Masks.' Mabel Constanduros and Michael Hogan reintroduce the Buggins family on Friday, August 8, in a National programme which also includes Mario de Pietro, Nancy Lovat, and Nellie O'List.

Brahms In the 'Foundations.'

COMPARED with that of such composers as Chopin and Schumann, Brahms' output of piano music is small, but it is very choice. Like the rest of Brahms' music, it is only just now coming out from under a strange cloud of neglect—strange, because, although it lacks the facile, romantic grace of (let us say) Schumann, it is every bit as appealing once it is known. Indeed, Brahms understood the piano well; if he had written for it only the two Concertos and Paganini Variations, his contribution to the literature of the pianoforte would have been great and permanent. Happily, however, there are also, besides other sets of variations, all these smaller pieces, from the rhapsodies and intermezzi and ballads to those undefinable lyric gems bundled together under the title of *Klavierstücke*. Their moods are more masculine than Chopin's, more abiding than Schumann's; in a small piece only two pages long he seems able to touch emotions not often plumbed by the piano. It is this exquisite collection of shorter pieces that Leslie England will play during the 'Foundations' for the week beginning Monday, August 4.

New Gramophone Records.

A GROUP—or is it a clutch?—of canaries bursting into song, to piano accompaniment (Regal, MR69), was heard in Mr. Christopher Stone's programme of new records on Friday, July 18, following hard on Leslie Sarony's new song *Fat Flat Fish* (H.M.V., B3473) and a symphonic arrangement of *With a Song in My Heart*, by Eric Coates (Col., DX63). Lotte Lehmann in *Elsa's Dream* (Parlo., R020113), John McCormack in Rachmaninoff's *To the Children* (H.M.V., DA1112), *Puck's Minuet*, by Herbert Howell (Decca, K522), *Siegfried's Journey to the Rhine* (H.M.V., D1777), Delibes' *Naila Waltz* (Parlo., E11007), and Leopold Godowsky in Schumann's *Carnaval* (Col. LX32-4), provided the middle of the programme, which ended with dance records.

'Masque of the Red Death.'

ONE of Edgar Allan Poe's most macabre flights of imagination was his 'Masque of the Red Death.' It tells of a young Prince who, as though in defiance of the terror of Death that hung over the countryside, invites his friends to a revel in a fortified abbey, there to partake in a masked ball—magnificent, sensuous, bizarre. The air is tense: even the ancient clock seems to strike the hours with unusual sonority. But the amazing dance proceeds till, suddenly, the Prince calls a halt, and from the shadow of the ancient clock comes forward the Red Death, and the dancers fall upon the floor dead. . . . It is a theme such as Berlioz, had he known it, might well have delighted in, painting it in those rich orchestral tones of which he was master—a scene as ghostly as the haunted ball of the *Fantastic Symphony*. But an orchestra such as Berlioz used is a very different matter from a quartet of strings and harp: we shall be the more interested, therefore, to hear André Caplet's *Conte Fantastique* on this theme, when it is broadcast on Tuesday evening, August 5 (Regional), by the Harp Ensemble. Other pieces in their attractive programme include Vincent d'Indy's *Suite en Parties* and Joseph Jongen's *Concert à cinq*—a work still in manuscript.

Burlesquing the Programmes.

A NEW revue by John Watt, entitled *Stop Press*, will appear in the Regional programmes for Friday, August 8, and the National programme on the following evening, when it immediately precedes the 'first night' of the Promenade season. This



'Gay plage in Hyde Park.'

light, satirical show with music by Clifton Helliwell, Philip Whiteway, and Harry Pepper, played on two pianos, should put us all in good humour for the entrance of Sir Henry. The satire will include *B.B.C. Exchange* (a skit on *Brigade Exchange*), a spurious A. J. Alan story, and a burlesque of C. K. Munro's play *The Rumour*, entitled *The Bloomer*. A topical item will be a song entitled *Lansbury's Lido*, an allusion to the gay plage which the Commissioner of Works has installed in Hyde Park. We are delighted to see Mr. Watt having a dig at his colleagues' programmes. Broadcast events which are still in the listener's mind make excellent material for burlesque, which serves to remind those who doubt it that the B.B.C. does not take itself with a seriousness entirely unrelieved.

Six Co-Optimists.

THE holiday spirit of August calls for light-hearted programmes. Three special shows are to be given under the title *Co-optimistically Yours*, to which are appended the names of Davy Burnaby, Stanley Holloway, Gilbert Childs, Phyllis Monkman, Betty Chester, and Harry Pepper, all 'old Co-optimists.' Each of the three 'editions' of *Co-optimistically Yours* will be broadcast twice. You will hear the first on Wednesday, August 6 (National), and Thursday, August 7 (Regional).

Some Early Stravinsky.

TATIANA MAKUSHINA, and the International String Quartet are giving a recital (National) on Friday evening, August 8. Listeners who complain that certain modern composers are merely perversely chaotic sometimes find their tottering faith stiffened when they hear the kind of work those composers wrote in their earlier days; it often reveals a surprisingly traditional foundation. During this particular recital, for instance, Tatiana Makushina will sing an early work (Op. 2) by Stravinsky, *The Faun and the Shepherdess*. The text, based on Pushkin, tells a pseudo-Greek story of the love of a charming young shepherdess for Eros, and of the subsequent jealousy of a Faun, who pursues the frightened girl so that she throws herself into the river to escape him. Listeners will find a Stravinsky here whom they may have doubted to exist.

'The Broadcasters.'



Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.

12 months (British) 15s.
including postage.

Subscriptions should be sent to the Publisher of
The Radio Times, 8-11, Southampton Street,
Strand, W.C.2

IN the course of a recent speech, the Principal of the Tobias Matthay Piano-forte School made some pertinent references to the effects of broadcasting and the gramophone. He pointed out, for instance, that although undoubtedly knowledge of the literature of music was, at the moment, being enormously furthered by these agencies, there was the danger that this very good influence might be frustrated if mechanical music ever came to be accepted by listeners as synonymous with 'the real thing.' The effects on the listener, he went on to say, of broadcast and gramophone music were no more like the emotional effects of a real, true musical performance than lithographic reproductions are like the paintings they reproduce. On the other hand, whereas no one endangers his mental and spiritual development by enjoying a good lithographic reproduction of an Old Master, he may so endanger himself when listening to broadcast or gramophone music; in the one case he is only spurred by the reproduction to a more intelligent appreciation of its original, whilst with regard to mechanically reproduced music there is always the liability that he will consider it an end in itself. Mr. Matthay's point is a good one; and it is because the B.B.C. is thoroughly in agreement with him that it constantly emphasizes this point, doing all in its power to encourage the practising amateur. We find ourselves in complete agreement with Mr. Matthay, therefore, when he goes on to enforce the need, today, that every music-lover shall insist on the fact that 'actual performance' is a vastly more rousing experience, emotionally, than can be obtained from the best of loud-speakers; the B.B.C. has never pretended otherwise. Broadcasting would fail in half its task if it made of us a nation of doped and pacific listeners.

IT was once suggested to us that we should attempt to discover the Average Listener by the method of taking a town of average population, selecting from that town a street of average respectability, and picking from that street a listener who in means, taste, intelligence, and, perhaps, appearance represented the average of its inhabitants. We forget the rest of the plan; it probably included crowning him with flowers and dragging him in a triumphal chariot to Savoy Hill. Such an arbitrary investigation would lead nowhere. It is,

nevertheless, interesting to speculate as to the tastes of the Average Listener, a hitherto vague abstraction who exercises a powerful influence upon the programme policy of the B.B.C. In matters of artistic judgment, we most of us pride ourselves upon being 'average men.' The really average man probably considers himself the dickens of a fellow, and a great deal better than his neighbour. In the matter of broadcasting, what *does* constitute the taste of the Average Listener? Does he revel in military band music, old-time music-hall songs, and sentimental programmes played by quintets, respect the opinions of Vernon Bartlett, switch on for the sports news, enjoy a well-sung church service when the mood is on him, frankly detest modern chamber music, set his clock by the Greenwich 'pips,' and make a point of never missing the Prince of Wales? Is that his conception of perfect programmes? Perhaps. The question has no answer. That is what makes the work of the B.B.C. so illimitably interesting and so desperately lacking in the assurance of success.

THE WORLD WE LISTEN IN

On five days of this week one may listen to a recital of gramophone records. It is a constant detail in the National Programmes, and yet I never read it without a thrill of wonder. A year ago, in Philadelphia, an orchestra sat down and played, and now in remote farms of sleepy English counties you may hear its stored-up music, fresh and living as in the hour when the conductor shaped it, three hundred days ago, three thousand miles away. I strolled the other day into a lonely inn upon the Yorkshire moors. Not another house was in sight. What music had its grey stones ever heard save the cry of the curlew? At most, a strolling fiddler—in the days when the Brontës would walk over the heather towards Wuthering Heights—may have played a jig in the roaring revelry of a wake. But now, in the clear silence of these moors, I heard Bach as I crossed the stepping-stones. The innkeeper had paused in his work, and stood rapt and transported as he listened, while his wife rocked her baby to the rhythm of the fugue.

I cannot lose my wonder at such marvels. For me, indeed, the gramophone is a recent discovery. I had had a foolish prejudice against 'mechanical music,' for which a neighbour was to blame. Across a narrow street, on summer evenings, when it was a torment to close one's window, the wretch would mount his antiquated instrument where I must listen or stifle. His taste was for jazz dances and the crudest comic songs, and I was simple enough to suppose that the sounds which reached me, with every tone distorted, were a fair specimen of what the gramophone could do. For years I fled from it, until one day a friend insisted that I should listen to a trio of Mozart's. The record was badly worn, and the reproduction poor by the standards of today, but even now there are few things that move me more deeply than that trio. I was soon hunting through catalogues, and accumulating a library of records, and today it would seem as unthinkable to live without them as it would be to exist without books.

My gramophone opened to me fields which I thought were closed to me for ever. I had never danced. I supposed that I could not dance. I had grown up in a tradition which frowned upon this art; if dancing was not certainly immoral, it ranked among 'doubtful' pursuits, and at best it was frivolous. But one day on my gramophone there was a gavotte of Bach. I do not remember how it happened. Perhaps it was Pan who piped and not Kreisler (as the label maintained), who fiddled. If we may believe Mr. E. M. Forster, the god, even now, will steal upon us unrecognized. I could not sit still. I was moving round the room. To my amazement my feet obeyed the infectious rhythm. Presently I was varying my steps, and inventing figures which an onlooker would have called uncouth, but to me they brought a sense of liberation which resembled nothing that I had ever felt before. In some inexplicable way I was this music: inevitably, without will or consciousness, I obeyed its shape. I was experiencing only what every natural child knows; what a savage inherits before he is weaned; but I had waited half a century to recover my birth-right.

Soon I made a further discovery. One can dance to several of the *Scherzos* in Beethoven's Symphonies, and the *giocoso* in the fourth of Brahms' is a challenge to riotous gymnastics. To my surprise, as I danced I found that I gained a new comprehension of the music. My legs would sometimes understand what my ear had but half appreciated. The music became a shape for me, which grew and evolved from some inner necessity.

It was on hurried or gloomy days, when I neither danced on rising nor listened to my gramophone at breakfast, that I realized what a sovereignty it exercised over me. The Greeks knew what this modern world has rediscovered tardily—that rhythm can dictate one's mood. Plato would have it that music is the great builder of character, and that certain scales and modes make for fortitude as others induce cowardice. I have come nearer to sharing his opinion since I had a gramophone, though to our ears his analysis seems too simple. But this I know: when one has heard great music before one begins the day's work, there is dignity in the architecture of the world through which one moves, of which one was unaware before. The trivial things sink to a subdued hum, and over them there rings that affirmation of triumph which Beethoven had set singing in one's brain. Sometimes, as some absurdity or iniquity stared at me in the newspaper, I have caught myself answering it unconsciously: 'Do you really think so? Believe me, my dear sir, the truth is . . . and I would hum the chorus of 'the Ninth.'

But where shall one stop in singing the praises of this little box that has cancelled Pandora's legacy and loosed upon us its exhaustless blessings? Touch its handle and you may be grave or gay at will. Choose your record and you may dance in what century you please. The court of Imperial Vienna, whose doorkeeper would have turned you adrift for lack of a patent of nobility, will smile its welcome. You have your entry to the Elector of Brandenburg's *salon*. And when you weary of the company of the great, is there not that inn where Beethoven's peasants drank a vintage as electric as his storm?

A. N. Brailsford

THE THREE DEMON-HAUNTED SISTERS

Richard Church tells the story of the three Brontë sisters: Emily, Anne, and Charlotte. Readings from 'Jane Eyre,' Charlotte Brontë's great novel, have been broadcast on Thursday evenings, the last reading being this week.

THE readings from 'Jane Eyre' which are being broadcast will make many listeners want to know something more about the Brontë sisters who ran their literary workshop a century ago, slaving away at their benches, producing their immortal and demon-haunted works, while not a soul suspected them of this unholy activity. The only person who had inklings of what was happening was the woman in Haworth village post-office where the white-faced, little bookworms used to spend their scanty pocket-money on quire after quire of manuscript paper.

One of the most remarkable examples of the irrational outcropping of genius is to be found in the lives and personalities of Charlotte, Emily, and Anne Brontë, those daughters of a violent-tempered Irish parson, a man of saturnine mood, and such wayward scholarship as indulged that mood until it became an obsession and finally a possession very near the borderline of insanity.

Vivid pictures of the household at Haworth parsonage have been painted by many famous critics, and every year some newcomer, either with or without a novel theory, reconstructs the scene of that gloomy house on the Yorkshire moors, in which were immured the baffled and disastrous father and son, together with the three girls, nerve-racked under the burden of that abnormal male domination, and secretly easing their minds by an incessant creative effort. One of the best of these pictures was painted a few years ago by another woman, the late Romer Wilson, herself a creature of genius. Her book, 'All Alone,' is to be recommended. It aroused many Brontëans to fury, since in order to emphasize the wild, disconsolate mysticism of Emily's character, it drew a picture of Charlotte, as a sly, fireside pussycat glancing discreetly at the saucer of milk being proffered by the hand of Victorian convention.

Romer Wilson's book, however, was an indication of the depths of mental and spiritual excitement which tumbled like a subterranean ocean beneath the drab and tedious surface-life of those early-Victorian girls. The story of that uneventfulness was told two years after Charlotte's death by her friend Mrs. Gaskell, the author of 'Cranford.' Clement Shorter, the late editor of the *Sphere*, devoted the spare moments of his busy life to collecting, with magpie precision, the details of the Brontë home and the infrequent excursions of its inmates from beneath the frown of its foreboding roof-tree. His curiosity did not carry him far into the depths below that record of events. Swinburne was perhaps the first critic to recognize fully the tragic force that underlay the imagination of Charlotte and Emily Brontë, and made their work flare up as the last pulse of the rebellious fire of the Romantic Movement, before the coming of George Eliot and the age of Rationalism. A critic who shows very clearly the significance of this historical moment between one tide and another in the flow of English literature, is the Frenchman Ernest Dimnet. His book on the Brontës is one of the best because it is so profoundly human, its point of view being not in letters but in life,

with its subtler and humbler responsibilities. The emphasis in his picture is laid on Charlotte, and we see her not as the rigid monitress of the wayward Emily, but as an artist of spontaneous mood and impulse whose nature was stifled by the evangelical tradition in which she was bred. We see her torturing herself with household work that might easily have been done by some willing Martha: torturing herself as a sort of penance for the craving of ambition that stirred her heart, and made her immediately suspicious of her literary activity. For even when success came she was afraid to recognize it and to take the fruits of her labour. While the fame of

in the gallery of literary criticism) first set his mind on fire when he was a boy. Fifty years afterwards he still believed that 'she has all the qualities of Jane Austen and other qualities; she could write with *heat*, one of the rarest qualities.' Then he goes on to say that 'If Anne had written nothing but "The Tenant of Wildfell Hall" I should not have been able to predict the high place she should have taken in English Letters. But her first story, "Agnes Grey," is the most perfect prose narrative in English literature, as simple and beautiful as a muslin dress.'

That is a bold claim, which should stimulate many people who respect Mr. Moore's knowledge and artistry to read this neglected little 'literary Cinderella' as he calls Anne. Charlotte envied Jane Austen for possessing the calmness and balance towards which her own repressed nature strove in vain. Anne also possessed something of those qualities which make for classical restraint, and it may be that Charlotte, in thinking and writing of her as an undeveloped child, was covering an unconscious envy by her elder-sister attitude. Like most self-sacrificing people, she made those for whom she immolated herself pay for the devotion she gave them. When, for instance, she edited Emily's poems—those outcries of stoical, pagan individualism—she tried to trim them to her own pattern of Christian piety and submission. Emily did not thank her for it, and died sullen, dogged, silent; a resentment in her soul that Charlotte either would not or could not perceive. In 'Shirley,' Charlotte tried to paint a portrait of Emily, but it gave only an external view; the charm, the quaint, *boyish* ingenuousness. She missed the *genius*, the fierce pantheism that made 'Wuthering Heights' one of the strangest books in English fiction, a book whose chief character, Heathcliff, was a sort of embodiment of the hill-crag, the knotted thorn-trees, the north-easter siffling through the dried winter grasses on the moor, a sound as venomous as the asides of Iago. The spirit of revolt in that lyrical tale was a mood

prophetic of our own day. Being a century before its time, as isolated as the character of the being from whom it sprang, it succeeded only in terrifying Charlotte, the elder sister so heavily anchored by her sense of responsibility.

There is now, therefore, a tendency to belittle Charlotte; to sneer at her as the anxious Victorian governess striving to live down the shock which the imaginative outbursts in 'Jane Eyre' gave to the critics. But the existence of those outbursts should make us wary. Charlotte was more *intellectual* and saner than the other two, more interested in the outside world; and those are qualities that make a novelist substantial and spacious. Thackeray recognized this promise in 'Jane Eyre,' and we see it already maturing in 'Villette.' But Charlotte died at thirty-eight, the last victim of the wanton demon who presided over the fortunes of the Brontë family, giving such rare gifts, and striking the recipients down with a lethal hand immediately after.

RICHARD CHURCH.



CHARLOTTE, EMILY, and ANNE BRONTË.

The ill-forging sisters of Haworth Vicarage, as their brother, Branwell, painted them.

'Jane Eyre' was carrying the author's name through literary Europe, she was devoting herself with an almost perverse and wicked humility to handmaiding her father, that tyrannous, broken-down intellectual, who spent his life in his bedroom mumbling, over his pistol-case, about his own frustrated ambitions, his broken pride, and the disgrace of his son who had drunk himself to death as an alternative to following an illicit passion for his employer's wife.

In none of these portraits does Anne, the gentle, moon-like, little saint, attract much attention. Perhaps because she was the soul of reticence and Christian resignation, who could slip from life to death without noticing the change. She does not lack her advocate, however. Indeed, she might be proudest of the three sisters, for her champion is no less than Mr. George Moore, a very great artist in prose-fiction, and a critic of charming waywardness that, after it has infuriated you, so often converts you. Mr. Moore says that Anne Brontë (one of the most patronized figures



WHAT THE OTHER LISTENER THINKS

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



THE BRITISH SPEED RECORD.

IT was recorded by the announcer of the first weather and news bulletin of last night, the third instant, that H.R.H. the Prince of Wales laid the foundation stone of a certain hospital in Sunderland. Three hours later the said announcer recorded that the Prince of Wales had 'opened' the certain hospital. We are very gratified to know that this glorious country of ours will at least be able to hold one record!—*Cynic.*

A WIMBLEDON FAN.

HAVING read with no little indignation Mr. A. Kendred's caustic comments on the Wimbledon Tennis Commentaries, I feel compelled to apply pen to paper and confront him with the views of a tennis fan. How, might I ask, can he ground his remarks upon the sensations of somnolent indifference which he confesses to feeling in connection with these broadcasts? Although I am very musical, Captain Wakelam and Colonel Brand did not find me submerged in my arm-chair, my 'patience exhausted,' my feet elevated to mantel level, and an antimacassar thrown lightly over my thinly thatched head. No, sir! They found me alive to the excitements of a men's singles on the centre court, and shortly my scalp was prickling with agitation over a five-all set. I must thank you most sincerely, Messrs. Commentators, for your several and excellent afternoons' entertainments.—*A Tennis Fan, Crediton, Devon.*

ALTERNATIVE PROGRAMMES FOR 1931.

EVEN allowing for the wide interest known to exist in lawn tennis, is it not being rather overdone? The beastly thing has been going on all the afternoon; as I write a result of one of the same matches has been given with a promise (or threat) of a description of the play later in the News! Herewith a few suggested alternatives: By all means broadcast the Wimbledon commentary from 5XX; from Plymouth let us have a running description of Bowls on Plymouth Hoe; from London Regional a commentary of See-Saw Tournaments at Southend-on-Sea; Manchester a similar function from Blackpool; Bournemouth



might do officials chasing motorists and bathers; and appropriate sports might be found to fix up all transmitters with a really exciting afternoon.—*L. Voss, Saltram Point, Plympton.*

ANOTHER HAYMAKER!

HAVING enjoyed the article 'When Novelists make hay with Music' in your current issue, may I point out that your contributor is wrong in his references to 'Charles Auchester'? The hero of this book is the Chevalier Seraphiel (really Mendelssohn) and not Starwood Burney (wrongly quoted as Sherwood Burney) who is quite a subsidiary character in the book.—*W. B. Wood, Parbold, Nr. Wigan.*

OUR LITERARY SIDE.

I DESIRE to express my appreciation of the various articles (apart from the details of the daily programmes) contained in the pages of *The Radio Times*. I am sure that there are many others in common with myself who find profit and interest in these articles and comments with their appropriate illustrations which make the daily broadcasts so much more vivid. It is often amusing, and sometimes informative, to read the various appreciations and complaints from the various writers, but I cannot remember seeing an expression of thanks for the literary side of the paper.—*A. Sindall, Catford, S.E.6.*

TALKS & DANCE MUSIC.

I WAS a listener to 2MT Chelmsford years ago, and was one of those who heard 2ZY open out as 'Metro Vick Calling'; I am now registering my first complaint. There are many reasons like myself who do not retire early at night, and who are obliged to listen to either dance music or nothing at all after the hours of 10.30 and 11 p.m. May I suggest that you use the Midland Regional on alternative nights for talks on interesting subjects, such as foreign travel, notable feats of engineering, marine subjects, wild animals and their habits, Egyptian exploration, etc? I do not grudge dance music to those who undoubtedly love it, but I do grudge the use of both our powerful stations for the same purpose.—*Janis Juir.*

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 MISS MANN.

DEAR MISS MANN.—What a talk in *The Radio Times* of July 4, and what meals! How the children's noses must have sniffed and their mouths watered when the eternal pig was being fried every morning, and never a look in even on a Sunday. Were the children yours? I am glad you were not catering for mine! Have you never heard of oranges, apples or fruit of any kind?—*A Mother of Five.*

TO THE ENGLISH SINGERS.

DEAR PEOPLE.—Modern phraseology is entirely inadequate; therefore I quote the immortal Samuel (with apologies to Mr. Freeman for omissions): 'It was so sweet that it ravished me, and indeed, in a word, did wrap up my soul—that neither then nor all the evening . . . I was able to think of anything but remained all night transported, so as I could not believe that ever any music hath that real command over the soul of man as this (your singing), did upon me.'—*D. A. M. A., Kendal.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE.—I think, unlike most B.B.C. performers, you get more 'ha'pence' than you get 'licks' from the listening multitude, and I want to add my quota to the 'ha'pence.' I think you get better and better, and each member of your crew seems to enjoy himself as much as we do. I speak as a classical music lover.—*Lover of Wagner and Jazz.*

TO MRS. MORSE-BOYCOTT.

DEAR MRS. MORSE-BOYCOTT.—Among the many thousands who must have listened to your talk on the morning of June 24 there are four who so much appreciated it that they wish to tell you of their gratitude. It is only rarely that my wife is able to hear the programmes owing to her defective hearing, but on this occasion she heard every word clearly.—*R. J. Stoneham, 2, Lausanne Road, Hornsey.*

TO MR. WATTS AND MR. GEORGE MORROW.

DEAR SIRS.—I feel that I would like to thank you for the excellent illustrations which 'enliven' 'What the Other Listener Thinks' and 'Both Sides of the Microphone.' Every Friday evening the whole family gathers round *The Radio Times* and scans in rapture these surpassing 'enlivenments.' Long may Arthur Watts and George Morrow continue to perform their welcome offices!—*D. H. Booth, Evelyn Grove.*

TO MR. PHILIP RIDGEWAY.

DEAR MR. RIDGEWAY.—May I congratulate you on your series of vaudeville broadcasts, also on your wonderful company? I read that to-night's programme is the last of these shows; surely not, let us have some more and then some. Your wartime music-hall shows were the best of all, and swept the intervening years away like magic, reminding many thousands of some of the most precious hours of their lives—leave. Every listener I have discussed these programmes with has only praise for them; so please give us more of the old songs. In conclusion I should like to express the hope that you are wrong regarding the American accent of your audience of the future. Still, carry on the good work.—*H. Avery, Hackney, N.E.*

TO THE B.B.C. EPILOGISTS.

DEAR EPILOGISTS.—While we see many open letters to the various famous artists who broadcast, nobody seems to have a word of thanks for you. May I, therefore, as just an ordinary listener, tender my heartfelt thanks for your beautiful rendering of many of our favourite hymns? From one who always can retire satisfied to rest on Sabbath evenings, please accept this small tribute.—*E. C. Grimes, Redhill, Surrey.*

TO MR. DESMOND MACCARTHY.

DEAR MR. DESMOND MACCARTHY.—I am most grateful to you for your delightful talks on Library Criticism. I would not miss one of them for anything. I have always longed for an education in books and the way to understand and appreciate them, and you have the gift not only of a pleasant and cultured voice, but of making what you say so interesting with those little touches of humour that 'touch the spot.' But some of us are a little deaf so would you mind repeating clearly the titles of books and names of authors, as sometimes I think you drop your voice a little when you come to names and titles.—*On the Shelf.*

TO MR. E. J. GOLDBOND.

DEAR MR. GOLDBOND.—I desire to be neither nasty nor impolite, but your playing of 'The Lost Chord' during the lunch-time music today (Tuesday) was atrocious. I am not 'musical,' but it was painfully obvious that you were playing by ear, not even from memory of the original. As so many people listen to broadcasting may I respectfully suggest that you play from music if you are not sure of your piece, otherwise cut it out of the programme?—*Ordinary Listener.*

PERFECTLY SATISFIED.

I WONDER why the B.B.C. takes the trouble to publish the rude, ungrateful letters they receive from people, who, just because they pay 10s. a year, think they have the right to control the programmes utterly regardless of other listeners' tastes? If they lived where I do, in the heart of the moors, half an hour's walk from the nearest neighbour, they would be glad of any of the items on the programme to break the monotony of country life. I think the B.B.C. is simply splendid, and I do not think it could possibly do better. I much prefer dance music, military bands, and vaudeville, but as we cannot expect these all the time, I am a 'Perfectly Satisfied Country Gal.'

AN OCTOGENARIAN'S REQUEST.

TOGETHER with the octogenarians who have expressed appreciation of the Sunday Services and Addresses, we also count ourselves privileged to enjoy these by our own fireside. After a busy life, we appreciate the leisure retirement affords us, in our quiet home by the sea, and to which the wireless so largely contributes. But we wonder why those dear old songs that carry with them so many pleasant memories of the past have been discontinued from the programmes. Mr. Editor, you cannot be aware of the thrill of delight that comes to so many in the late autumn of their lives when these old favourites reach them on the wireless and they live again those pleasant evenings of the past.—*A Sea Shell on the Beach.*

'MUSIC IN 2030.'

IN his article 'Music in 2030' Mr. Harvey Grace says 'the act of musical performance is a distressing spectacle save in the case of the harp (which is of no account musically).' I am glad to find myself for once in agreement with a musician. I agree that the harp is of no account musically—or otherwise. I agree that a harpist is a more pleasing spectacle than a fat flautist or a thin trumpeter. The harp is the only instrument of which the player sits astride, and there is a lot to be said for this position. To my mind, a symphony would be far more attractive if each player sat astride his instrument; especially



if it were played on a greyhound racing track and a small prize given to the winner. We music-haters never go to Queen's Hall, but we would flock in crowds to Harringay. What about an outside broadcast?—*R. Tattersall, Mill Hill, N.W.*

HOW JAZZ IS COMPOSED.

IN reply to W. S. Essery of Keyham, may I suggest that he takes a course of musical instruction to enable him to understand what he is writing about? The piano solos he speaks of are neither 'unknown,' 'giffing,' 'meaningless,' or 'nerve-wracking.' The so-called 'jazz music' he asks for is better adapted to the description, as it only consists of secondhand melodies all harmonized in the most elementary form. In conclusion may I ask what he means by 'a good jazz syncopator'?—*H. J. Powell, Hereford.*

AMBIGUITY!

ON page 704 in the issue of *The Radio Times* appears a phrase which needs some light thrown upon it. It runs: 'The Dean of Canterbury has, unfortunately, enjoyed uncertain health.' Your meaning should be expressed with less ambiguity. It reminds me of a remark I recently heard from a panel patient who had not troubled his doctor often: 'I am lucky, suffering with good health.'—*R. C. Oatley, Scituri Road, S.E.22.*

AN APPRECIATION FROM TEXAS.

YOU may be interested to know that I am at this moment (June 26), enjoying the concert of the London Symphony Orchestra broadcast from your country. It is coming through with very little distortion except for that made by the station in this town which is shortly to be improved. Your orchestra sounds very lovely, and please express to its Conductor, Mr. Harrison, my appreciation of its programme. San Antonio is a very warm, dry place in the summer time, the temperature going as high as 110 on some days. However, the nights are always delightful. I thought the B.B.C. would be interested to know how its broadcasts are received in this country, and especially in this particular locality, which, at this time of the year, is very bad for reception.—*L. P. Graham, San Antonio, Texas.*

THE OLD CONTEMPTIBLES

J. B. Harker talks with a member of the Expeditionary Force which, nearly sixteen years ago, played its part in 'a drama almost intolerably tense.'

At 3.0 p.m. on Sunday, August 3, the day before the sixteenth anniversary of the declaration of war, an Old Contemptibles Service, attended by men who fought in 1914, will be relayed from St. Martin-in-the-Fields.

NOTHING so vividly re-creates the atmosphere of before the War as a really fine summer. Since 1918 the weather has not been kind, and summers of before 1914, in imagination at least, have a golden glamour. This August, if the weather is all sunshine and hot skies, if dust turns the hedges grey and the cities lie tensely



inert under the high sun, the thoughts of many will go back to August, 1914, when the weather was so beautiful that the air, shimmering and dancing in a haze of heat, lent a mirage unreality to the sudden enormous drama of events.

It is impossible to read all the war books, but one has read a considerable number, and one fact strikes the writer, at least, as strange—that no novelist seems to have discovered in the events of August and September, 1914, the material for a drama almost intolerably tense. Perhaps it is the prevailing passion for 'horrors' that debars 1914 as a subject for the novel. There was little horror then comparable with the deadening, sickening monotony of trench warfare which has inspired almost every war novel. Perhaps our writers are afraid that a story of 1914, not conforming to the sick, psycho-analytical style of the time, would read a trifle too like a serial in a pre-war volume of *The Boy's Own Paper*, for war then, for a moment, was war as soldiers had dreamed it and imaginative novelists described it in the years when we were young.

Not long ago I was talking about those days with an 'Old Contemptible'—now only thirty-eight and the calm, efficient holder of an important post in business. In the course of our conversation I asked him what was his chief impression of August, 1914—an impression which he was very well able to have kept intact, since, after going into action at Harmignies on August 23, he was taken prisoner near Le Cateau on August 27, and spent the rest of the War in a camp in Germany.

'Thinking back to 1914,' he said, 'I remember how little we understood at first what we were up against, and, even when on the 23rd we had had our taste of concentrated gunfire and the tremendous forces opposed to us, how obstinately and with what discipline we stood by the principles of our pre-war training. We were shipped from Southampton to Boulogne on August 12. The weather was glorious, and I slept the night on deck. When we landed, the French cheered, pressed wine, fruit, and flowers upon us, and treated us like heroes. Odd sort of heroes, laden like camels with a vast assortment of pre-war equipment. The whole way up from Boulogne to our concentration area, we saw no other troops and

nothing to convince us that there was anything more serious afoot than a field-day in a foreign country in rather hot weather.

The first hint of reality was given by our advance into Belgium on August 21, in battle order with advance guards out and so on. But, by the time we took up position to the south of Mons on Sunday morning, the 23rd, that impression was beginning to fade. Here, even though the Germans had been seen within a few miles, the country people were going about their ordinary Sunday life. Until an hour before we were actually in action, trains were steaming lazily off in the direction of the enemy. On that morning we bathed in a pool (to the soldiers of 1915 that would have seemed a strange prelude to a battle). Later we took up our position along a road which ran up to Mons. Our "trenches" were merely ditches beside the road. My brigade had a considerable length of line to cover—about a mile. In the distance we could hear the sound of firing. Our left wing was in action along the canal at Mons. A momentary impression of menace was dispelled at noon by the arrival of the cooker. We left our trenches and tucked in to a hot lunch. It was all tremendously like manoeuvres on Salisbury Plain. I remember thinking: "Well, now it must be time for the umpires to gallop up and the 'battle' begin."

After lunch we returned to our ditch, and in the early afternoon we first saw the enemy. Until dark we engaged him in a desultory fashion, firing in the good old way: "Haystack—three fingers right—three rounds rapid—fire!" Our shooting was remarkably good. I can hardly pretend that we were in the thick of the battle. Our left got it really badly; I saw two battalions of a thousand strong retiring at the end of the day with 500 and 350 men respectively. When individual men began to fall, we got our first real taste of war, but even this did not alarm us, for a good many of us had fought in South Africa and had seen men killed. The men behaved magnificently the whole time. Even on the retreat, when they were dead tired and footsore, they never grumbled. One felt a great responsibility for them. In these strange circumstances they relied tremendously upon the officers. "Where's the officer?"



was an anxious question one often heard. As soon as you reappeared, they seemed contented. To one young officer of twenty-two who found himself at the end of the day in command of a company, the responsibility was more than a little frightening.

With night the firing ceased. Bugles were blown in the German lines, and torches flashed. At midnight we were ordered to retire. We went back several miles, and at dawn the cooker

reappeared with hot tea. The fidelity of the cooker was typical of those days. We kept rigorously to our peace-time training. I remember marching my men right round a field of corn rather than disturb the crops. On the retreat we bivouacked in a field of corn stooks. After we had fed, I made the men tidy up the tins and paper. On the 23rd, I remember a



mess-servant made his way from the cooker in the rear to our front line with a camp-kettle of tea—"because it was the officers' tea-time." A shell burst behind him, and he upset the kettle. He wanted to go back for a refill, but we wouldn't let him. On the canal, I was told, we didn't blow up the bridges until almost too late, for the simple peace-time reason that civilians wanted to cross them. But during the retreat, one became conscious of a change of mental outlook. We were rapidly sloughing our old ideas and coming to realize what we were up against.

By the 25th, we were in position on the line Le Cateau—Caudry, from which we had received the ominous instruction not to retire on any account. Our left flank was in the air. The men never knew this. We told them the French were coming up to fill the gap. About 5 p.m. on the 26th a general order to retire from this line was issued. It never reached part of our battalion. We were left marooned along with a battalion of another regiment. All day we had engaged the enemy to our front and on both flanks. We fought on until midnight, and then decided to retire on our own initiative. We made the men scrap their equipment, taking only ten rounds apiece. We could hear the Germans all round us, but kept on marching in column of fours. At 3.0 a.m. on the 27th we were caught marching along a road, bordered with wire fences. We became aware of troops on either side of us. A challenge was called out in French, and we believed for a moment that we had been lucky enough to fall in with the French. Then firing broke out at point-blank range. My last active participation in the War was to try to break my sword—a ridiculous performance, but in the pre-war tradition. The damned thing wouldn't break. I tried to snap it across my knee. I tried on the ground. Finally I chucked it over the fence into a field.

That was the story told me by a young 'Old Contemptible.' Not very dramatic, you may say, in its significance to the individual. But I hold to my point. There is no drama of the War comparable to that summer Sunday's picnic on which a very small, very young army lost its youth to the ringing of church bells and the puffing-up of little local trains crammed with peasants in dusty Sunday finery.

J. B. HARKER.

MUSIC THAT IS THE SOUL OF POLAND

Chopin's 'Studies' in the Foundations—Schubert at his best—A Horn Concerto—The prolific Handel—'Land of the Mountain and the Flood.'

Bach's Favourite Suite.

(National, Sunday, 4.30.)

ONE of the earliest Bach enthusiasts confessed that he began by being scared of the great master. As a boy, Johann Rochlitz, afterwards editor of the *Allgemeine Musikalische Zeitung*, sang in the choir of Bach's old church, the Thomaskirche, and the Motets and Passions merely overawed him. Only through such secular pieces as the pianoforte Inventions and the great 'Forty-eight' did he reach an understanding of the big sacred works, realizing that while other music might please, Bach's almost alone could bring contentment to the spirit. Many others, since then, have come by the same way to an appreciation of all that is noblest in Bach's music. When Goethe, to quote only one striking instance, spoke of 'the eternal harmony communing with itself, as might have happened in God's bosom before the Creation,' it was not the *Matthew Passion* nor the *B Minor Mass* which he had heard, but a number of the Preludes and Fugues for Clavichord. It was Goethe, too, who said of the Overture of this Suite in D, that while he listened to it he could clearly see, with his mind's eye, a great throng of stately men and women stepping down a noble stairway; he had heard it played by Mendelssohn on the pianoforte. Mendelssohn was staying with him, and was frequently called on to play to his host; Bach's music was most often chosen, by player and listener alike.

Balakirev's 'Thamar.'

(National, Sunday, 4.30.)

THIS Symphonic Poem, dedicated to Liszt, is based on a fantastic tale by Lermontov and achieved a wide popularity as a ballet, for which Bakst devised the setting. Thamar (better known as Tamara), in the story, is a cruel sorceress, whose home is a castle in a dismal mountain gorge. There, in a dark tower, she waits for passing strangers, who are lured to the castle by the waving of an inviting scarf. Feasting and revelry entertain those who respond, but for only one night. In the morning their corpses are borne away by the torrent which rushes through the gorge; from the tower of the castle a voice calls a soft farewell, and once more the scarf waves its terrible invitation.

A Fauré Pianoforte Quartet.

(London Regional, Sunday, 9.5.)

GABRIEL FAURÉ, known to us as the composer of many beautiful songs and of chamber music which takes a high place in its class, was even more distinguished as a teacher. Himself a pupil of Saint-Saëns, he succeeded at the age of sixty to one of the most important posts, if not, indeed, the most important, in the music-teaching world, that of Director of the Paris Conservatoire. He held it for fifteen years, until 1920, resigning four years before his death. Many of the leading French

composers of the younger school were taught there by him, among them Ravel, who is now regarded as the foremost French musician of his day. His first pianoforte quartet has four movements—an Allegro in which bold rhythm and flexible grace are interwoven; a Scherzo which, 'with a buzzing of fairy insects, starts off on a moonbeam'; a profoundly moving Adagio, and a Finale which returns to the vigour and tumult of the first movement. His pupil, Roger Ducasse, says of the way in which Fauré's adherence to scholastic rules was well known: 'How is it that in this novelty-seeking age, he never disappoints us? The reason is that with him the one important thing is the music itself: . . . he was endowed by the Muses with the gift of ideas full of youth and beauty.'

Chopin's Studies.

(National, Monday to Saturday, 6.40.)

'STUDIES' is apt to have a rather stern and forbidding sound, and, of course, many of the thousands of pieces for pianoforte and other instruments which have that name are intended merely to help the student to overcome one or other of the difficulties in his path, as 'with bleeding feet he scales the crags of mastery over his instrument.' But there are many others which have besides a really musical or poetic idea welded into their fabric. Chopin's and Liszt's are no doubt the best-known, as they are, in their own way, among the best. They never lose sight of the particular obstacle which they are meant to help the aspirant to surmount, so that each one is evolved from a single motive which determines its character. But so successfully does Chopin contrive to invest his studies with a real musical interest that the listener need never be concerned with the instructive side of

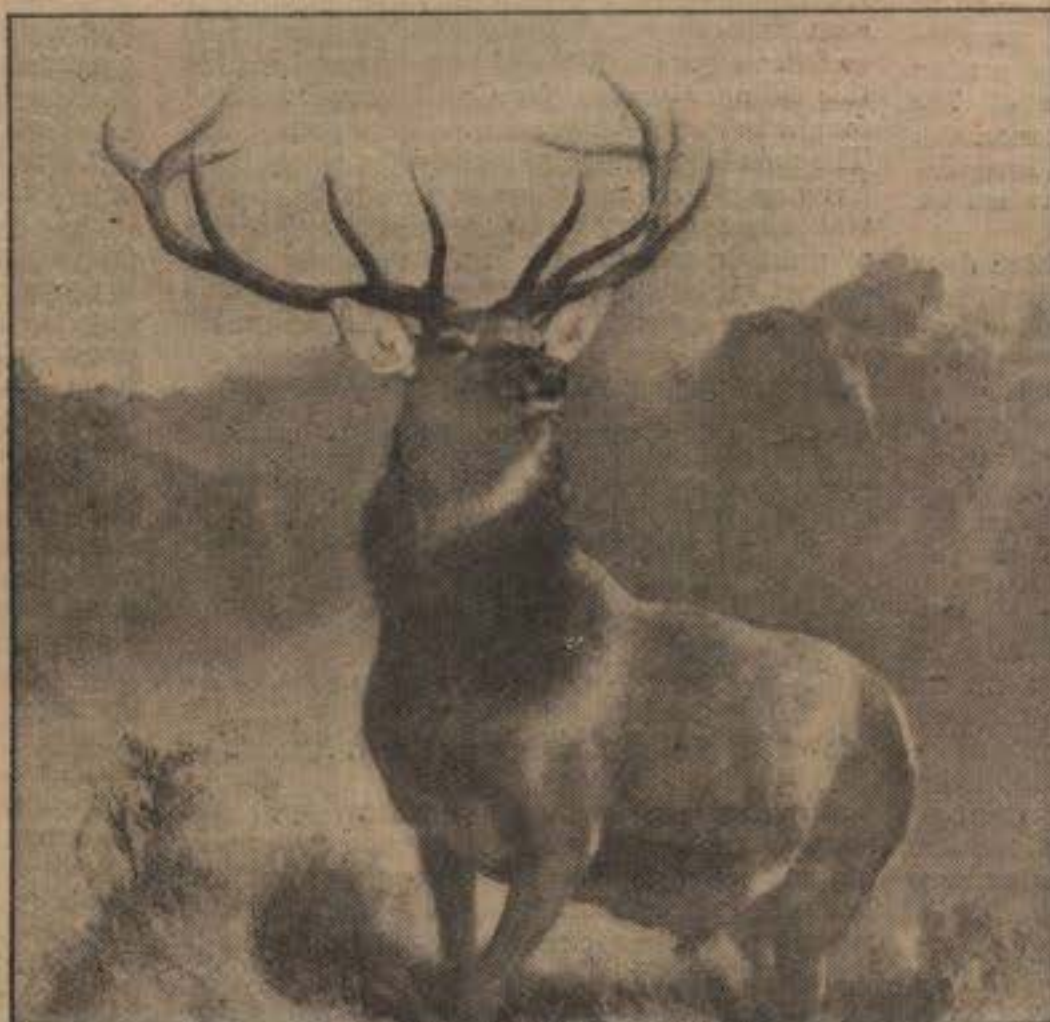
them. 'Le musicien le plus poète que jamais'—so Liszt called him—is represented in the week's 'Foundations' by other pieces which, on the face of them, might seem to give his imagination fuller scope; but many of the 'studies' are loved and admired for their own charm and beauty, no less than the Waltzes, Ballades, and Nocturnes.

Schubert's C Major Quintet.

(National, Monday, 9.40.)

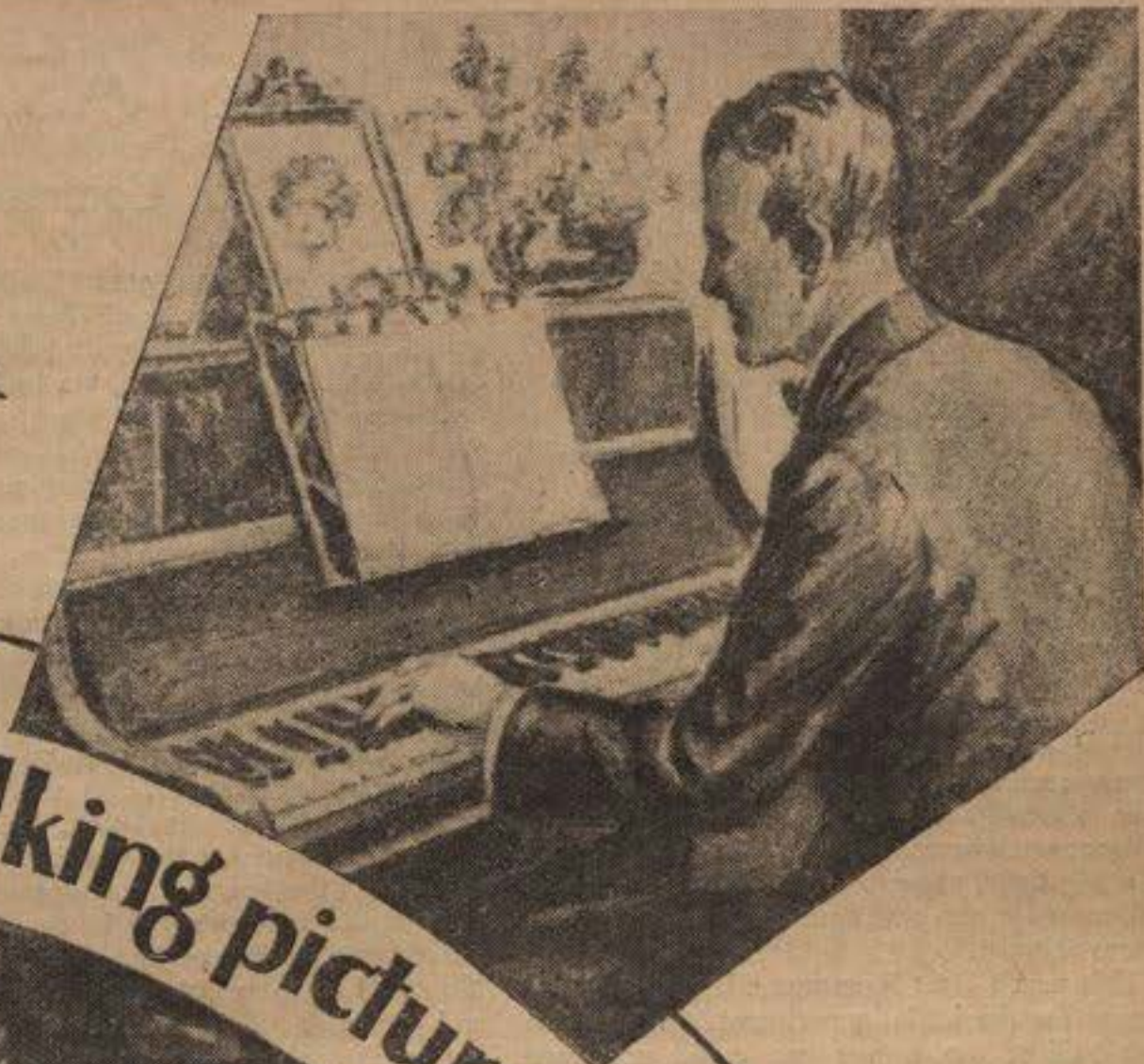
THIS is one of the great treasures of music, to whose own message of clear, simple beauty mere words can add nothing—no matter who the scribe might be. It is universally recognized not only as the greatest of Schubert's chamber music works, but as the finest piece in existence for string quintet. Nothing is known of the circumstances of its composition; it bears the date 1828, the year of Schubert's death, at the age of thirty-one, and was probably composed in the spring of that year, although, the original MS. having been lost, this is mere conjecture. In the latter part of the century a suggestion was made, and some discussion took place, as to whether the quintet was based on an unknown Symphony of Schubert's, of which also the original MS. is lost; Brahms took part in the controversy, as may be read in his collected letters. There are two principal tunes in the first big movement, one appearing, without any introduction, on the first violin, the second being entrusted first to the two cellos. Contrasted in character, they have this in common, that, like many of Schubert's tunes, they begin with a hint of the wistful minor key, and finish with a happy smile, in major. The second is also a big movement. At the beginning there are two melodies together, one, broad and flowing, played by the three middle voices, with a tune in broken fragments on the first violin, above it. The other, entering with a change of key, is of more dramatic character, bold and vigorous. The scherzo, in very quick time, is in a mood of hurrying energy. The trio, in much slower tempo, has a sense of real solemnity, even of sadness. But the return of the scherzo, in the same bustling mood as at first, prepares the way for the bright and sparkling last movement. Here again there are two main tunes, one appearing at the very beginning on the first violin, and the other, a melody of irresistible gaiety and charm. It is recorded of a number of great chamber music players—Piatti the 'cellist was one of them—that they were asked what music they would choose as the last earthly strains to fall on their ears as they left the world. They were unanimous in their vote for this Quintet—especially for the ethereal melody which the two cellos introduce in the first movement. It may be asked, when it is so universally beloved, why it is not more often played. The answer can be found in the big demands which the second 'cello part makes on its player.

(Continued on page 196.)



'MONARCH OF THE GLEN.'

Landseer's famous picture sets an appropriate key for Hamish MacCunn's 'Land of the Mountain and the Flood' (Regional, Friday).



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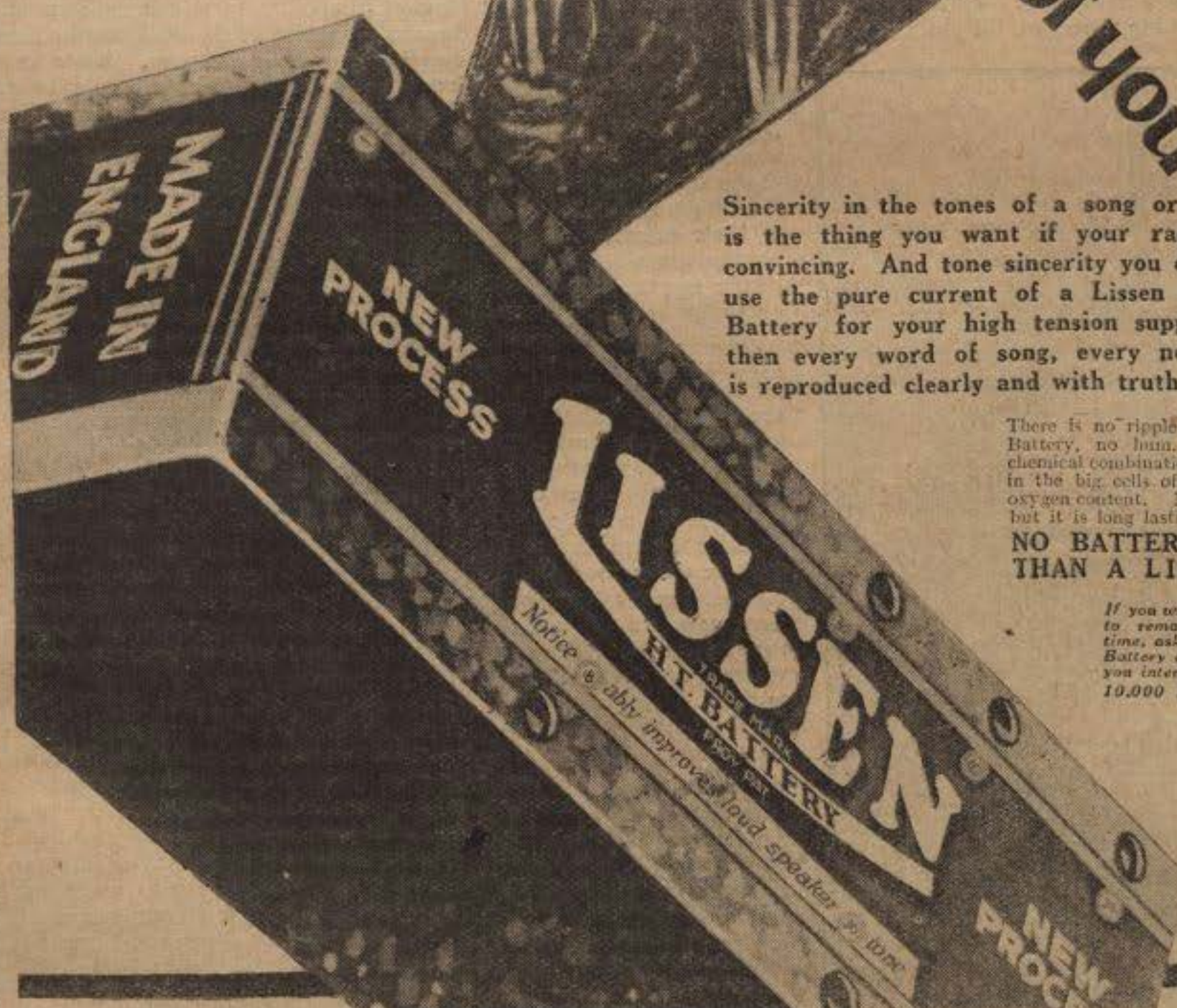
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HEARING OURSELVES AS OTHERS HEAR US

G. O. Nickalls hears his own Boat Race Commentary—and is not entirely pleased.

A GRAMOPHONE record has been made of the running commentary on this year's Boat Race. This record, which is not for sale, has been circulated to a few prominent wet-bobs and to the individual oarsmen who represented their respective Universities last April.

The manner in which this unique record was made is not without interest. It was picked up by wireless at a gramophone factory somewhere in Middlesex, made into a record and rebroadcast that same night from Savoy Hill.

This first, enterprising endeavour to bottle history while history is being made, should surely receive every encouragement. To be able to recall the thrill of some epoch-making rigger match or recapture the tensest moments of a big fight, years after the actual event, will undoubtedly make an immediate appeal to all lovers of sport.

This year's Boat Race was a happy event to choose for the initial experiment, for over the first half of the course one could not have wished for a closer or more exciting struggle.

The record opens with Mr. J. C. Squire giving a few details of the best times put up in past races and to the various landmarks on the course. Hardly has he got going, however,

than the writer interrupts: 'Wait a minute, I think they're going to start.' (Pause.) 'All right, go on,' he says to Mr. Squire; but before the latter has time to resume, we hear him shout in a shrill, excited voice, 'They're off, they're off!' and as the race starts one hears the frenzied cheering of the crowds on either bank, as a swelling, droning background to the remarks of the two commentators.

The record, which is a twelve-inch, double-sided affair, plays for about nine minutes, and does not, therefore, of course, encompass the whole of the race from beginning to end. That would obviously require quite a number of records. Instead of this, certain portions of the race are skipped. So skilfully has this been done, however, that even the writer, who naturally remembers the various phases of the race and the sort of comments he made thereon, is hard put to it to detect where exactly the breaks occur. Some portions of the race have been cut out, because the hooters and whistles of the various steamers and barges lining the course intervened and rendered the remarks of the commentators inaudible. Other parts have been missed out, because at what was to the onlookers the crucial part of the race, aeroplanes which, I believe, had been requested to remain above two thousand feet, swooped down to approximately five hundred feet and swallowed up all sound in the roar of their engines. All the same, we could have done with some of these extraneous noises on the record. If, for a minute say, the manufacturers had let hooters, whistles, sirens, and aeroplane engines intervene, and allowed the remarks of the commentators to go hang, their record would have gained considerably in colour. For the Boat Race, of all events, abounds in interesting noises, which recall the thrill of the contest to a far greater extent than the voices of the describers, however varied and excited they may become. This is the only suggestion I have to offer.

As a lesson to the commentator, a gramophone record is of tremendous assistance—as great a help as the cinematograph camera to the oarsmen. It points out all one's faults bluntly, sometimes cruelly. For instance, one had thought that a little interruption of one commentator's remarks by the other commentator might help the broadcast by adding to its naturalness and giving it an informal tone.

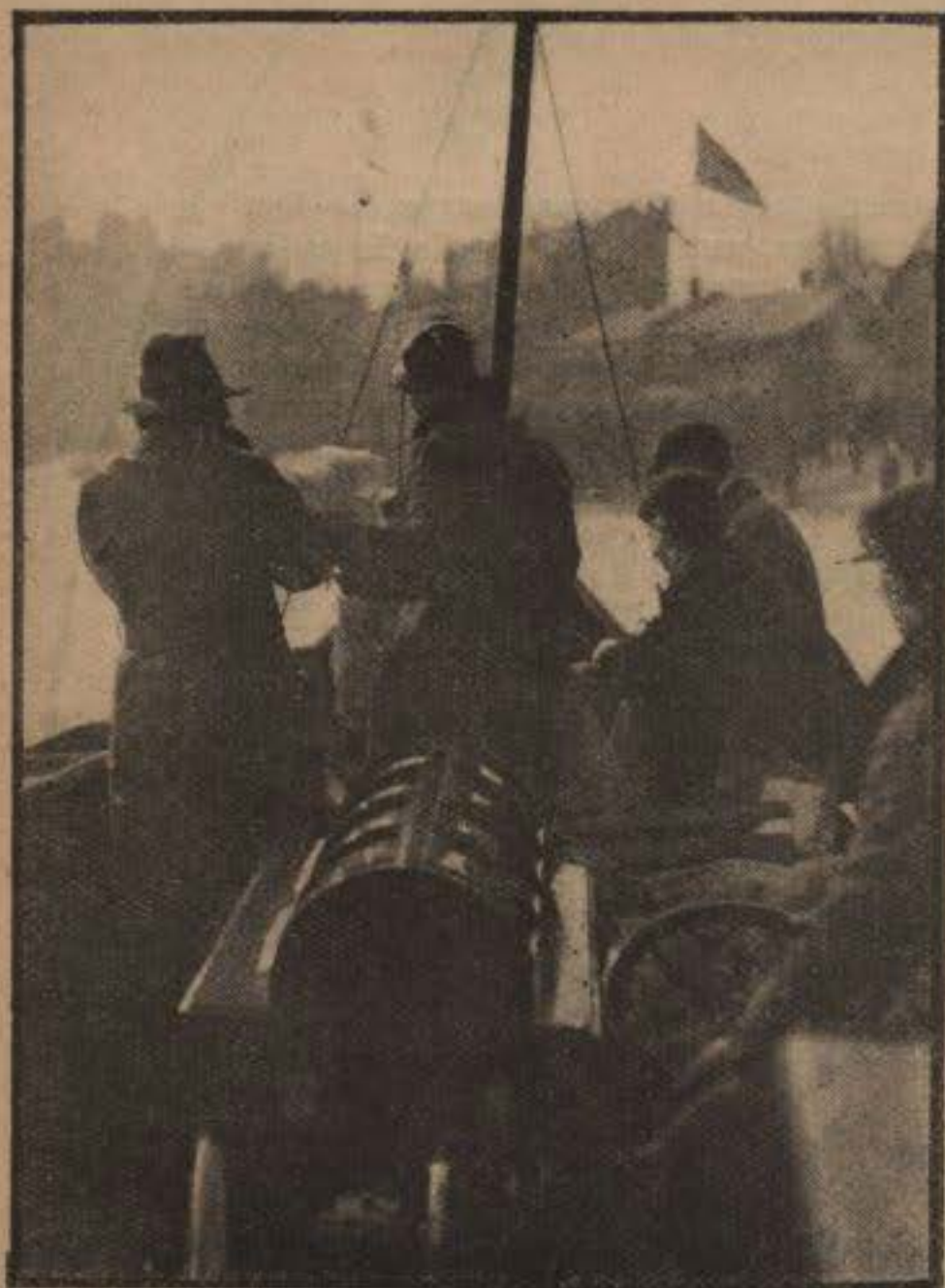


The author and Mr. J. C. Squire.

After all, it was not quite the same as the stage, one told oneself. The record reproduces these interruptions, and, candidly, they're nothing short of maddening. Then again, when the writer gets excited, he stammers. Actually, this impediment of speech is under control, and can be stopped at will. The writer, however, believed that if he gave way to this stutter, it would help to communicate to his hearers something of the thrill that he himself was deriving from the race. To a certain extent he was right. Unfortunately, he overdoes it. His stammer seems to cause him to speak too fast and detract from the clarity of his description. A little stammer helps, but a very little more goes a very long way. In former years the writer, who happens to be an Oxonian, was scrupulously careful to remain unbiased. He was fairly successful in this endeavour. So much so, that one lady was heard to remark that the man who did the broadcasting said all the nice things about Cambridge, and it was time they got an Oxford man to do it. This year there is the gramophone to prove that he made the following remark: 'The worst of it is, we are coming to a bend which is in Cambridge's favour.' He admits that this was a slip of the tongue, though he would like it to be known that he was not on his guard against partiality. He believes that listeners prefer commentators who show themselves in their true colours, be they light blue or dark blue. They enjoy these little prejudices and weaknesses which show that they are only human, after all.

There is one other criticism. Too much stress was laid on the exact position of the crews in relation to the launch from which the broadcast was made. This is really quite unimportant, and does not mean very much to those who are listening.

I would offer one final word of advice to all those who are called upon to do a running commentary. Describe all you see in detail. By no other means will you build up a mental picture in the minds of your hearers. If you see an empty ginger-beer bottle floating down the river—say so; though, if you wish to remain in the good books of the B.B.C., do not mention the name on the bottle, however clearly you may read it. G. O. NICKALLS.



'ANY MOMENT NOW': STANDING BY FOR THE START. A picture taken on board the B.B.C. launch, *Magician*, before the start of the 1930 Boat Race.

CENTENARY OF THE 'HARMONIOUS' REVOLUTION

When Berlioz fought at the barricades and Franz Liszt was 'cured by the guns.'

This week is red-lettered in the Romantics' calendar, as it marks the centenary of the July Revolution of 1830, the 'Three Days' (July 27-29), which deposed Charles X of France and led to the enthronement of Louis Philippe, the 'bourgeois' king. The famous Ordinances had been signed on July 26, the first of which suppressed the liberty of the Press. The young Romantics had for some time been suspected of anti-royalist sympathies; the Revolution was thus one of the battles of the Romantic movement, and several whose names are on everyone's book-shelf today figured in it. Liszt was wasting away from a hopeless love affair, and it was said of him that 'The guns cured him'; Berlioz was in the thick of it.

FROM an upper window of a house in the Rue de Provence a young man was regarding the street. For two days the city had been shaken by firing, and from the room which for months he had rarely left he could hear at intervals the rush of feet and shouted watch-words. These woke little echo in his brain: he was not interested in Polignac, or the Charter, or the fate of the Bourbons. But the firing itself, the dull boom of cannon, the crackle of musketry at close quarters, and the cries of men had worked strangely upon him. He who with the pessimism of nineteen had fancied life to be over heard in the first shots something that was a challenge. For a moment the memory of Caroline de Saint Crieg burned with a gentler torture, and the stupor into which he had sunk since the tragic issue of their love a year ago seemed to lift. Voices spoke in the guns, and their message was unmistakable. Confusedly at first, but with increasing clearness as the hours passed and the Revolution laid hold upon Paris, Franz Liszt became aware that his own grief was threatened. He had opened his long-neglected piano and struck a few chords. He had even taken from a shelf some dusty manuscript paper and laid it upon a table. An indefinable excitement made sleep out of the question.

Meanwhile in other corners of Paris the drama of revolution unfolded in scenes that were tragic or heroic, or sometimes plain comedy. It was a Romantic Revolution: an affair of poetry rather than politics. Literature was in arms for its rights against a foolish censorship. Instinctively everywhere Youth sprang to the support: the Rudolfs and the Marcells and the Collines; Musetta and Mimi carried powder-flasks and water-bottles, nay, rifles too; street urchins and butcher boys took their place at the barricades. There had been an attack that morning on the Museum of Artillery. It had been successful chiefly owing to the advice of a stoutish man with negro lips, who had suggested

enfilading the building from a neighbouring attic. The loot was comprehensive: spears, spikes, arquebuses, helmets, shields—the spoil of centuries. The stout citizen had secured the gem of the collection: the armour of François Premier. Actually, he was no marauder. He had been stung to the very marrow of his religion by this vandal-plunder. He was saving these trappings as a believer will save sacred vessels from a burning church. For he was the creator of D'Artagnan, Alexandre Dumas.

With so historic a helmet upon his head, an antique sword tied to his large waist, and a round shield on his arm, Dumas led his ragged detachment, so variously, so futilely armed, down to the river. They sang 'Death to Polignac' as they marched and 'Long live the Charter'; but at the river their song snapped. For there on the opposite bank were the Swiss Guards in strict line; muskets at each window of the Louvre and on the terrace; sandbags along the parapet; cannon skilfully disposed. An instant's pause; then a noise like the skies cracking; volumes of smoke; and the ragged army scurrying for cover. Figures writhed upon the cobbles. When the smoke cleared, there was the merciless machine across the water ready for its second discharge. There, too, was Dumas making himself as small as his armour would allow behind the flanks of a large bronze lion! Murderous minutes passed to the music of grapeshot and cannon; the attackers rushed the Pont des Arts, hurling themselves upon certain death; and as their numbers dwindled, and river and quay were dotted with bodies huddled or dying, Dumas, now solitary, crept from behind his lion and made a dash for the Institute. A door was open and he fled upstairs. D'Artagnan had played his scene.

The Institute itself had been at one moment a storm-centre. There was being held in it, when the Revolution broke, the annual competition for the Prix de Rome. The competitors, according to custom, were locked up for twenty-two days, though each was free to leave when he had finished his composition. Hector Berlioz, trying for the fifth time, had been immured for almost a fortnight. He was writing the last notes of his cantata when the room was shaken with cannon-fire, and grapeshot rattled on the barred doors. Music was hardly involved in the quarrel of the hour, save on the principle that the Arts were threatened and must stand by each other. But Berlioz had smarted enough under authority to suspect it in every form; and what were the ministers of Charles X but the pedants and professors who were crippling his own wings? On the morrow he was like a schoolboy on holiday. While Dumas was brandishing the sword of François Premier in the narrow alleys of the Quartier, and Liszt, like a restless convalescent, wandered between window and piano, Berlioz, pistol in hand,

followed the fortunes of the day. He was overwhelmed by the bravery of the gutter-snipes. How little could they have understood the Cause! Could they even have spelt out the banned plays, the suppressed journals that had been the fuel of the conflagration? Yet it was they who, by the age-old tradition of Paris, led every charge, their poor rags flying in the wind, armed with some antique weapon, or not armed at all. 'When you are dead, Polyte, leave me your gun!' Thus one *gamin* to his older brother. Berlioz noted these things, and his heart burned within him, for the heart of Berlioz was very sensitive. It was to be his privilege later to lead the *Marseillaise* in the gardens of the Palais Royal, and he fainted at the sound of it. Five thousand of them, men, women and children, hot from the barricades, and the great hymn soaring and poising above the Tuileries! Berlioz' share in the day was ended.

When the last Guards had surrendered whose 'calm, sad resignation' had also touched the pity of Berlioz, and the King was in flight, the mob of Paris poured into the Tuileries. Berlioz speaks of the 'odd pride of that mob in being masters of Paris and looting nothing'—'Mort aux Voleurs!' was certainly chalked up everywhere—he calls it a 'harmonious revolution'; but for the next hours its harmonies were savage and *macabre*. The palace became a wild *carnagole*. If nothing were looted, there was little that was not fouled; everything was mocked. Women and men, blood-stained and powder-blackened, danced in the silks of the royal ladies, snatched from presses and cupboards. Thousands mounted the royal throne, to be for a second kings of buffoonery; portraits were torn or fired upon; and in the midst of it all, it is said, like the hub of a monstrous wheel of delirium, a symbol, a rallying-point, grim tribute to the Latin mind, there sat upon a dais the dead body of a student, whose blood still flowed.

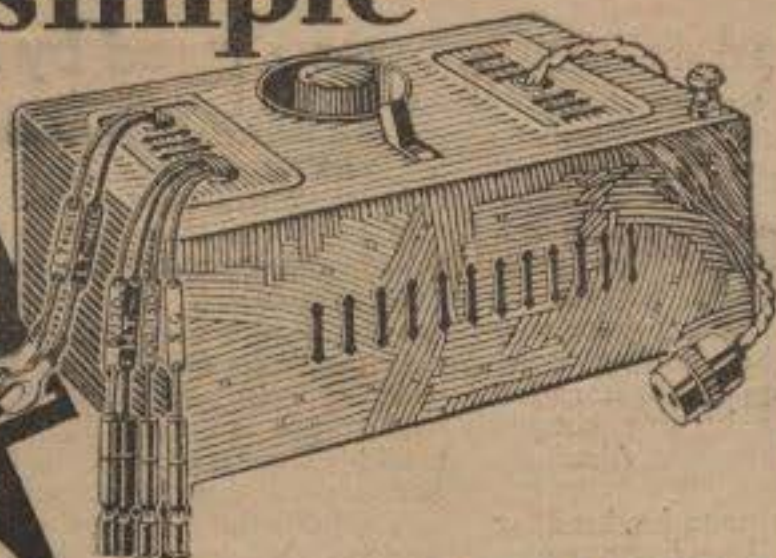
While all this was happening in the heart of Paris, a woman in black mounted the staircase of the house in the Rue de Provence. She paused at her son's door and would have entered had not something stopped her on the threshold. The silence was broken suddenly by a music that rolled and echoed through the little house; paean of the imprisoned spirit set free; a *Symphonie Revolutionnaire*.

W. ROOKE-LEY.



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SUNDAY

NATIONAL PROGRAMME

10.30-10.45 app. (1,554.4 m. only)
TIME SIGNAL, GREENWICH;
WEATHER FORECAST

2.30 CHURCH CANTATA
(No. 136) BACH

'ERFORSCH MICH, GOTT, UND
ERFAHRE MEIN HERZ'
(SEARCH ME, O GOD, AND KNOW
MY HEART')

Relayed from THE GUILDHALL
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EDWARD REACH (Tenor)

STANLEY RILEY (Bass)

THE WIRELESS CHORUS

Players

MICHAEL MULLINAR (Harpsichord)

LESLIE WOODGATE (Organ)

THE B.B.C. ORCHESTRA

(Trumpet, Oboe, Oboe d'Amore and
Strings)

Conducted by STANFORD ROBINSON

(For the text of this week's Cantata
see page 181)

3.5 THE BELLS
OF ST. PAUL'S CATHEDRAL

3.15 EVENSONG

From ST. PAUL'S CATHEDRAL

Psalms 126-131

First Lesson, The Book of Wisdom,
ch. iv, vv. 7-14

Magnificat, *Brevier* in D, and Nunc
Dimittis

Second Lesson, Matthew, ch. vii

Brevier in D

Creed and Prayers

Anthem, 'Greater Love' (John
Ireland)

Prayers

Hymn, 'Immortal, invisible, God
only wise' (English Hymnal,
No. 407)

Address by The Rev. Canon

W. H. ELLIOTT

The Blessing

4.15 Interval

4.30 THE B.B.C. ORCHESTRA

Conducted by LESLIE HEWARD

ISABEL GRAY (Pianoforte)

Suite, No. 3 in D Bach

4.50 ISABEL GRAY and Orchestra

Concerto in A Minor Schumann

5.20 ORCHESTRA

Suite No. 1 ('The Tempest') Sibelius
Symphonic Poem, 'Thamar' .. Balakirev

6.0-6.20 MILTON—XII

Reading from 'Samson Agonistes'

By GEORGE RYLANDS

6.20-8.0 (1,554.4 m. only)

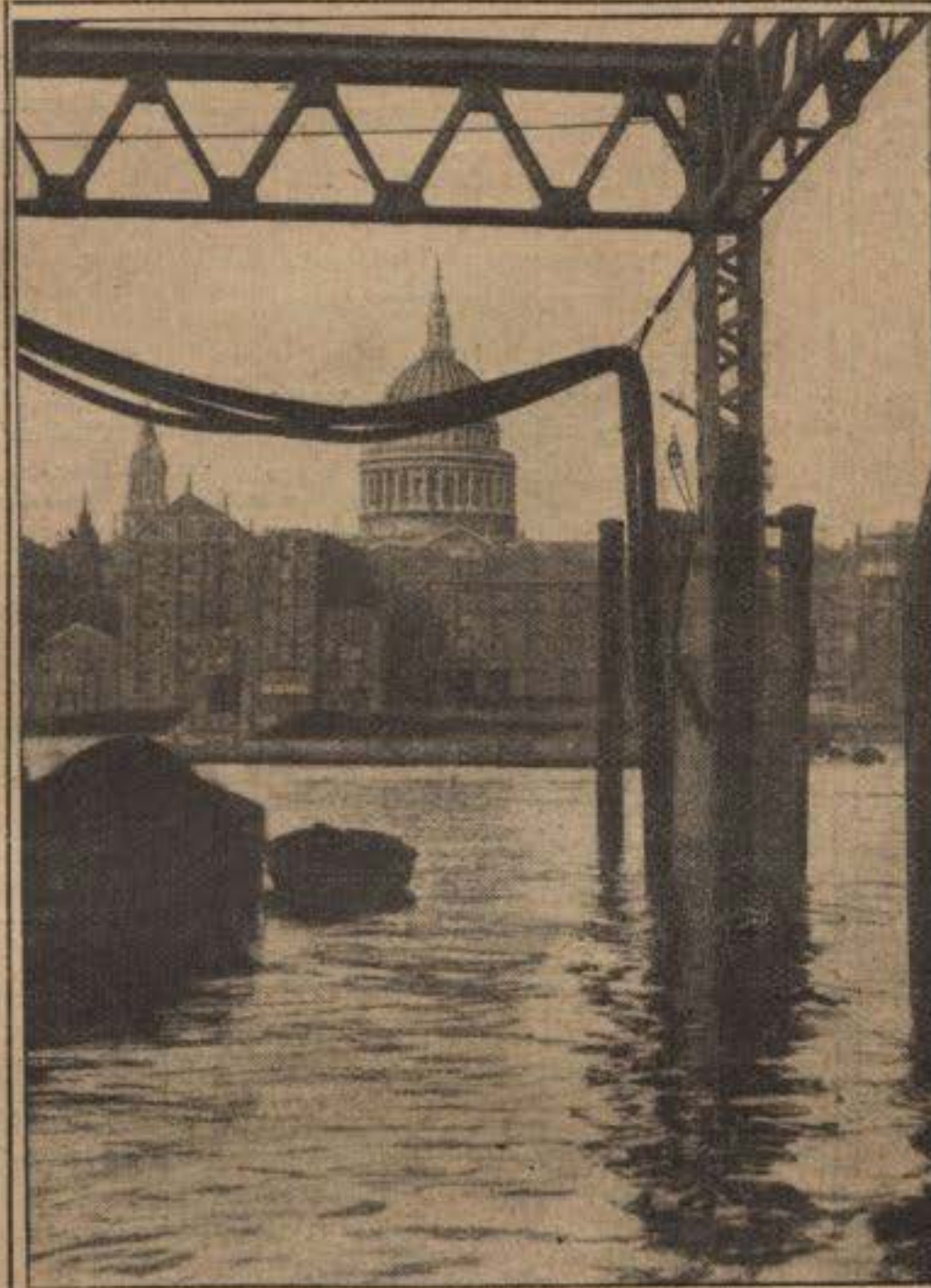
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EVENSONG FROM LONDON'S OWN
CATHEDRAL.

A view from across the river of the great dome of St. Paul's. This afternoon for the first time Evensong will be relayed from the Cathedral, and it will be a regular feature of the Sunday programmes from now on. The words of the anthem that will be sung today are printed below.

MANY waters cannot quench Love,
neither can the floods drown it.
Love is strong as death. Greater Love hath
no man than this, that a man lay down
his life for his friends.

Who His own Self bare our sins in His
own Body on the tree, that we being dead
to sins, should live unto righteousness.

Ye are washed, ye are sanctified, ye are
justified in the Name of the Lord Jesus.

Ye are a chosen generation, a royal
priesthood, a holy nation . . . that ye
should show forth the praises of Him Who
hath called you out of darkness into His
marvellous light.

I beseech you, brethren, by the mercies
of God, that ye present your bodies, a
living sacrifice, holy, acceptable unto God,
which is your reasonable service.

8.0 A RELIGIOUS
SERVICE

From BRUNSWICK CHAPEL, LEEDS
(From Leeds)

Silent Prayer

Three Prayers and the Lord's Prayer
Hymn, 'Jesus, the very thought
of Thee' (Methodist Hymn Book,
No. 110)

Reading from Psalm No. 130

Anthem, 'Almighty God, Fountain
of all Wisdom' . . . Ernest Farrer

Address by the Rev. LESLIE D.
WEATHERHEAD, M.A., Minister of
Brunswick Chapel: 'Can we
really find Jesus today?'

Hymn, 'Just as I am' (Methodist
Hymn Book, No. 317)

Benediction

8.45 The Week's Good Cause

Appeal on behalf of THE Y.M.C.A.,
by Colonel Sir A. HENRY McMA-
HON, G.C.M.G., G.C.V.O., K.C.I.E.,
C.S.I., the President of the As-
sociation.

Contributions will be gratefully
received by The General Secretary,
National Council of Y.M.C.A.'s,
Great Russell Street, W.C.1

8.50 'The News'

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

9.5 A Brass Band
Concert

(From Manchester)

BAXENDALE'S (Manchester)
WORKS BAND

Conducted by F. GREENFIELD

Selection, 'Mirella' Gounod
Serenade, 'Moonlight' . . . Neil Moré
Internazzeo, 'Rendezvous' . . . Aletto

WILLIAM HESELTINE (Tenor)

Sweet Phillis Lily Strickland
The Rose and the Nightingale Kool
The Lute Player Graham Peel

BAND

Cornet Duet, 'Besses o' th' Barn' Carrie
(A. Risby and J. Wilson)
Fantasy, 'Highland Memories' Le Due

WILLIAM HESELTINE

La Maison grise (The grey House) Messenger
Si mes vers avaient des ailes (If my Songs had
Wings) Hahn
July Fugitive Webber
Five Eyes Armstrong Gibbs

BAND

Tone Poem, 'Lorely' Nesvadba, arr. Hume
Selection, 'Lurline' Wallace

10.30 Epilogue

THE EARTH IS THE LORD'S—THE LIONS AND
ALL THE BEASTS OF THE FOREST'

(For details of this week's Epilogue see page 181.)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: BACH'S SUITE No. 3 IN D (Brussels Royal Conservatoire Orchestra) (Nos. 9916-9918-4s. 6d. each). National.
SCHUMANN'S CONCERTO IN A MINOR, FOR PIANO AND ORCHESTRA (Fanny Davies and Royal Philharmonic Orchestra) (Nos. 9616-9619-4s. 6d. each). National.
SI MES VERS AVAIENT DES AILES (Jean Lensen's Orchestra) (No. 5576-3s.). National.
BARBER OF SEVILLE-Overture (Percy Pitt and B.H.C. Orchestra) (No. 9166-4s. 6d.). Mid. Reg.
Monday: TRISTAN AND ISOLDE-Prelude (Bayreuth Festival Orchestra) (No. L2187-6s. 6d.). National.
PIQUE DAME-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9495-4s. 6d.). Lon. & Mid. Reg.
L'ARLESIENNE-Incidental Music (Orchestra Symphonique de Paris) (Nos. 4989-4992-3s. each). Lon. Reg.
WINE, WOMEN AND SONG-Waltz (Johann Strauss and Symphony Orchestra) (No. 9224-4s. 6d.). Lon. Reg.
Tuesday: WILLIAM TELL-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). Lon. & Mid. Reg.
Wednesday: NELL GWYN DANCES (H.M. Grammer Guards Band) (No. 4971-4972-3s. each). National.
SCHEHERAZADE-Suite Symphonique (Paris Conservatoire Orchestra) (Nos. DX1-DX6-6s. 6d. each). National.
ZAMPA-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9582-4s. 6d.). Mid. Reg.
Thursday: MARRIAGE OF FIGARO-Overture (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). Lon. & Mid. Reg.
Friday: ROSES OF THE SOUTH-Waltz (Bruno Walter and Berlin Philharmonic Orchestra) (No. LX28-6s. 6d.). Lon. & Mid. Reg.
FLIGHT OF THE BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 9908-4s. 6d.). Lon. Reg.
Saturday: LIGHT CAVALRY-Overture (Percy Pitt and Court Symphony Orchestra) (No. DX42-4s. 6d.). National.
FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9655-4s. 6d.). National.
MIGNON-Overture (Milan Symphony Orchestra) (No. 9759-4s. 6d.). National.
MOZART'S SYMPHONY No. 35 (HAYDN) (Sir Hamilton Harty and Halle Orchestra) (Nos. L1783-L1785-4s. 6d. each). Lon. & Mid. Reg.

The Mightiest Cinema Organ Record, "RIDE OF THE VALKYRIES," Played by QUENTIN MACLEAN on the London Regal Cinema Organ (No. DX66) (4s. 6d.). ASK TO HEAR IT AT YOUR DEALER'S.

Instrumental.

Sunday: SLEEPERS, AWAKE (William Murdoch-Piano) (No. 9561-4s. 6d.). Lon. & Mid. Reg.
RONDO CAPRICCIOSO (J. H. Squire Celeste Octet) (No. 9179-4s. 6d.). Mid. Reg.
Monday: CAPRICE VIENNOIS (Snoom Blinder-Violin) (No. DX7-4s. 6d.). Mid. Reg.
TAMBOURIN CHINOIS (Joseph Selgeti-Violin) (No. L2057-4s. 6d.). Mid. Reg.
Wednesday: BEETHOVEN'S QUARTET IN E, OP. 74 (Capet String Quartet) (Nos. L2248-L2251-6s. 6d. each). National.
GEE WHIZ (W. W. Bennett-Xylophone) (No. 9279-4s. 6d.). Lon. & Mid. Reg.
Thursday: HUNGARIAN DANCE No. 8 (J. H. Squire Celeste Octet) (No. 5529-3s.). Lon. & Mid. Reg.
MOONBEAMS AND SHADOWS (J. H. Squire Celeste Octet) (No. 5639-3s.). Lon. & Mid. Reg.
HUNGARIAN RHAPSODY No. 2 (J. H. Squire Celeste Octet) (No. 9494-4s. 6d.). Lon. & Mid. Reg.
Friday: ALBUMBLATT (Album Leaf) (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.). Lon. & Mid. Reg.
Saturday: PRELUDIUM (J. H. Squire Celeste Octet) (No. 9096-4s. 6d.). Lon. Reg.

Vocal.

Sunday: SHOULD HE UPBRAID? (Master John Bonner) (No. 9840-4s. 6d.). Mid. Reg.
PASSING BY (The Maestros) (No. DR78-3s.). Mid. Reg.
Monday: CYRIL SCOTT'S LULLABY (Gertrude Johnson) (No. 5611-3s.). Lon. Reg.
Wednesday: I LOVE THE MOON (Doris Vane) (No. 3789-3s.). National.
SIGH NO MORE, LADIES (Bardings Bank Male Voice Choir) (No. DX57-4s. 6d.). Lon. & Mid. Reg.
SIMON THE CELLARER (Norman Allin) (No. 9907-4s. 6d.). Lon. & Mid. Reg.
BIRD SONGS AT EVENTIDE (Master Trevor Schallert) (No. 5258-3s.). Lon. Reg.
Thursday: SEMELE-Where'er You Walk (Master John Griffiths) (No. 9815-4s. 6d.). National.
HERE IN THE QUIET HILLS (A. Robert Poole) (No. 5318-3s.). Lon. & Mid. Reg.
LOVE'S OLD SWEET SONG (Dora Labette and Hubert Hindell) (No. 9695-4s. 6d.). Lon. & Mid. Reg.
Friday: SHE WANDERED DOWN THE MOUNTAIN SIDE (Dora Labette) (No. 9577-4s. 6d.). Lon. & Mid. Reg.
Saturday: JUS' KEEPIN' ON (Raymond Newell) (No. 5488-3s.). National.

Now on Sale at all Stores and Dealers. Complete Catalogue of Columbia "New Process" Records-post free-COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

JULY 27

626 kc/s. (479.2 m.)

SUNDAY

MIDLAND REGIONAL

3.30 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA (Leader, FRANK CANTELL) Conducted by JOSEPH LEWIS HILDA SEARLE (Soprano) GWENDOLEN MASON (Harp) ORCHESTRA Overture, 'Ruler of the Spirits' Weber GWENDOLEN MASON Three Welsh Airs in the form of a Fantasia arr. for Harp by Herbert Bedford Yr hen Gelynen; Ar hyd y Nos; Y ddaau Freuddwyd ORCHESTRA Piedmontese Dance, No. 2..... Sinigaglia Waltz, 'The Emperor' Johann Strauss HILDA SEARLE and Orchestra Aria, 'I am Titania' ('Mignon') Ambroise Thomas GWENDOLEN MASON Second Arabesque Debussy, arr. Renie Romantic Waltz Debussy ORCHESTRA Ballet Suite Grieg, arr. Mottl. March of the Giants (Suite, 'In Fairyland') Cowen

4.30 London Regional Programme

5.0-5.30 London Regional Programme

8.45 National Programme

8.50 'The News' WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 An Evening Concert

THE JAN BERENSKA PIANOFORTE QUINTET MIRANDA SUGDEN (Soprano) QUINTET Overture, 'The Barber of Seville' Rossini Fantasy on English Airs, 'The Rose' arr. Myddleton 9.30 MIRANDA SUGDEN Should he upbraid? Bishop What's in the Air today? Robert Eden QUINTET Salut d'Amour (Love's Greeting)..... Elgar Passing by E. C. Purcell, arr. Berenska Rondo Capriccioso .. Mendelssohn, arr. Mulder 9.55 MIRANDA SUGDEN Solvoig's Song..... Grieg A Swan..... Grieg A Dream Grieg JAN BERENSKA (Violin) Claire de Lune (Moonlight) Debussy Guitar Moszkowski, arr. Sarasate QUINTET Fantasy, 'Faust' Council 10.30 National Programme



THE JAN BERENSKA PIANOFORTE QUINTET will give a concert, in which Miranda Sugden will sing, tonight at 9.5.

J. E. Buckell

JULY 27

★ 842 kc/s. (356.3 m.) ★

SUNDAY

LONDON REGIONAL

3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

HILDA SEARLE (Soprano)

GWENDOLEN MASON (Harp)

ORCHESTRA

Overture, 'Ruler of the Spirits' Weber

GWENDOLEN MASON

Three Welsh Airs in the form of a Fantasia
arr. for Harp by Herbert Bedford
Yr hen Gelynen; Ar hyd y Nos; Y ddaau
Freuddwyd

ORCHESTRA

Piedmontese Dance, No. 2 Sinigaglia
Waltz, 'The Emperor' Johann Strauss

HILDA SEARLE and Orchestra

Aria, 'I am Titania' ('Mignon') Ambroise Thomas

GWENDOLEN MASON

Second Arabesque Debussy, arr. Rennie
Romantic Waltz Debussy

ORCHESTRA

Ballet Suite Grieg, arr. Mottl
March of the Giants (Suite, 'In Fairyland')
Coeur

4.30 A Pianoforte Recital

By

SOLOMON

Chorale Prelude, 'Wachet auf' ('Sleepers,
Wake') Bach, arr. Busoni
Sonata in D Haydn
Ballade in F Chopin
Nocturne in D Flat Chopin
Study in G Flat Chopin

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

'The Wisdom of the Wise'

By the Rev. Canon S. C. CARPENTER, Master of the Temple



IRENE DE VOLODIMEROFF.

will sing a group of Russian songs in the concert of Chamber Music tonight at 9.5.

8.45 The Week's Good Cause

Appeal on behalf of THE Y.M.C.A., by Colonel Sir A. HENRY McMAHON, G.C.M.G., G.C.V.O., K.C.I.E., C.S.I., the President of the Association

(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN: Regional News

9.5 Chamber Music

IRENE DE VOLODIMEROFF (Soprano)

THE KUTCHER STRING TRIO:

SAMUEL KUTCHER (Violin); RAYMOND JEREMY (Viola); DOUGLAS CAMERON (Violoncello)

REGINALD PAUL (Pianoforte)

REGINALD PAUL

Sicilienne (Organ Concerto in D Minor)
W. F. Bach (1710-1784), arr. Henderson

Intermezzo in B Flat Minor, Op. 117, No. 2
Brahms

Toccata Bar

9.30 IRENE DE VOLODIMEROFF

Kouliap (Two Tartar Songs)
Onseunkoui arr. Gretchaninov
Oriental Song Glazounov
The Steppes Gretchaninov
Night Tchaikovsky
Happiness Arensky
Hebrew Song Mussorgsky
Gopak Mussorgsky

THE KUTCHER STRING TRIO and REGINALD PAUL

Quartet No. 1 for Strings and Pianoforte in C Minor (Op. 15) Fauré
Allegro Scherzo: Adagio; Allegro

10.30 Epilogue

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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THIS WEEK'S BACH CANTATA

Cantata No. 136, 'ERFORSCH MICH, GOTT, UND ERFAHRE MEIN HERZ' ('Search me, O God, and know my Heart')

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

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

I.—Chorus:

Thou knowest me, God, Thou hast searched my heart,
O try my thoughts and know if they be wicked,

II.—Recitative (Tenor):

See how the curse that on the Earth was bound
The hearts of men also hath smitten!
Deep in whose soul that curse hath bitten,
How may he hope Thy goodly fruit to bring forth
Where only thorns of sin can spring forth,
And thistles choke the ground,
Though oft may the spirits of darkness draw nigh thee,
Like angels of light, but to try thee:
So mid the thorns of thine own sowing,
Though hidden, yet may grapes be growing,
A wolf may hide himself in sheep's fair clothing,
But there will come a day
When he in terror and in loathing
Will turn and flee away.

III.—Aria (Alto):

A day shall come
When, as our Judge returned,
Deceitfulness and lies He shall strike dumb,
When in His wrath shall sin be burned,
All vanity and falsehood spurned.

IV.—Recitative (Bass):

So pure not ev'n the heav'ns are seen,
As man before his Judge must stand, of guilt made clean.

Who, through the Saviour's blood made holy,
In faith abideth, pure and lowly,
He knows no bitter judgment him awaits,
Him, if his sin yet grieve,
Hath he but weakly striven,
So he in Christ believe,
Shall righteousness be given.

V.—Duet (Tenor and Bass):

By sin is mankind yet assailed,
That Adam's fall on us hath brought,
Alone him to the Cross who clingeth
The Saviour grace and mercy bringeth,
For him Salvation sure is wrought.

VI.—Choral:

Thy blood that freely flow'd,
Such store of grace bestow'd,
The whole earth purifying
Through Thee, Thy Cross, Thy dying,
From evil and temptation,
It gave all men salvation.

(English Text by D. Millar Craig. Copyright, B.B.C., 1928.)
Church Cantatas will not be broadcast on the first four Sundays of August. The next (on August 31), will be: No. 80, 'Ein feste Burg' ('A Tower of Strength').

D.136B.

£50 for a DIPLOMA LIMERICK LINE

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250 PARCELS (each value 10/-) of DIPLOMA PURE FOODS



**There was a young blonde of Herne Bay
Who bathed from her car every day;
Mrs. Grundy turned white
At the terrible sight**

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop), or label from 'Diploma' Milk or 'Coronet' Milk, or 'Moonraker' Empire Cheese. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

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JULY 27

CARDIFF

SUNDAY

968 kc/s. (309.9 m.)

WESTERN REGION

2.30 *National Programme*

4.30 **An Orchestral Concert**
NATIONAL ORCHESTRA OF WALES
(Cerddorfia Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, 'Preciosa' Weber
Legend, 'Baba Yaga' Liadov

JOSEPH FARRINGTON (Bass) and Orchestra
The Elder's Seent ('The Mastersingers') Wagner

THE ORCHESTRA
Italian Suite for small Orchestra Laparra

JOSEPH FARRINGTON
One Thing befalleth Brahms
How jovial is my Laughter Bach

THE ORCHESTRA
Divertimento for small Orchestra Graener

JOSEPH FARRINGTON and Orchestra
Madamina ('Don Giovanni') Mozart

THE ORCHESTRA
Meditation on an old Bohemian Melody .. Suk
Spanish Rhapsody Chabrier

6.0-6.20 *National Programme*

6.30 **A RELIGIOUS SERVICE**
(IN WELSH)
(IN CONNECTION WITH THE CELTIC CONGRESS)
Relayed from CHURCH CROSS ROAD WELSH PRESBYTERIAN CHURCH, LONDON
(Also radiated on 1,554.4 metres)

Trefn Y Gwasanaeth

Emyr 28, 'Pa le, pa fodd dechreuaf' (Tôn, 'Penlan')
Darllen, I Corinthiaid xiii
Emyr 604, 'Gorchudd a Dy bethau mawrion' (Tôn, 'Pennant')
Gweddi
Cyhoeddi
Unawd, 'When I survey the Wondrous Cross' Pettman
gan, Mr. DAVID EVANS
Emyr 365, 'Mae'r gwaed a redodd ar y Groes' (Tôn, 'Deemster')
Pregeth, gan y Parch PETER HUGHES GRIFFITHS
Anthem gan y Cor, 'Am fod fy Iesu'n fyw' Tom Price
Gweddi
Emyr 435, 'Rwyf yn terfynu' 'nghred' (Tôn, 'Llanllyfni')
Y Fendith Apostolaidd
Defnyddir Llyfr Emyrnau a Thonau y Methodistiaid Calfinaidd a Wesleaid

8.0 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

SWANSEA

1,040 kc/s (288.5 m.)

2.30 *National Programme*

4.30 *West Regional Programme*

6.0-6.20 *National Programme*

6.30 *West Regional Programme*

8.0 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

PLYMOUTH

1,040 kc/s (288.5 m.)

2.30-6.20 *National Programme*

8.0 *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

MANCHESTER

797 kc/s (376.4 m.)

2.30-6.20:—National Programme. 8.0:—A Religious Service. Relayed from Brunswick Chapel, Leeds (National Programme). 8.45:—National Programme. 9.0:—North of England News. 9.5:—A Brass Band Concert (National Programme). Baxendale's (Manchester) Works Band, conducted by F. Greenfield: Selection, 'Mirella' (Gounod); Serenade, 'Moonlight' (Neil Mozart); Intermezzo, 'Remdez-vous' (Aletier). William Heseltine (Tenor): Sweet Phyllis (Lily Strickland); The Rose and the Nightingale (Keel); The Lute Player (Graham Peel). Band: Cornet Duet, 'Beases o' th' Barn' (Carrie) (A. Risby and J. Wilson); Fantasy, 'Highland Memories' (Lo Dge). William Heseltine: La Maison Grise (The grey House) (Messager); Si mes vens avient des ailes (If my Songs had Wings) (Hahn); July Fugitive (Amherst Webber); Five Eyes (Armstrong Gibbs). Band: Selection, 'Lurline' (Wallace); Tone Poem, 'Lorely' (Neuvadta, arr. Home). 10.30:—Epilogue.

JULY 28

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

MONDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'— XIII

Mr. VINCENT BANKS: 'Vegetable Bottling'

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

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Sonata in C Sharp MinorHarwood

OSMOND DAVIS (Tenor)

Recit., 'And God created Man' } ('The Creation')
Air, 'In native worth'Haydn

EDGAR T. COOK

Prelude, 'Tristan and Isolde'Wagner

OSMOND DAVIS

Recit., 'Why hast Thou then, O God?' }
Air, 'Fast my bitter Tears are flowing' ...} Bach

EDGAR T. COOK

First SymphonyFierne
Prelude; Pastorale; Allegro Vivace; Andante
Finale

1.15 A Concert by

The National Orchestra of Wales

(From Cardiff)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Roman Carnival'Berlioz

Adagio (Divertimento, No. 17, in D)....Mozart

Pavane pour une infante defunteRavel

Fantasy Overture, 'Romeo and Juliet'Tchaikovsky

2.0-2.30 Gramophone Records

4.0 A Concert

RICHARD WATSON (Bass)
ANDREW BROWN'S QUINTET

5.15 The Children's Hour

'Dragon-fly' (Hulbert) and other Piano Solos,
played by CECIL DIXON

The Story of 'The Thieves' (H. Mortimer Batten)
'Smash went the Window,' according to Norman
Hunter

6.0 Mr. B. S. TOWNSROE: 'The New Housing Bill'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.30 Eye-Witness Account of THE TEST MATCH ENGLAND v. AUSTRALIA

Relayed from OLD TRAFFORD
(From Manchester)

6.40 The Foundations of Music

CHOPIN STUDIES

Played by

FREDERICK DAWSON

Studies, Op. 10, Nos. 1-7
Impromptu, A Flat, Op. 29

7.0-7.20 'BOOKS IN GENERAL'
Mr. DESMOND MCCARTHY

7.25 Talk

7.45 BELINDA HEATHER (Pianoforte)

Papillons (Butterflies)Schumann

Arabeque en forme d'EtudeLeschetizky

Two Preludes, Op. 28Chopin

C Sharp Minor; F Major

Study in C MinorChopin

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HARRY S. PEPPER and DORIS ARNOLD

THE GERSHOM PARKINGTON QUINTET

Chorus conducted by LESLIE WOODGATE

9.0 'The Second News'

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

9.25 Mr. HENRY T. F. RHODES: 'The Chartist and the Forger'

9.40 Chamber Music

GABRIELLE JOACHIM (Singer)

THE CATTERALL STRING QUARTET:

ARTHUR CATTERALL (Violin); LAURENCE TURNER
(Violin); BERNARD SHORE (Viola); JOHAN C.
HOCK (Violoncello)

THE QUARTET

Quartet in B Flat (K. 458).....Mozart
Allegro; Menuetto; Adagio; Allegro

10.0 GABRIELLE JOACHIM

Er ist's ('Tis he)

Das verlassene Magdelein (The For-
saken Maiden).....

Auf einer Wanderung (Wandering)Hugo Wolf

Gesang Weylas (Weyla's Song)....

Begegnung (Meeting)

Liobesglück (Love's happiness)

10.15 THE QUARTET and LAURI KENNEY

(Second Violoncello)
Quintet in C.....Schubert
Allegro; Adagio; Scherzo; Allegretto

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

JACK HARRIS' GROSVENOR HOUSE BAND, from
GROSVENOR HOUSE

D. BELLEVUE



'SOB STUFF.'

Peptonized by Gordon McConnell

Sing me a drawing-room song, darling!
Sentiment may be false,
Yet it will worry a'long, darling:
Set to a tum-tum valse;
See that the verses are few, darling,
Keep to the rule of three;
That will be better for you, darling:
Certainly better for me.

Owen Seaman.

To be broadcast in the National Programme tonight
at 8.0, and in the London and Midland Regional pro-
grammes tomorrow night. For cast, etc. see col. 3 above.



JULY 28

626 kc/s. (479.2 m.)

MONDAY

MIDLAND REGIONAL

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY *Vocal*

IO SON TITANIA—"Mignon"—Toti dal Monte—DB1318, 8/6. Midland Reg. 3.45.

PIANOFORTE CONCERTO IN A MINOR (Schumann)—Cortot and London Symphony Orchestra (conducted by Sir Landon Ronald)—DB1000-02, 8/6 each. Album Series No. 46. London Nat. 4.50.
SALUT D'AMOUR—Marek Weber's Orchestra—B2607, 3/- Midland Reg. 9.26.

MONDAY *Vocal*

SONG OF THE VOLGA BOATMEN—Peter Dawson—C1342, 2/6. London Reg. 7.12.

SEA FEVER—Stuart Robertson—B2394, 3/- London Reg. 7.14.

"TRISTAN UND ISOLDE" PRELUDE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—E028 and E472, 4/6 each. London Nat. 15.30.

CAPRICE VIENNOIS—Kreiser—DB1001, 4/6. Midland Reg. 7.29.

"MONSIEUR BEAUCAIRE" SELECTION—New Light Symphony Orchestra—C1811, 4/6. Midland Reg. 7.29.

L'ARLESIENNE SUITE—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D4001-2, 6/6 each. London Reg. 6.40.

TUESDAY *Vocal*

HO! JOLLY JENKIN—George Baker—B2306, 3/- London Nat. 7.18.

TWELVE STUDIES, Op. 10 (Chopin)—Bachmann—DB1192-94, 8/6 each. Album Series No. 92. London Nat. 6.40.

BARBIERE DI SIVIGLIA—OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1294, 6/6. London Nat. 7.31.

HUMORESQUE (Tchaikovsky)—Kreiser—D4805, 6/- Midland Reg. 1.29.

BLUE DANUBE WALTZ J. Strauss—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1218, 6/6. Midland Reg. 1.29.

CHORALE IN A MINOR (Franck)—Gay Wetz—C1328 and C1329, 4/6 each. Midland Reg. 6.40.

WEDNESDAY *Vocal*

SIGH NO MORE, LADIES—Decca Oldham—B2391, 3/- Midland Reg. 1.35.

BIRD SONG AT EVENTIDE—Sydney Colman—B2342, 3/- London Reg. 7.52.

NELL GWYNN DANCES—New Symphony Orchestra (conducted by Dr. Malcolm Sargent)—B2387 and B2388, 3/- each. London Nat. 4.35.

CARNAVAL ROSSINI—Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech)—D1385, 6/6. London Nat. 6.40.

SCHEHERAZADE SYMPHONIC SUITE (Rimsky-Korsakov)—Royal Opera Orchestra, Covent Garden (conducted by Ettore Guiseppe)—C1287 and C1288, 4/6 each. London Nat. 10.20.

ZAMPA OVERTURE—Cellistron Guards Band—C1421, 4/6. Midland Reg. 6.40.

SATURDAY *Vocal*

DEEP RIVER—Paul Robeson—B2319, 3/- London Reg. 7.37.

I STOOD ON DE RIBBER—Paul Robeson—B3381, 3/- London Reg. 7.40.

LIGHT CAVALRY OVERTURE—Coldstream Guards Band—C1155, 4/6. London Nat. 3.30.

FINLANDIA—Symphonic Poem—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1669, 6/6. London Nat. 4.20.

COCKAIGNE OVERTURE—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1110 and D1111, 6/6 each. Midland Reg. 8.40.

SYMPHONY No. 35 IN D MAJOR ("Pastorale") (Mozart)—Philharmonic-Symphony Orchestra of New York (conducted by Arturo Toscanini)—D1793-94, 6/6 each. Midland Reg. 8.40.

"ENIGMA" VARIATIONS (Elgar)—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1184-7, 6/6 each. Album Series No. 28. Midland Reg. 8.35.

PRELUDE (Jarnfeldt)—Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent)—B2518, 3/- London Reg. 7.26.

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12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Pique Dame' ('Queen of Spades')

Graceful Dance, 'Lassie' McLean

Ballet Music, 'Hiawatha' Coleridge-Taylor

Waltz, 'Recollections' Rapee

Selection, 'The Gondoliers' Sullican

5.15 The Children's Hour

'The Sentimental Sea Serpent,' a Story, by BARBARA SLEIGH

Songs by BERNARD SIMS (Baritone)

Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET

'How we live in a Houseboat,' by MARGARET DANGERFIELD

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Another Sing Song

by

THE MIDLAND WIRELESS CHORUS

Conducted by JOSEPH LEWIS

7.15 PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM

Fantasy, 'Paul and Virginia'... Masse, arr. Tavan

NORRIS STANLEY (Violin)

Caprice Viennois..... Kreiser

Tambourin Chinois..... Kreiser

ORCHESTRA

Incidental Music, 'Monsieur Beaucaire'... Rosse

Dancing Doll Poldini

8.0 London Regional Programme

8.30 Midland News

8.35 Variations

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

MICHAEL MULLINAR (Pianoforte)

ORCHESTRA

Variations on a once popular Tune

Variations, Symphony No. 94, in G (The 'Surprise') Haydn

MICHAEL MULLINAR and Orchestra

Variations on a Nursery Rhyme Dohnanyi

ORCHESTRA

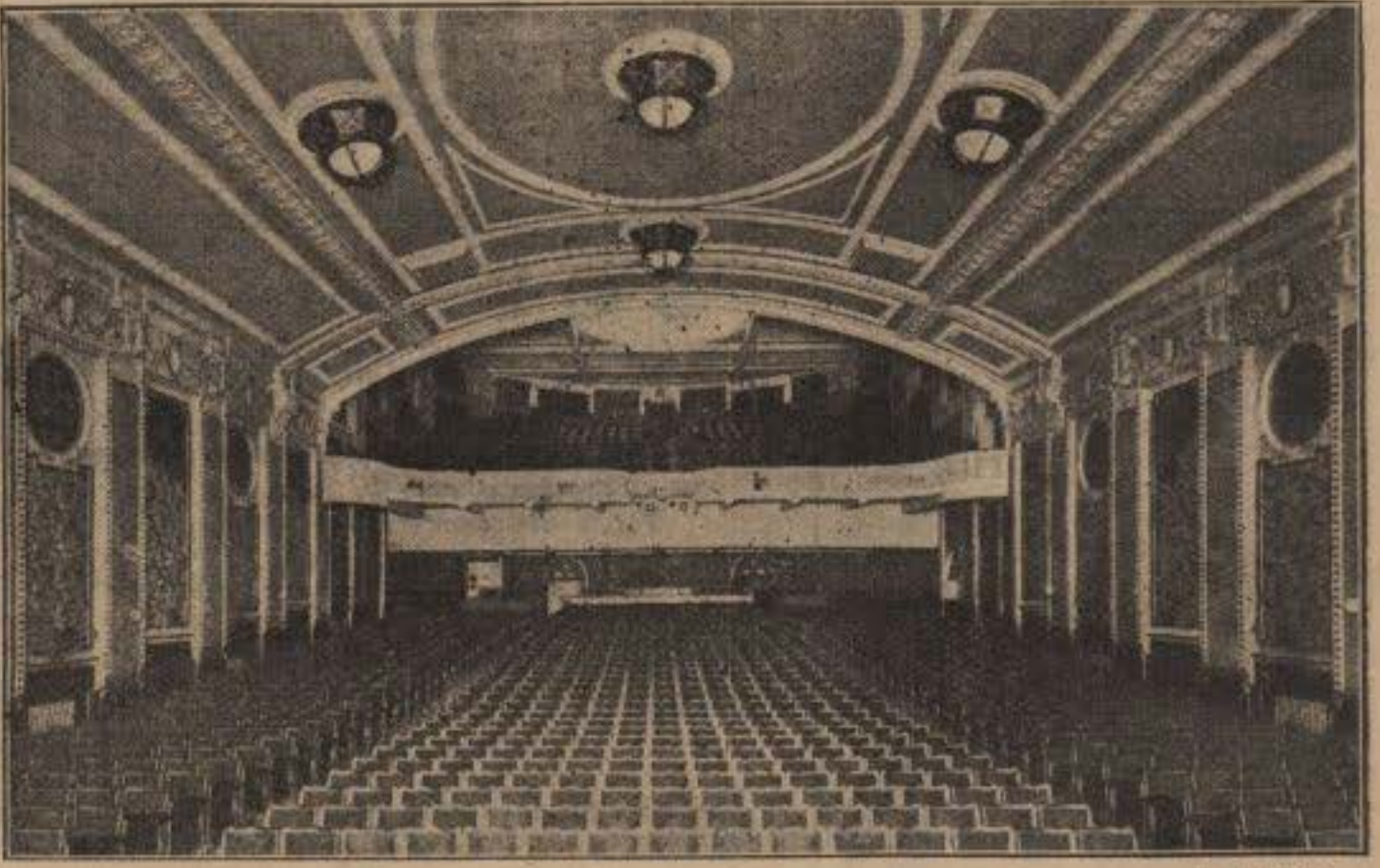
Variations on a Theme by Mozart ('Mozartiana') Tchaikovsky

9.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme



LOZELLS PICTURE HOUSE, BIRMINGHAM, from which music by the orchestra, conducted by Ernest Parsons, will be relayed from 2.0-3.0 this afternoon.

W. A. J. Cross.

JULY 28

★ 842 kc/s. (356.3 m.) ★

MONDAY

LONDON REGIONAL

- 12.0 A Ballad Concert
 PHYLLIS KELLY (Soprano)
 SILVIO SIDELI (Baritone)
- 12.30 A Recital of Gramophone Records
- 1.0 LIGHT MUSIC
 MAX JAFFA and THE PICCADILLY GRILL ROOM
 ORCHESTRA
 FROM THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE
 ORCHESTRA
 (From Midland Regional)
- Overture, 'Pique Dame' ('Queen of Spades')
Supp.
 Graceful Dance, 'Lassie' *McLean*
 Ballet Music, 'Hiawatha' *Coleridge-Taylor*
 Waltz, 'Recollections' *Rapce*
 Selection, 'The Gondoliers' *Sullivan*
- 5.15 JACK PAYNE
 and his
 B.B.C. DANCE ORCHESTRA
- 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN
- 6.40 The Victor Olof Sextet
 HILDA BLAKE (Soprano)
 PHILIP BERTRAM (Baritone)
- SEXTET
 Suite, 'L'Arlésienne' ('The Maid of Arles')
Bizet
- 6.55 HILDA BLAKE
 Shepherd Love *Harold Craxton*
 The Wooing of the Rose *Franck*
 Snyegourotchka's Aria, 'Gathering Berries'
Rimsky-Korsakov
- 7.3 SEXTET
 Lullaby *Cyril Scott*
 Two Waltzes *Brahms*
 Minuet *Pugnani, arr. Kreisler*
- 7.12 PHILIP BERTRAM
 Song of the Volga Boatmen
Chaliapin, arr. Koenemann
 Sea Fever *Iceland*
 Tally-ho *Leoni*
- 7.20 HILDA BLAKE
 Ships of Aready *Head*
 Listening *Bosby*
 O tell me, Nightingale
Lisa Lehmann
- 7.27 SEXTET
 Serenata *Moszkowski*
 Villanesca (Spanish Dance)
Granados
 Country Gardens *Grainiger*
- 7.37 PHILIP BERTRAM
 Out where the big Ships go
Hewitt
 Two Eastern Songs
Agnes Mary Lang
 Before the Dawn; Salaam



PHYLLIS KELLY, who sings in the Ballad Concert at noon today, is here seen in the part of Minnehaha in the Royal Choral Society's production of 'Hiawatha' at the Albert Hall last year.

- 7.45 SEXTET
 A Rustic Suite *Leslie Bridgewater*
 Waltz, 'Wine, Woman, and Song'
Johann Strauss
- 8.0 DR. JORDAN LLOYD: 'Science and Civilization'
- 8.30 Regional News
- 8.35 Variations
 (From Midland Regional)
 THE MIDLAND WIRELESS AUGMENTED
 ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS
 MICHAEL MULLINAR (Pianoforte)



JACK HARRIS'S GROSVENOR HOUSE BAND, whose dance music will be broadcast tonight between 10.30 and 12.0.

- ORCHESTRA
 Variations on a once popular Tune *Haydn Wood*
 Variations, Symphony No. 94 in G ('The Surprise') *Haydn*
- MICHAEL MULLINAR and Orchestra
 Variations on a Nursery Rhyme *Dohnanyi*
- ORCHESTRA
 Variations on a Theme by Mozart ('Mozartiana')
Tchàikowsky

9.35 JACK PAYNE
 and his
 B.B.C. DANCE ORCHESTRA

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

10.30-12.0 DANCE MUSIC
 JACK HARRIS'S GROSVENOR HOUSE BAND, from
 GROSVENOR HOUSE

THIS WEEK IN THE GARDEN.

SPRAYING is a useful method of applying substances which will, in a measure, either protect our plants from pests liable to attack them, or rid them of pests already there. These pests may belong to the vegetable kingdom, as do fungi or bacteria; or they may be of the animal kingdom, like insects and red spiders. They are, like the plants they attack, living things.

This brings us to the second point; which is that substances used for poisoning the pests may be, and often are, poisonous to the plant they are sprayed upon.

Spraying is thus a matter not to be undertaken lightly or without due regard to all the circumstances. Even spraying with pure water may, in certain circumstances, and in certain conditions of the atmosphere, be detrimental to the plant sprayed.

The various materials available for spraying are each appropriate for some restricted purpose. There is no spray that will act at the same time as a means of destroying every kind of pest that attacks our plants.

The appropriate spray must be sought and then used properly at the right time. Do not assume that a spray recommended for use against one pest is good for use against everything else. It is not.

If you are in doubt as to the right thing to spray with, when to do it, how often, and whether to do it at all, consult us to make sure. Do not apply indiscriminately substances that may or may not hit the mark.

As to the things to spray with and for now, there are not many. The harm done by neglect or through ignorance is too late to remedy. But red spider is likely to be troublesome and spraying will make it less serious. Spraying with water in the evening, after the rays of the westerling sun has left our plants, will do something; spraying with a solution of liver of sulphur, 1oz. to a gallon of soft water, will do more. This same solution of liver of sulphur may be used against mildew, or we may dust diseased plants with flowers of sulphur.—From the R.H.S. Bulletin.

BROADCASTERS PLAY CRICKET.

On Monday, July 28, a team of Actors is to play a Musicians' eleven at the Hampstead Cricket Club, the proceeds of the match being devoted to the Musicians' Benevolent Fund. Listeners who enjoy a day's cricket should make a note of this date. Several popular broadcasters will be playing for the musicians, while the Actors, always a strong team, will be captained by either Owen Nares or C. Aubrey Smith. The Hampstead Club's ground is situated in Lenington Road, N.W.3. Particulars of the match may be obtained on application to the Organising Secretary, The Musicians' Benevolent Fund, 16, John Street, Bedford Road, W.C.1. The cause is one which deserves the support of all who derive enjoyment from broadcast music.



LISTENERS who have heard Carillon Broadcasts will be interested in the above illustration of the Carillon Tower, originally erected at the N.R. Coast Exhibition and now standing in Hyde Park, London. The structure is covered externally with TENTEST and is one of the many instances proving the extraordinary weatherproof qualities of this material.

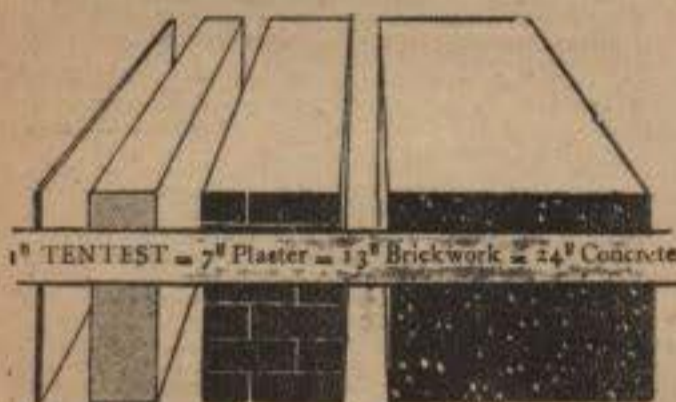
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JULY 28

CARDIFF

MONDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES
(National Programme)

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Roman Carnival' Berlioz
Adagio (Divertimento No. 17, in D) Mozart
Pavane pour une infante defunte (Pavane for a
dead Princess) Ravel
Fantasy Overture, 'Romeo and Juliet' Tchaikovsky

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

Extracts from the Book

'OH! DEAR! DEAR!'

(Published by Frederick Warne)
and other Songs and Stories
spoken and sung by the Author

RONALD FRANKAU

Assisted by

RENEE ROBERTS and CONRAD LEONARD

6.0 LEIGH WOODS: 'West of England Sport'

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

1.15-2.30 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
'LOONEY LACKUP'

A Story of the Modmouth Rising, 1685
by SERCOMBE GRIFFIN
(from 'Young England')

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 National Programme

5.15 THE CHILDREN'S HOUR
OUR HOLIDAY ABROAD. A Trip to France

6.0 Summer Dishes—IV
Miss DOROTHY MORTON: 'Cool Lunches'

6.15 National Programme

6.30 ENGLAND v. AUSTRALIA
AN EYE-WITNESS ACCOUNT OF THE TEST MATCH
Relayed from OLD TRAFFORD CRICKET GROUND,
MANCHESTER
(National Programme)

6.40 National Programme

9.15 North of England News

9.25-11.0 National Programme

JULY 29

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

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Talk

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

12.0 A Ballad Concert

LILIAN FISHER (*Soprano*)
JOSEPH SLEATH (*Baritone*)

LILIAN FISHER
Hindu Children's
Rain song..... } *Albert*
A Blood-red ring } *Mallinson*
hung round the
moon..... }
The Moon drops low (Op. 45,
No. 4) *C. Wakefield Cadman*

12.8 JOSEPH SLEATH
I am Fate.. } *Bernard Hamblen*
You

12.15 LILIAN FISHER
Songs

12.22 JOSEPH SLEATH
Border Ballad..... } *Cowan*
A Farewell..... } *Samuel Lubbe*
Invictus..... } *Brund Huhn*

12.30 EDWARD O'HENRY
At THE ORGAN OF TUSSAUD'S
CINEMA

1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Re-
search Board by the Fullograph Process

2.5-2.30 Gramophone Records

4.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

4.30 FRANK WESTFIELD'S ORCHESTRA
FROM THE PRINCE OF WALES' PLAYHOUSE,
LEWISHAM

5.15 The Children's Hour
'See Christopher Robin...'
Songs from 'Now we are Six' (A. A. Milne),
sung by DALE SMITH
'Christopher Robin and Pooh come to an En-
chanted Place, and we leave them there'
(A. A. Milne)
'Sand between the Toes' and 'Lines and
Squares,' from 'When we were very young'
(A. A. Milne)

6.0 Mr. ROBERT HARRIS, reading Poems on the
Countryside—IV

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

6.30 Eye-Witness Account
of
THE TEST MATCH
ENGLAND V. AUSTRALIA
Relayed from OLD TRAFFORD, MANCHESTER
(From Manchester)

ORCHESTRA
Ballet Music, 'Romeo and Juliet'..... *Gounod*

8.0-8.30 Talk. (1,554.4 m. only)

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
Summary: Illustrations chosen by Listeners

9.45 A RECITAL
by
KEITH FALKNER (*Baritone*)
and
ALBERT SAMMONS
(*Violin*)

KEITH FALKNER
Celia has a thousand Charms
Purcell
Shall I sue? Shall I seek for
Grace?..... } *Dowland*
Maidens, beware ye... } *Leveridge*
Imayo (Budd-
hist Chant,
A.D. 900)... } *Japanese Folk-*
Hakagawa } *songs, arr.*
(Song of } *Kosak Yamada*
Pleasure }
(Seekers) ...

9.55 ALBERT SAMMONS
Sonata.... } *Handel, arr. Demuth*
Sarabande and Tambourin } *Lectur*



THE END OF THE FOURTH TEST.

An air view of the Old Trafford ground, where the fourth Test Match is being played. An account of today's play will be relayed from Old Trafford this evening at 6.30.

6.40 THE FOUNDATIONS OF MUSIC
CHOPIN STUDIES
Played by
FREDERICK DAWSON
Studies, Op. 10, Nos. 8-12
Barcarolle, Op. 60

7.0-7.20 HOLIDAYS OFF THE
BEATEN TRACK—I
Mr. E. F. WISE: 'Russia'

7.30 The B.B.C. Orchestra
Conducted by JOHN ANSELL
JOSEPH FARRINGTON (*Bass*)

ORCHESTRA
Rakoczy March..... } *Liszt*
Overture, 'The Barber of Seville'..... } *Rossini*
Waltz, 'Fantastique'..... } *Wassilenko*

JOSEPH FARRINGTON with Orchestra
If Love's content..... } *German*
On a January Morning..... }

ORCHESTRA
Petite Suite, No. 3..... } *Cui*

JOSEPH FARRINGTON
Ho, jolly Jenkin..... } *Sullivan*
The Vicar's Song..... }
Captain Harry Morgan..... } *Bantock*

10.8 KEITH FALKNER
Der Musensohn (The Muse's Song)... } *Schubert*
Das Rosenband (The rose-coloured }
Ribbon)..... }
The Two Grenadiers..... } *Schumann*

10.18 ALBERT SAMMONS
Andante (Violin Concerto)..... } *Mendelssohn*
Fandango..... } *Mozart, arr. Demuth*

10.30-12.0 DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from THE AMBASSADOR
CLUB

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

This Week's Epilogue:
'THE EARTH IS THE LORD'S—
THE LIONS AND ALL THE BEASTS OF THE FOREST'
Psalm xci, 1-6, 13-16
Job xxxviii, 33-40
S.P. 392, 'We sing of God'
Col. i, 16, 17

JULY 29

626 kc/s. (479.2 m.)

TUESDAY

**THAT MULLARD VALVE
MADE A DIFFERENCE —**



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MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 EDWIN J. GODBOLD
At THE PICTURE HOUSE ORGAN
Relayed from LOZHELLS PICTURE HOUSE,
BIRMINGHAM

Overture, 'Maritana' Wallace
Waltz in A Minor

Chopin
Selection of Wilfred Sanderson's Songs
arr. Baynes
Song without Words No. 3
Mendelssohn
Three Dances, 'Hullo, America' *Fisch*
Hamoresque *Tchaikovsky*
Waltz, 'The beautiful blue Danube'
Johann Strauss

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'The Yellow Princess' .. *Saint-Saens*
Selection, 'Tom Jones' *German*
Narcissus *Nevin*
Selection, 'Sunny' .. *Kern*
Bourrée and Gigue *German*
Florida Spiritual .. *Foulds*
Suite, 'Yankiana' *Thurban*

5.15 The Children's Hour

'THE CRAFT OF KHAFFA'
—a Play of Ancient Egypt
By BLADON PEAKE
SYDNEY HEARD (Flute)
JACKO will entertain

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Organ Recital

by GILBERT MILLS
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
Choral in A Minor *Franck*
Three Short Pieces *Samuel Wesley*
Prelude; Air; Gavotte
Air and Variations *Byrd*
Organ Concerto in C Minor *Handel*
Maestoso; Allegro; Minuet; Allegro

7.15 A Military Band Programme

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
Overture, 'William Tell' *Rossini*

HARRY SENNETT (Tenor)

A Song at Dawn *Hubert Brown*
O' a' the Airts *Traditional Scots*

BAND

Waltz, 'Arc en Ciel' ('Rainbow') .. *Waldteufel*

7.35 ELSA TOOKEY (Violoncello)

Hamaddil (a Hebrew Melody) *Bantock*

BAND

Gavotte, 'Weymouth Chimes' *Houghll*

HARRY SENNETT

As you pass by
Kennedy Russell

Rosebud
Frederick Drummond

Song of Sleep .. *Somerset*

7.55 BAND

Suite, 'La Feria' *Lacome*

ELSA TOOKEY

Oriental *Oul*
Guitarre *Moszkowski*

BAND

Suite, 'Dwellers in the Western World' *Sousa*

8.25 Midland News

8.30 *London Regional Programme*

10.15-10.30 'The Second News'



THE CHURCH OF THE MESSIAH, Birmingham, from which an organ recital by GILBERT MILLS will be relayed this evening at 6.40.

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

JULY 29

★ 842 kc/s. (3563 m.) ★

TUESDAY

LONDON REGIONAL

12.0 A Concert
GWENDOLINE BROTHERTON
(Mezzo-Soprano)
FRED ADLINGTON'S 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 CASTELL
Overture, 'The Yellow Princess'
Saint-Saens
Selection, 'Tom Jones' German
Narcissus Nevin
Selection, 'Sunny' Kern
Bourrée and Gigue German
Florida Spiritual Foulds
Suite, 'Yankiana' Thurban

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

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

6.40 Organ Recital
By GILBERT MILLS
Relayed from THE CHURCH OF
THE MESSIAH, BIRMINGHAM
(From Midland Regional)
Choral in A Minor Franck
Three Short Pieces
Samuel Wesley
Prelude; Air; Gavotte
Air and Variations Byrd
Organ Concerto in C Minor
Handel
Maestoso; Allegro; Minuet;
Allegro

7.15 A Military Band
Programme
(From Midland Regional)
THE BIRMINGHAM
MILITARY BAND
Conducted by W. A. CLARKE
Overture, 'William Tell'
Rossini
HARRY SENNETT (Tenor)
A Song at Dawn .. Hubert Brown
O' a' the Airts
Traditional Scots



WYNNE AJELLO

FOSTER RICHARDSON

Tonight 'SOB STUFF' at 9.15

Peptonized by GORDON McCONNEL

Sing me a drawing-room song, darling!
Sentiment may be false,
Yet it will worry along, darling!
Set to a tum-tum waltz.

See that the verses are few, darling!
Keep to the rule of three;
That will be better for you, darling!
Certainly better for me.

Owen Seaman

THE STRICTLY LIMITED COMPANY

PAUL ENGLAND ANONA WINN FOSTER RICHARDSON
WYNNE AJELLO PHILIP WADE HARMAN GRISEWOOD

AT THE PIANOS

HARRY S. PEPPER and DORIS ARNOLD
THE GERSHOM PARKINGTON QUINTET
THE CHORUS, conducted by LESLIE WOODGATE



LESLIE WOODGATE

ANONA WINN

BAND
Waltz, 'Aro en Ciel' ('Rain-
bow') Waddteufel

7.35 ELSA TOOKEY (Violoncello)
Hamabdil (A Hebrew Melody)
Bantock

BAND
Cavotte, 'Weymouth Chimes'
Howgill

HARRY SENNETT
As you pass by Kennedy Russell
Rosebud .. Frederick Drummond
Song of Sleep Somerzet

7.55 BAND
Suite, 'La Feria' Laconi

ELSA TOOKEY
Oriental Cui
Guitarre Moszkowski

BAND
Suite, 'Dwellers in the Western
World' Sousa

8.25 Regional News

8.30 Talk

9.0 MARY ABBOTT
(Pianoforte)
Rhapsody, Op. 11, No. 3
Dohnanyi
Scherzo, Op. 54, in E (Fourth
Scherzo) Chopin

9.15 'Sob Stuff'

Peptonized by GORDON
McCONNEL

The Strictly Limited Company

PAUL ENGLAND

ANONA WINN

FOSTER RICHARDSON

WYNNE AJELLO

PHILIP WADE

HARMAN GRISEWOOD

At the Pianos

HARRY S. PEPPER and DORIS
ARNOLD

THE GERSHOM PARKINGTON
QUINTET

THE CHORUS

Conducted by LESLIE
WOODGATE

10.15-10.30 'The Second
News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

JULY 29

CARDIFF

TUESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.5-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

Crossing the Bridge into Long Ago Somerset
I.—Montmouth's Rebellion
By DAN'L GRAINGER

6.0 Mr. P. E. BARNES: 'A Trump Abroad:
Walks round Bristol'

6.15 National Programme

7.0 EGWYL GYMRAEG

'Pynciau'r Dydd Yng Nghymru'
Gan
Yr Athro E. ERNEST HUGHES
(From Swansea)
A WELSH INTERLUDE
'Current Topics in Wales'
A Review, in Welsh
by
Professor E. ERNEST HUGHES

7.30 THE STATION TRIO

FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGOELLY (Pianoforte)

8.0 RONALD FRANKAU'S

'Cabaret Kittens'

relayed from

THE GROVE PARK, WESTON-SUPER-MARE
RONALD FRANKAU (The Erudite Comedian)
RENEE ROBERTS (Soubrette-Dancer)
MAITLAND MOSS (Monologist-Drummer)
ERNEST BERTRAM (Bass-Baritone)
CYNTHIA REECE (Harpist)
CONRAD LEONARD (Pianist-Composer)
GWEN ALBAN (Comediennes-Pianist)

THE KITTENS

A very vulgar, Volga Song

Don't take alarm Frankau and Leonard
Hats off Frankau and Leonard
Moss waltz Frankau Frankau

ERNEST BERTRAM

Prologue, 'I Pagliacci' Leoncavallo
A Devonshire Wedding Lyall Phillips

Sketch

'The Power of Suggestion'

by

RONALD FRANKAU

The Young Man Conrad Leonard
Walford's Wife Gwen Alban
Walford Ronald Frankau
The Devil Maitland Moss

Scene:

A sitting-out room at a dance

RENEE ROBERTS

In the Days gone by } Frankau and
All my Friends are married ... } Leonard

GWEN ALBAN and RONALD FRANKAU

No? Mm! Phew! } Frankau and Leonard
Soft-hearted Sal }

CYNTHIA REECE

Minstrel's Adieu Thomas
Minuet Beethoven

THE KITTENS

Synopathos Frankau and Leonard

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

2.5-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.0 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

6.0 National Programme

7.0-7.30 Commander J. I. HALLETT, D.S.O., R.N.:
'Plymouth Navy Week, 1930'

7.30 National Programme

9.15 Local News

9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 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:—Gramophone Records. 1.0-2.0:—National Programme.
4.0:—Concert, relayed from Parker's Restaurant, Manchester.
5.15:—The Children's Hour. 6.0:—Miss Margaret Denison:
'Travelling on the Great North Road' (From Leeds). 6.15:—
National Programme. 6.30:—England v. Australia. An Eye-
Witness Account of the Test Match, relayed from Old Trafford
Cricket Ground, Manchester. 6.40:—National Programme.
7.0:—Mr. T. Russell Goddard: 'The Farne Islands' (From
Newcastle). 7.30:—Mary and Kathleen Leach (Piano and
Ukulele Duets). 7.45:—An Orchestral Concert, relayed from
the Royal Prince's Parade, Bridlington. 9.9:—National Pro-
gramme. 9.15:—North of England News. 9.25-12.0:—
National Programme.

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Copies can be had from the Publications Dept. of the B.B.C., Savoy Hill, W.C.2: in paper covers, post paid 1s. 3d., or bound in strong cloth, 2s. 4d. It is advisable to order copies as early as possible, as a very great demand is anticipated.



JULY 30

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

WEDNESDAY

NATIONAL PROGRAMME

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 HAECHE
From THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert
HILDA SEARLE (Soprano)
ARTHUR BROUGH (Baritone)

4.0 A Light Classical Concert
THE SNOW STRING QUARTET:
JESSIE SNOW (Violin); ALAN BARTLETT (Violin);
ERNEST TOMLINSON (Viola); EDWARD ROBINSON (Violoncello)
Quartet in E Flat, Op. 74..... Beethoven
Two Novelottes..... Glazounov
Interludium in modo antico; Orientale

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from BIRMINGHAM
Three Dances, 'Nell Gwyn'..... German
Ballad, 'I love the Moon'..... Rubens
Brise d'Eté (Summer Breeze)..... Sanderson
Canzonetta..... d'Ambrosio
Tango, 'El Relicario'..... Padilla

5.15 The Children's Hour
Selections from 'Lehar at Home,' by GENIAL JEMIMA
'Cigars'—an unusual aspect of an ordinary subject (Carey Grey)
Another Personal Adventure by Mr. X.

6.0 Mr. NOEL CURTIS-BENNETT, C.V.O.: 'Our Playing Fields'

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

6.40 The Foundations of Music
CHOPIN STUDIES
Played by
FREDERICK DAWSON
Studies, Op. 25, Nos. 1-5
Tarantelle, Op. 43
Impromptu, F Sharp, Op. 36

7.0-7.20 The Rt. Hon. J. H. THOMAS: 'Insects and Empire' (Under the auspices of the Empire Marketing Board)

7.25 Mr. ADRIAN C. BOULT
'The Promenade Concerts'

7.45 Vaudeville
QUAGLINO'S QUARTETTE
Vocal and Instrumental Act
TOMMY HANDLEY
In 'MY TRIP TO SCHLOSSANSPIEGELKOPF'
By ADRIAN BRUNEL
HELEN DE FREY
The Distinguished International Vocalist
'THE JEST OF HAHALABA'
By Lord DUNSANY

STUART ROSS and JOE SARGENT
Syncopated Harmony

ELIZABETH POLLOCK (Impersonations)
MARIO DE PIETRO, who will be playing throughout the Programme

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 The B.B.C. Symphony Orchestra
Conducted by B. WALTON O'DONNELL
ISOBEL BAILLIE (Soprano)
ORCHESTRA
Overture, 'A Roman Carnival'..... Berlioz
ISOBEL BAILLIE
Absence..... } Berlioz
Villanelle..... }

10.0 ORCHESTRA
Horn Concerto..... Strauss
Suite, 'Scheherazade'..... Rimsky-Korsakov

11.0 (1,554.4 only)
DANCE MUSIC
SYDNEY KYIE and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE SPLENIDDE DANCE BAND, from THE HOTEL SPLENIDDE



HAHALABA

TONIGHT'S VAUDEVILLE
to be broadcast from 7.45 to 9.0, will include
'THE JEST OF HAHALABA,'
a modern comedy by Lord Dunsany,
and
TOMMY HANDLEY
in
'MY TRIP TO SCHLOSSANSPIEGELKOPF,'
a sketch by Adrian Brunel.
FOR THE FULL PROGRAMME SEE COL. 2 ABOVE.



SCHLOSSANSPIEGELKOPF

JULY 30

626 kc/s. (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



**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 CASTELL

Overture, 'Russian and Ludmilla' *Glinka*

JOHN BUCKLEY (*Baritone*)

Sigh no more, Ladies *Aiken*
Charming Chloe *German*
Simon the Cellarer } *Hatton*
To Anthea }

ORCHESTRA

Suite, 'St. Agnes Eve' *Coleridge-Taylor*

1.55 HAROLD MILLS (*Violin*)

To the Spring *Grieg*
Serenade to Columbine *Pièrre, arr. Henley*
The Lark *Tchaikovsky*

ORCHESTRA

The Lightning Switch *Alford*

JOHN BUCKLEY

A soft Day *Stanford*
Don't care *Carpenter*
Ballynure Ballad *arr. Hughes*

ORCHESTRA

Aubade Printanière (Springtide) *Lacome*
A Summer's Morn *Haines*

2.35-3.0 HAROLD MILLS

Hindoo Song .. *Rimsky-Korsakov, arr. Kreisler*
Allegro Brillante *Ton Hays*
Lullaby *Cyril Scott, arr. Barnes*

ORCHESTRA

Ballet Music, 'Hamlet' .. *Ambroise Thomas*

5.15 **The Children's Hour**

'The Wreck of the Indian Chiefs,' by ROBERT ASCROFT

Banjo Duets by W. L. GREEN and S. P. HILL

'The Week's Sport,' by MAURICE K. FOSTER

Songs by JOHN BUCKLEY (*Baritone*)

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **An Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL

Overture, 'Zampa' *Hévoit*

JOSEPH BOURNE (*Tenor*)

The Love Pipes of June .. *Maudie Craske Day*
Because of thee *Tours*

ORCHESTRA

Fantasy, 'The Merry Wives of Windsor' .. *Nicolai, arr. Tavan*

7.10 ALICE COUCHMAN (*Pianoforte*)

Nocturne in D Flat *Debussy*
Toccata Opus 18 *Sgambati*

JOSEPH BOURNE

The English Rose ('Merrie England') *German*
Cara mia (My dear One) *Kennedy Russell*

ORCHESTRA

First Suite, 'Conte d'Avril' ('Tale of April')
Widor

7.40 ALICE COUCHMAN

Waltz Caprice, 'Moths' .. *Strauss, arr. Tavan*
Prelude and Toccata, Opus 27 *Pick-Mangiagalli*

ORCHESTRA

Gavotte and Minuet, 'Manon' *Massenet*
Carillon Suite ('The Maid of Arles') *Bizet*

8.0 *London Regional Programme*

8.30 *Midland News*

8.35 **A Military Band Concert**

THE BAND OF THE 16th/5th LANCERS
Conducted by R. C. HANNEY

Relayed from THE JEPHSON GARDENS
ROYAL LEAMINGTON SPA

Overture, 'Ivan' *Conterno*
Selection, 'The Songs of the Fair' .. *Easthope Martin, arr. Winterbottom*

Xylophone solo, 'Gee Whizz' *Brooke*
Three Irish Dances *John Ansell*
Selection, 'Samson and Delilah' *Saint-Saëns*
In the Night *Gilbert, arr. Godfrey*

9.40 **'Sky Larks'**

An Aerial Side-Slip

Arranged and produced by CHARLES BREWER

To include a Sketch by J. GRIERSON DICKSON
and J. RALPH CROSS

ALMA VANE

MARY WYNDHAM

ALFRED BUTLER

JAMES PRODGER

CHARLES HERBERT

ERNEST SEFTON

THE AEROVUE CHORUS

With

JACK VENABLES and WALTER RANDALL

(at the Pianos)

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30 **Experimental Transmission for the Radio Research Board by the Faltograph Process**

10.35-11.0 *London Regional Programme*

JULY 30

★ 842 kc/s. (356.3 m.) ★

WEDNESDAY

LONDON REGIONAL

12.0 Organ Recital
by
WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
MARJORIE HARRISON (Soprano)
WALTER S. VALE
Study in Canon Form, Op. 56, No. 4...Schumann
Choral Preludes, 'Wenn wir in höchsten Nöthen
sein' ('When we are in direst Need')....Bach
MARJORIE HARRISON
Comfort sweetBach, arr. Prout
WALTER S. VALE
Fantasy-Sonata, Op. 65Rheinberger
Grave; Allegro; Adagio; Finale
MARJORIE HARRISON
Wir wandelten (We wandered).....Brahms
Mondnacht (Moonlight).....Schumann
Singet ein neues Lied (Sing a new Song)
Dvorak
WALTER S. VALE
Prelude and Fugue in F MinorBach

1.0 Gramophone Records

1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL
Overture, 'Ruslan and Ludmilla' ..Glinka
JOHN BUCKLEY (Baritone)
Sigh no more, LadiesAiken
Charming ChloeGerman
Simon the CellarerHatton
To AntheaHatton
ORCHESTRA
Suite, 'St. Agnes Eve'Coleridge-Taylor

1.55 HAROLD MILLS (Violin)
To the SpringGrieg
Serenade to Columbine ..Pierné, arr. Henley
The LarkTchaikovsky
ORCHESTRA
A Lightning SwitchAlford
JOHN BUCKLEY
A soft Day.....Stanford
Don't careCarpenter
Ballymore Ballad.....arr. Hughes
ORCHESTRA
Aubade Printanière (Springtide)Lacombe
A Summer's MornHuines

2.35-3.0 HAROLD MILLS
Hindoo Song ..Rimsky-Korsakov, arr. Kreisler
Allegro BrillanteTen Have
LullabyCyril Scott, arr. Burns
ORCHESTRA
Ballet Music, 'Hamlet'Ambroise Thomas

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 THE GERSHOM PARKINGTON
QUINTET
OLIVE KAVANN (Contralto)
JOHN TURNER (Tenor)
QUINTET
Suite, 'Othello'Coleridge-Taylor



OLIVE KAVANN
sings in the concert which the Gershom Parkington
Quintet are broadcasting this evening at 6.40.

6.55 OLIVE KAVANN
Unmindful of the RosesLöhr
My TreasureJoan Trevalsa
The CuckooMartin Shaw
7.2 QUINTET
ImpromptuSchubert
7.10 JOHN TURNER
Boat Song of the IslesBantock
Song of the Palanquin Bearers ...Martin Shaw
Come sleepKathleen Riddick
7.18 QUINTET
All Souls' DayStrauss
La Filouse (The Spinning Woman)Ruff
SarabandeDebussy

7.28 OLIVE KAVANN
The new UmbrellaBesly
The Spirit FlowerCampbell Tipton
7.35 QUINTET
Suite, 'Woodland Pictures'MacDowell
7.47 JOHN TURNER
EleanoreColeridge-Taylor
InvocationW. A. Henderson
Bird Songs at EventideEric Coates
7.54 QUINTET
Chanson (Song)Friml
The Last Rose of Summer
8.0 Mr. DENNIS ROBERTSON: 'Population and
Unemployment'
8.30 Regional News

8.35 A Military Band Concert
THE BAND OF THE 16th/5th LANCERS
Conducted by R. C. HANNEY
Relayed from THE JEPHSON GARDENS, ROYAL
LEAMINGTON SPA
(From Midland Regional)
Overture, 'Ivan'Conferno
Selection, 'Songs of the Fair'
Easthope Martin, arr. Winterbottom
Xylophone Solo, 'Gee Whizz'Brooke
Three Irish DancesJohn Ansell
Selection, 'Samson and Delilah' Saint-Saëns
In the Night.....Gilbert, arr. Godfrey

9.40 'Sky Larks'
(From Midland Regional)
AN AERIAL SIDE-SLIP
Arranged and Produced by CHARLES BREWER
To include a Sketch by J. GRIERSON DICKSON
and J. RALPH CROSS
ALMA VANE
MARY WYNDHAM
ALFRED BUTLER
JAMES PRODGER
CHARLES HERBERT
ERNEST SEFTON
THE AEROVUE CHORUS
JACK VENABLES and WALTER RANDALL
(At the Pianos)

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

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

11.15-12.0 THE SPLENDIDE DANCE BAND,
from the HOTEL SPLENDIDE



Does the sun affect your nerves?

Summer sun and the open air make you fit and well. Yet have you noticed that after a long day in the sun you sometimes become depressed or irritable? This is due entirely to nerve strain. The penetrating power of the sun upsets the delicate nervous system, with the result that your nerves need attention.

Don't fly to stimulants or drugs. Give your nerves what they really need—a strength building tonic. Take Compound Syrup of Hypophosphites "FELLOWS"—the famous mineral nerve food. The mineral salts in "Fellows" are balanced to just those proportions which give the greatest benefit to tired or worn-out nerves. "Fellows" has the confidence of doctors all over the world, and has been recommended by the medical profession for over 60 years. Buy a bottle to-day from any chemist.

FELLOWS

TRADE MARK

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over 60 years



JULY 30

CARDIFF

WEDNESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Prometheus' Beethoven
Symphony No. 7 in A Beethoven

2.0-2.30 National Programme

4.0 NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Ballet Music, 'Faust' Gounod
SEYMOUR DOSSOR (Tenor) and Orchestra
Lend me your Aid Gounod
THE ORCHESTRA
Fantasy, 'Cinderella' Eric Coates
Two Hungarian Dances Brahms
SEYMOUR DOSSOR
As ever I saw Peter Warlock
Diaphenia Denis Brown
Insatiable Love Wolf
THE ORCHESTRA
Air and Variations Tchaikovsky

5.15 THE CHILDREN'S HOUR
'THE MOON MYSTERY'
A Feature Programme
By DOROTHY EAVIS

6.0 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 West Regional Programme

2.0-2.30 National Programme

4.0 National Programme

5.15 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

'REASONS WHY,'
including how 'The Cook's Comb' (Agnes Hart)
became the badge of jesters

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

Conducted by FRANK GOMEZ

Overture, 'Carnival' Debussé
Danse Macabre (Dance of Death) .. Saint-Saëns
Scherzo and Finale, Symphony No. 5 ('From the
New World') Dvorak
Dance of Angels ('The New Life') Wolf-Ferrari
The Bees' Wedding Mendelssohn
Andante and Finale (Symphony No. 5) Beethoven
Introduction and Rondo Capriccioso for Violin
and Orchestra Saint-Saëns
(Violin, KENNETH ANDERSON)
Excerpts from 'Tannhäuser' and 'Lohengrin'
Wagner

5.15 THE CHILDREN'S HOUR

6.0 National Programme

9.15 North of England News

9.25-11.0 National Programme

See next week's issue for

LIMERICKS BY LISTENERS

JULY 31

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

THURSDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'BOOKS FOR SUMMER READING'—V
Miss ANN SPICE: 'Suggestions for the School Holidays'

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

12.0 A Concert
DORIS COWEN (Contralto)
FRANK WALKER OCTET

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

2.0-2.30 Gramophone Record

3.0 EVENSONG
From WESTMINSTER ABBEY

3.45 A Ballad Concert
MABEL RITCHIE (Soprano)
CUTHBERT SMITH (Baritone)

CUTHBERT SMITH
Geheimes } Schubert
Wanderers Nacht-lied }
Das Rosenband }
Lachen und Weinen }

3.52 MABEL RITCHIE
Es blinkt Der Thau Rubinstein
Ich Atmet' Einen Linden Duft } Mahler
Wer Hat Dies Liedlein Erdacht }

4.0 CUTHBERT SMITH
In the Highlands } Graham Peol
Requiem }
Bright is the ring of words }
Snow and Roses }

4.8 MABEL RITCHIE
Bergère Légère } (Old French songs
Lisette } of the 18th cen-
Maman, dites moi } tury) arr. J. B.
Non, Je n'irai plus au Bois . } Weckerlin

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

5.15 The Children's Hour
'THE RETURN OF ULYSSES'
being the last of the 'WIND IN THE WILLOWS'
series (Kenneth Grahame), arranged as a Dialogue
Story, with Incidental Music played by ERNEST
LUSH

6.0 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



FREDERIC CHOPIN,
the supreme Romantic among musicians,
whose Studies are being played by FREDERICK
DAWSON in the Foundations of Music series
this week.

6.40 The Foundations of Music
CHOPIN STUDIES
Played by
FREDERICK DAWSON
Studies, Op. 25, Nos. 6-9
Impromptu, G Flat, Op. 51
Waltz, F Major, Op. 34

7.0-7.20 'PLAYS AND THE THEATRE'
By JAMES AGATE

7.25 Talk

7.45 THE GERSHOM PARKINGTON
QUINTET

MURIEL MIDDLETON (Contralto)
PARRY JONES (Tenor)
QUINTET
Selection, 'Merrie England' German

7.56 MURIEL MIDDLETON
Snowflakes Cowen
Invocation to the Nile Bantock
Cuckoo Martin Shaw

8.2 QUINTET
Rêverie d'amour York Bowen
Poème Hongroise Lederer
The Nightingale Liszt

8.12 PARRY JONES
To Mary Maude Valerie White
Illusion Ursula Greville
Now sleeps the crimson Petal Quilter
Eleanore Coleridge-Taylor

8.20 MURIEL MIDDLETON
Caro mio ben (My dear One) Giordano
The Swan Grieg
Over the Mountains Quilter

8.30 QUINTET
Orientale Cui
Berceuse Fauré
Serenade Victor Herbert

8.42 PARRY JONES
To Sylvia Schubert
Where'er you walk Handel

8.48 QUINTET
The Erl King Schubert
Intermezzo Brahme
Killarney Balfe

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

9.25 'PEOPLE AND THINGS'
By The Hon. HAROLD NICOLSON

9.40 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE
ORCHESTRA
and
A VARIETY ITEM
from
THE LONDON PALLADIUM

10.40-12.0 THE GLENEAGLES HOTEL BAND, directed
by HENRY R. HALL, from THE GLENEAGLES
HOTEL
(From Glasgow)

12.0-12.5 a.m. (1,554.4 m. only)
Experimental Transmission for the Radio Research
Board
By the Vultograph Process

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JULY 31

626 kc/s. (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

Overture, 'John and Sam' *John Ansell*
Twilight Dance and Wedding March, 'Foramors' *Rubinstein*
Selection, 'Rose Marie' *Friml*
Two Hungarian Dances (1 and 8) *Brahms*
Waltz, 'Just an old Refrain' *Wilton*
Overture, 'Figaro' *Mozart*

1.0 A Ballad Concert

FLORENCE CHANDLER (*Soprano*)

I think } *d'Hardelot*
My Message }
Here in the quiet Hills *Gerald Carne*

FLORENCE M. ASTLEY (*Pianoforte*)

Barcarolle, Op. 44 *Liszt*
Concert Study No. 1 *Poldini*
Sonata No. 11 *Scarlatti*

JUSTINE STANLEY (*Contralto*)

Little Chinese Mandarin *Phillips*
The Lover's Curse *Hughes*
When the Stars were young *Rubens*

1.30 London Regional Programme

2.30-3.0 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'Merrie England' *German*
Ballad, 'Love's old sweet Song' *Molloy*
Waltz, 'Tesoro Mio' (My Treasure) *Beouzes*

5.15 The Children's Hour

'HIGH DUDGEON,' a Play by MARY RICHARDS

ARTHUR LINDSAY will entertain

STANLEY LOWE (*Violin*)

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme

8.40 Midland News

8.45 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

NOTES ON THE WEEK'S MUSIC

(Continued from page 174)

Variations on a Nursery Song.

(*Regional.* Monday, 8.35.)

THE song which Dohnanyi has chosen as the basis of his Variations is a little old French tune, 'Ah, vous dirai-je, Maman.' There is a rather long and majestic introduction, and only after it dies away does the pianoforte, making its first entry, play us the theme, only four bars long. Each strain of it is repeated, with the pianoforte playing cadenzas between. The first variation has brilliant chord passages for the pianoforte, and in the second a horn theme is prominent. The third is again brilliant for the pianoforte, and in the fourth the woodwinds have a merry share of the theme. The instruction, 'like a musical clock,' gives the clue to No. 5; in the sixth the speed quickens, and the seventh is for the most part a lively waltz. No. 8 is like a march, and the ninth is a quick and capricious movement; variation 10 is a passacaglia whose ground-bass is a minor form of the old theme. The eleventh is a chorale, interrupted here and there by lively passages, and the work comes to an end with a brilliant fugal finale.

A Handel Organ Concerto.

(*Regional.* Tuesday, 6.40.)

HANDEL composed most of his organ concertos—this one, no doubt, among them—for himself. He was, of course, a great organist and harpsichord player from his early youth right down to his rather crabbed old

age. He made it his custom, at one period, to enliven the performances of his oratorios by playing an organ concerto always in the interval between the two parts, turning out new concertos as readily and quickly as he produced his bigger works. But the concerto was not meant to have any relation either to the text or the music of the oratorio in which it served as an entr'acte: its purpose was relaxation from the serious mood of the sacred works, and so it happens that these concertos are farther away from any devotional mood than most of the organ music of Handel's and later ages. They have much of the light-hearted brilliance of his purely instrumental music, like his harpsichord pieces, for instance. And most of them could have been played equally well on the harpsichord, for, as a rule, they have no pedal parts: Handel must have been familiar, in Germany, with pedal organs, but most of the instruments in England at that date had only manuals. As adapted for a modern organ, they naturally gain in sonority and weight, though without losing anything of their brightness, nor of their wholesome good spirits.

A Beethoven Quartet.

(*National.* Wednesday, 4.0.)

AFFECTIONATELY known to amateurs as 'the harp quartet,' on the rather flimsy ground that pizzicato passages are prominent in the first movement, Beethoven's tenth quartet, in order of publication, has always been a favourite. Like the first six, it is dedicated to Prince Lobkowitz, the patron who comes second only to the Archduke Rudolf in the number of Beethoven's works which bear his name. He was one of the best musicians in a family which was rich in musical amateurs; himself a good violinist and cellist, and an

(Continued on page 205.)

JULY 31

★ 842 kc/s. (356.3 m.) ★

THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
(From Midland Regional)
Overture, 'John and Sam' John Ansell
Twilight Dance and Wedding March ('Farmers') Rubinstein
Selection, 'Rose Marie' Friml
Two Hungarian Dances (1 and 8) Brahms
Waltz, 'Just an old Refrain' Wilton
Overture, 'Figaro' Mozart

1.0 A Ballad Concert
(From Midland Regional)
FLORENCE CHANDLER (Soprano)
I think } d'Hardelet
My Message }
Here in the quiet Hills Gerald Carne
FLORENCE M. ASTLEY (Pianoforte)
Bacchante, Op. 44 Liszt
Concert Etude No. 1 Poldini
Sonata No. 11 Scarlatti
JUSTINE STANLEY (Contralto)
Little Chinese Mandarin Phillips
The Lover's Curse Hughes
When the Stars were Young Rubens

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)
Selection, 'Merric England' German
Ballad, 'Love's old Sweet Song' Molloy
Waltz, 'Tesoro Mio' (My Treasure) Beccucci

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

VAUDEVILLE

OLGA GALITCH
and
JEAN TERIAN
light songs and duets with guitar and piano
accompaniment

MELVILLE GIDEON
CLAPHAM and DWYER
in another spot of bother

VERA LENNOX
and
HAROLD FRENCH
In 'Anne and Henry,' episode No. 3
Book, lyrics and music by Fred Wheldon
At the piano, Jean Melville

WILL HAY
the schoolmaster comedian
THE B.B.C. ORCHESTRA
conducted by John Ansell

THIS EVENING—7.30-8.40

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

6.40 THE J. H. SQUIRE CELESTE OCTET
THE B.-J'S (Comedy Duo)
OCTET
Memories of Chopinarr. Willoughby

6.50 THE B.-J'S

6.58 OCTET
Moonbeams and ShadowsJ. H. Squire
Good Companyarr. Willoughby

7.10 THE B.-J'S

7.18 OCTET
Hungarian Rhapsody No. 2
Liszt, arr. Willoughby

7.30 Vaudeville
(See top of col. 2)

8.40 Regional News

8.45 'Obsession'
A Radio Play by DULCIMA GLASBY
Characters
Mr. Farquharson
Mrs. Farquharson
Peter } (their sons)
Dick }
Wilkins (Stable Man)
Randle (Parlourmaid)
Doctor
Matron

Pat }
Dennis } (Undergraduates)
Ian }
Bill }

Professor
Theatre Manager
Theatre Attendant
Railway Porter
Captain of Liner
Bob Henderson (Boss of a Lumbercamp)
Mary (his Daughter)
Tom (Foreman of Lumbercamp)
Servants, Undergraduates, Theatregoers, Lumbermen, etc.
Produced by HOWARD ROSE

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



'OBSESSION'

A Radio Play by Dulcima Glasby
Produced by Howard Rose



CHARACTERS:

Mr. Farquharson
Mrs. Farquharson
Peter } their sons
Dick }
Wilkins, a stable man
Randle, a parlourmaid

Pat }
Dennis } Undergraduates
Ian }
Bill }
Professor
Theatre Manager

Theatre Attendant
Railway Porter
Captain of Liner
Bob Henderson, boss of a lumbercamp
Mary, his daughter
Tom, foreman of the lumbercamp

Doctor, matron, servants, undergraduates, theatregoers, lumbermen, etc.

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JULY 31

CARDIFF

THURSDAY

968 kc/s. (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0-2.30 National Programme
- 3.0 National Programme
- 4.45 BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR
'THE EXTRAORDINARY AFFAIR OF ERNEST THE POLICEMAN'
By S. G. HULME BEAMAN
- 6.0 Mr. FRANK REES, J.P. (Chairman): 'The Royal National Eisteddfod of Wales, Llanelly, August, 1930 (From Swansea)
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 National Programme

- 7.45 A Musical Comedy Programme
- NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA
Conducted by REGINALD REDMAN
Selection, 'Rose Marie' *Frint*
- LILIAN KEYES (Soprano) and Orchestra
Dance, Little Snowflake ('Dancing Mistress') *Monckton*
Moonstruck ('Our Miss Gibbs') ... }
- THE ORCHESTRA
Waltz, 'Shine, bright Moon' ('The Blue Mazurka') *Lehar*
One Step, 'Wild Rose' ('Sally') *Kern*
- LILIAN KEYES
Only a Rose ('The Vagabond King') *Frint*
Lover, come back to me ('The New Moon') *Romberg*
- THE ORCHESTRA
Selection, 'The Rainbow' *Gershwin*
- LILIAN KEYES and Orchestra
Magical Moon ('The Cousin from Nowhere') *Kunneke*
Sometimes ('The Blue Moon') *Rubens*
- THE ORCHESTRA
Waltz, 'Summer Glory' *Zulusta*
Fox-trot, 'Wildflower' .. *Stohart and Youmans*

- 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
- 2.0-2.30 National Programme

- 3.0 National Programme
- 4.45 West Regional Programme
- 6.15 National Programme
- 6.35 West Regional Programme
- 6.40 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
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'THE RETURN OF ULYSSES'
from
'THE WIND IN THE WILLOWS'
By KENNETH GRAHAME
- 6.0 National Programme
- 9.15 Local News
- 9.25-12.0 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. 12.0-1.0:—A Light Morning Concert (From Leeds). Dorothy Spooner (Pianoforte). Priscilla Wise (Lady Tenny). Irene Hunt (Contralto). 3.0:—National Programme. 3.45:—An Orchestral Concert, relayed from Pavilion Gardens, Buxton. The Municipal Orchestra, conducted by Horace Fallowe. Eleanor Skidmore (Soprano). 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—P. Pickins in a programme of numbers specially written and composed by Hendik Rze and Harold Dehn. 8.0:—An Orchestral Concert, relayed from The Spa, Scarborough (From Hull). The Spa Orchestra, conducted by Alek Maclean. Charles Collier (Harp). Mozart Allen (Violoncello). Violin, Paul Beard. Trumpet, W. Rushworth. Vilma Delmar (Soprano). 9.0:—National Programme. 9.15:—North of England News. 9.25:—National Programme. 9.40:—A Popular Concert. The George Daley Flute Trio—George Daley; Albert Gent; Harold Bell; accompanied by Rosa Morton. Dorothy Kitchen (Mezzo-Soprano). 11.0-12.0:—National Programme.

AUGUST 1

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

FRIDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

12.0 A Sonata Recital

COLIN HAMPTON (Violin)
NORMAN FRANKLIN (Pianoforte)
Sonata *Bach*

12.30 ORGAN RECITAL

By ERIC H. THIMAN, D.Mus. (Lond.), F.R.C.O.
Organist and Director of the Choir, Park Chapel, Crouch End
Relayed from St. MARY-LE-BOW
KATHLEEN HARTLEY (Contralto)
ERIC H. THIMAN
Grave, Courante, Minuet and Bourrée (Suite in C) *Bach*
Les petites moulins à vent *Couperin*
Rigaudon
KATHLEEN HARTLEY
Caro mio ben *Giordani*
Der Schmied *Brahms*
To a Wild Rose *Macdowell*
Spreading the News
Herbert Oliver

ERIC H. THIMAN
Introduction, Fugue and Scherzo (Sonata in E Flat) *Rheinberger*
Cradle Song } *Harvey Grace*
Scherzo }

KATHLEEN HARTLEY
When the swallows homeward fly *White*
I know where I'm going
Herbert Hughes

Cherry Ripe *Cyril Scott*
The early morning *Graham Peel*

ERIC H. THIMAN
Benedictus *Stanford*
Lied des Crysanthemums } *Joseph Bonnet*
Songe D'Enfant }
Caprice Heroique }

1.30-2.30 A Recital of Gramophone Records
By CHRISTOPHER STONE

4.0 Light Music

THE MAY FAIR HOTEL ORCHESTRA, from THE MAY FAIR HOTEL

5.15 The Children's Hour

'HOW THE SHIELD CHANGED HANDS'
The third of the Incidents in the Story of 'THE SHIELD OF MALCOWUS,' written as a Play for the Microphone by FRANKLYN KELSEY

6.0 Miss MARJORIE GUY: 'Summer Dishes'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Captain TAPRELL DORLING, D.S.O., R.N. ('TAPFRAIL'); 'Navy Week'



'OBSESSION'

A RADIO PLAY WRITTEN BY DULCIMA GLASBY

TO BE BROADCAST TONIGHT AT 7.30*

CHARACTERS:

Mr. Farquharson	Mrs. Farquharson	
Peter } their sons	Dick }	
Wilkins—stableman	Randle—parlourmaid	
Matron	Doctor	
Pat	} Undergraduates	
Dennis		
Ian		
Bill		
Professor	Theatre Manager	Theatre Attendant
Railway Porter	Captain of Liner	
Bob Henderson—boss of a lumber camp	Mary—his daughter	
Tom—foreman of lumber camp		

Servants, Undergraduates, Theatregoers, Lumbermen, etc.

THE CAST WILL INCLUDE:

Charles H. Mason	George Howe	Andrew Churchman
Philip Wade	Gladys Young	May Saker
David Hawthorne	Katherine Hynes	Charles Hooper
Charles Farrell	Frank Petley	Harold Young
Hector Abbas	Percy Parsons	Barbara Couper
Ernest Digges	Frank Denton	Geffrey Edwards
	Lionel Millard	

The play produced by Howard Rose.

* Broadcast also in the London and Midland Regional Programmes last night.

6.40 The Foundations of Music

CHOPIN STUDIES

Played by

FREDERICK DAWSON

Studies, Op. 25, Nos. 10-12

Nocturne, B. Op. 62, No. 11

Fantaisie-Impromptu, Op. 66

7.0-7.20 MUSIC TALK

By Mr. BASIL MAINE

7.30 'Obsession'

A Radio Play by

DULCIMA GLASBY

(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 'DIVERSIONS'

(From Birmingham)

In this broadcast listeners will meet again the type of programme that they will remember as a regular feature of the week's entertainment from Savoy Hill earlier in the year. Owing something to the Surprise Item and something to the talkie news-reel, 'Diversions' were always unexpected, always varied, and always topical—even at considerable risk of disaster, for a topical programme cannot be compiled at leisure and sometimes cannot be rehearsed at all. They take the listener all over London, behind the scenes of such institutions as big terminal stations, the Central Post Office, Brookmans Park and Savoy Hill itself. They provided a vehicle into which could be coaxed and crammed all sorts of broadcasts that could otherwise not have been done at all. Now Birmingham is taking up the idea and starting a new series of 'Diversions,' which, with the same form of programme, will obviously have a new content, and a vast new field on which to draw. It is the first of these programmes that listeners on the National wavelength will hear tonight.

10.45-12.0 (1,554.4 m. only)

DANCE MUSIC

THE SPLENDIDE DANCE BAND from THE HOTEL SPLENDIDE

12.0-12.30 Experimental Television Transmission by the Baird Process

(356.3 m. Vision; 261.3 m. Sound)

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AUGUST 1

626 kc/s. (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0

Lunch Hour Music

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL
OLIVER CLUTTERBUCK (*Baritone*)

ORCHESTRA

Overture, 'Masaniello' *Auber*

Fantasy, 'Madam Butterfly' *Puccini, arr. Tavan*

OLIVER CLUTTERBUCK

Eleanore *Coleridge-Taylor*

Linden Lea *Vaughan Williams*

At Grendon Fair *Paul Marie*

ORCHESTRA

Waltz, 'Luna' *Lincke*

Dance of the Apprentices ('The Mastersingers')
..... *Wagner*

Selection of Eric Coates' Popular Songs

OLIVER CLUTTERBUCK

The Lute Player *Allisen*

I love thee *Grieg*

ORCHESTRA

First Suite, 'La Farandole' *Dubois*

1.15

London Regional Programme

2.15-3.0

London Regional Programme

5.15

The Children's Hour

'The Boy who loved Birds,' by AGNES TAUNTON
SONGS by DAPHNE HICKMAN (*Soprano*)
WINIFRED COCKERILL (*Harp*)

'The Road to the Isles'—a Talk by J. E.
COWPER

6.0

London Regional Programme

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 An Orchestral Programme

THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA

Conducted by JOSEPH LEWIS
MABEL CLIFFE (*Soprano*)
DORA PHILLIPS (*Pianoforte*)

ORCHESTRA

Overture, 'Land of the Mountain and the Flood'
..... *MacCunn*

MABEL CLIFFE and Orchestra

Aria, 'Softly sighs the Voice of Evening' ('Der
Freischütz') ('The Marksman') *Weber*

DORA PHILLIPS and Orchestra

Pianoforte Concerto in D *Haydn*
Vivace; Larghetto; Hungarian Rondo

7.15 ORCHESTRA

Suite, 'King Arthur'

..... *Purcell, arr. Fred Allington*

Waltz, 'Roses of the South' *Johann Strauss*

MABEL CLIFFE

All Souls' Day *Lassen*
Thou art risen, my Beloved *Coleridge-Taylor*

7.40 ORCHESTRA

Alsatian Scenes *Messnet*

8.0

DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA

Relayed from THE WEST END DANCE HALL,
Birmingham

8.25

Midland News

8.30

London Regional Programme

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.0 London Regional Programme



BILLY FRANCIS AND HIS ORCHESTRA, whose dance music will be relayed from the West End Dance Hall, Birmingham, tonight at 8.0.

AUGUST 1

★ 842 kc/s. (356.3 m.) ★

FRIDAY

LONDON REGIONAL

12.0 **Lunch-Hour Music**
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by **FRANK CANTELL**

Overture, 'Masaniello' *Auber*
Fantasy, 'Madame Butterfly' *Puccini, arr. Tarzan*

OLIVER CLUTTERBUCK (Baritone)
Elesmore *Coleridge-Taylor*
Linden Lea *Vaughan Williams*
At Grendon Fair *Paul Marie*

ORCHESTRA
Waltz, 'Luna' *Lincke*
Dance of the Apprentices ('The Mastersingers') *Wagner*

Selection of Eric Coates' Popular Songs

OLIVER CLUTTERBUCK
The Lute Player *Allisen*
I love thee *Grieg*

ORCHESTRA
First Suite, 'La Farandole' *Dubois*

1.15 **LIGHT MUSIC**
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 **Organ Recital**
by
STANLEY BLIZARD, F.R.C.O., L.R.A.M.
ORGANIST AND DIRECTOR OF THE CHOIR, ST. BARNABAS, CLAPHAM COMMON
Relayed from ST. MARY-LE-BOW

Allegro Maestoso (Organ Sonata) *Elgar*
Jesu, Joy of man's desiring *Bach*
Agitato (Sonata in D Minor) *Rheinberger*
Allegro Cantabile (Symphony V) *Widor*
Intermezzo (Symphony VI) *Widor*
Fugue in G (The 'Wanderer') *Parry*

5.15 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA

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

6.40 **An Orchestral Programme**
(From Midland Regional)
(Leader, FRANK CANTELL)
Conducted by **JOSEPH LEWIS**
MABEL CLIFFE (Soprano)
DORA PHILLIPS (Pianoforte)

ORCHESTRA
Overture, 'Lead of the Mountain and the Flood' *MacCunn*

MABEL CLIFFE and Orchestra
Aria, 'Softly sighs the Voice of Evening' ('Der Freischütz') ('The Marksman') *Weber*



ANIA DORFMANN
will give a short pianoforte recital tonight from 8.0 to 8.25.

DORA PHILLIPS and Orchestra
Pianoforte Concerto in D *Haydn*
Vivace; Larghetto; Hungarian Rondo

7.15 **ORCHESTRA**
Suite, 'King Arthur' *Purcell, arr. Fred Adlington*
Waltz, 'Roses of the South' *Strauss*

MABEL CLIFFE
All Souls' Day *Lassen*
Thou art risen, my Beloved *Coleridge-Taylor*

7.40 **ORCHESTRA**
Alsatian Scenes *Massenet*

8.0 **A PIANOFORTE RECITAL**
by
ANIA DORFMANN

Sonata in C *Mozart*
Poème, Op. 32 *Scriabin*
Sonatine, No. 1, Op. 110 *Gretchaninov*
Flight of the Bumble Bee *Rimsky-Korsakov, arr. Kriner*
Nocturne in D Flat *Chopin*
Three Ecossaises *Chopin*

8.25 **Regional News**

8.30 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA

9.0 **THE GERSHOM PARKINGTON QUINTET**
OLIVE GROVES (Soprano)

QUINTET
Selection, 'Dorothy' *Ceiler*
Under the Willows *K. A. Wright*
Rêve Charmeur *Hollaus*

9.20 **OLIVE GROVES**

Mit einer Primula Veris (The first Primrose) *Grieg*
Ein Schwan (a Swan) *Grieg*
Zwei braune Augen (Two brown Eyes) *Grieg*
Im Kalme (In a Boat) *Grieg*
Ein Traum (A Dream) *Grieg*

9.28 **QUINTET**
Three Novellettes *Coleridge-Taylor*

9.48 **OLIVE GROVES**
Almond, wild Almond *Graham Peel*
Satin Dresses *Bealy*
The Dove *Fogg*
Laughing Song *Fogg*

9.56 **QUINTET**
Albumblatt (Album Leaf) *Wagner*
Sicilienne *Fauré*
Villanelle *Del'Acqua*
She wandered down the Mountain Side *Clay*

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

10.30-12.0 **DANCE MUSIC**
THE SPLENDE DANCE BAND
FROM THE HOTEL SPLENDE



THE INTERIOR OF ST. MARY-LE-BOW.
This picture of the famous London church shows on the left the organ whose music has so often been relayed. Another recital will be broadcast this afternoon from 2.15 to 3.0.

SAMUEL PEPYS, Listener, By R. M. Freeman

July 5th.—Having an occasion to Warlingham, I find they hold a roge show in the village hall, which I went in to see. Show small, but good; and what did please me most of all was mine old friend Mr. Matthews, his taking (among other prizes) the champion-prize for the best rose in the show, a Mrs. Henry Bowles, and is the noblest, withal delicatest, silver-pink rose ever I did behold. But, Lord! To think how manie, that had never otherwise been heard of, have attained the widest possible notability by having a flower named after them, like this Mrs. H. Bowles and good old W^m All^m Robertson among the roses, or H^m Jackaby and Paul Crampel among the geraniums. Yet such a glory can never, alas! come to me, being no horticulturist, though I never see a proper name in the gardeners' catalogues but I wish I had been, with my name in print there for all to read, even if onelie the name of a potato, like King Edward.

In discourse with one in the hall, a most civill, knowledgeable gentleman, he did acquaint me of the studious art used by some exhibitioners for titivating their roses to the best advantage; being done, he says, by delicately manipulating the petals into position at last moment with a fine camel's-hair paint-bruch, whereof he did show me instances in this having been done and how it betters the appearance of the blooms. Soe true it is that there are few things in nature which cannot be bettered for looks by skilled manipulation, if artfully conducted, like the women.

Soe, after some change of pleasantries with Mr. Matthews, I into *The Lion*, and there refresh't upon stone-ginger laced with gin; which is methinks a man's best drink in hot weather, cooling yet with a kick in it; and mine host, Mr. Churchill, knowing me, did accomodate kick with coolness in verie nice proportiouns, to my great content.

July 6 (Lord's Day).—To Westminster pier ab' ½ after 2, my wife and I, and there took boat to Richmond (4s.) in hopes of cooling ourselves on the water. Boat thronged, so as there was no sitting-room for either of us, onelie standing-room on the top-deck and so continued all way to Kew. Passing Chelsay, wind freshens pleasantly with now and then a gusty puff that blew the women's skirts about in the friskiest manner possible; and some of them so hard put to it to hold them in place that I was fain, for decorum's sake, to look the other way. Soe by Wandsworth to Putney, with great pleasure in following the Boat Race course, point by point, on to Mortlake, and to think of those toiling galley-slaves, how merciful for them they have not to plugg it over all these miles in the height of summer like today, which is a thing that makes me sweat onelie to imagine.

Come to Kew, here the more part of the passengers left the boat, so at length found seats, my wife and I, for the rest of the way to Richmond. Progress thither dead slow by the towness of the water, and a fellow in the bows to take the soundings. However, minded not this but rather joyed ourselves of lingering on the water, with its cooling airs and pleasurable sights; row-boats and punts, on all hands, occupants both he' and she' mostly in bathing-suits; others towelling themselves among the bushes on the bank, and yet others lie in the open sunning themselves; but naught anywhere to offend a modest eye, mine own or my wife's, which I was glad to observe. But, Lord! The number of boaters that have portable setts with them, and turn them on between theyr dipps, and most sweetly tuneable the musick is over the water.

Getting into lock a most difficult business for fear of grounding on the bank-shallows, but at 4th or 5th essay we made it and soe safely through.

So to a café below the Bridge that I wot of. Here supt off cold lamb, with mint-sauce and sallets and some verie good cyder thereto (6s.; pretty Hebe, 2s.). As good a day as ever I had in my life, and all for 12s., to mine increased content.

AUGUST 1

CARDIFF

FRIDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'OFF FOR THE HOLIDAYS'

NAN PORTER and RICHARD BARZON

6.0 Mr. A. G. PRYS-JONES: 'A Holiday with George Borrow in "Wild Wales"'

6.15 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.30 'My Programme'

by

Mr. J. D. WILLIAMS (Editor of *The South Wales Post and Leader, Swansea*)
(West Regional Programme)

9.0 National Programme

9.15 West Regional News

9.25-10.45 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

BEING THE 'FIRST'

'The Eagle is banished'
(Roma Lobel)

6.0 National Programme

9.15 Local News

9.25-10.45 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

4.0-10.45 National Programme

MANCHESTER

797 kc/s (378.4 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 HOLIDAY HOBBIES—III

Mr. T. A. COWARD: 'Bird Watching'

6.15 National Programme

9.15 North of England News

9.25-10.45 National Programme



IN THE EDITOR'S SANCTUM.

Mr. J. D. Williams, whose own programme will be broadcast this evening at 7.30, is Editor of the *South Wales Post and Leader*. He is here seen in the editorial chair.

7.30 A Welsh Programme

('MY PROGRAMME' SERIES NO. 1)

arranged

by

Mr. J. D. WILLIAMS (Editor of *The South Wales Post and Leader, Swansea*)

Artists

MEGAN THOMAS (Soprano)

TUDOR DAVIES (Tenor)

HUBERT PENGELLY (Pianoforte)

NATIONAL ORCHESTRA OF WALES

(Corddorfa Genodlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

9.0 National Programme

9.15 West Regional News

9.25-10.45 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-2.30 National Programme

AUGUST 2

1,148 kc/s. (263.1 m.) ★ 193 kc/s. (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. **THE DAILY SERVICE**

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 **Light Music**

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, 'Hunyadi Laszlo' Erkl
Song Waltz, 'I feel you near me' J. Hanley
Selection, 'Offenbachiana'

A. Conradi

Extracoe, 'Gems from Southern America' Schmidt
Song Waltz, 'I love you, I hate you' G. W. Meyer
Suite, 'Japanese Suite'

Yoshitomo

Hungarian Rhapsody, No. 6

Liszt

Selection, 'Sweethearts'

V. Herbert

3.30 **THE LUTON RED CROSS BAND**

GEORGE PIZZEY (Baritone)

BAND

Overture, 'Light Cavalry' Suppl
Humoresque, 'Three blind mice'

Douglas

Sketch, 'Bal Masque' ('Masked Ball') Fletcher

GEORGE PIZZEY

The Lute Player Allitsen

The Ship of Rio Keel

Love went a-riding Frank Bridge

4.0 BAND

Cornet Solo, 'The Firestar' E. S. Carter

(G. CROSSLAND)

Hungarian Rhapsody, No. 2

Liszt, arr. Rimmer

GEORGE PIZZEY

Standing by Jolliffe Pauley

Jus' keepin' on Alexander Phillips

Come away Katie Moss

BAND

Tone Poem, 'Finlandia' Sibelius

Novelty, 'The Trippers' Patrol'

E. S. Carter

March, 'The Thunderer' ..Sousa

4.45 **REGINALD NEW**

At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from Birmingham

Selection, 'Tipperary Land'

Baynes

Tango, 'La Siesta' Norton

Cossack's Wedding Fête... Krain

Waltz, 'Nights of Gladness'

Ancliffe

5.15 **The Children's Hour**

(From Manchester)

5.50 Birthdays from London

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Arrangements and General Sports Bulletin

6.40 Sports Bulletin

6.45 **The Foundations of Music**
CHOPIN STUDIES

Played by

FREDERICK DAWSON

Trois Nouvelles Etudes (Three new Studies)

Ballade, F Major, Op. 38

7.0 **LITERARY COMPETITION**
—VIII

'CLOTHES'

(See column 3, page 205.)

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

7.30 **Vaudeville**

(See centre of page.)

9.0 'The Second News'

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

9.25 Talk

9.40 **The B.B.C. Orchestra**

Conducted by JOHN ANSELL
W. H. SQUIRE (Violoncello)

ORCHESTRA

Overture, 'Mignon'

Ambroise Thomas

Lover's Minuet Cowen

Dance Persane Guiraud

10.0 W. H. SQUIRE and Orchestra

Intermezzo Lalo

Vivace Hollman

10.10 ORCHESTRA

Waltz, 'The Emperor'

Johann Strauss

10.20 W. H. SQUIRE

Quaint Cupis, arr. Nachez

Servante W. H. Squire

Gavotte Popper

10.30 ORCHESTRA

Introduction, Mazurka, and

Finale ('La Source' Ballet)

Delibes

10.40-12.0 **DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOEV, from the PICCADILLY HOTEL

PALESTINE PAVILION
JERUSALEM (JAFFA GATE)

60th DIVISIONAL CONCERT PARTY
"THE ROOSTERS"

(UNDER THE DIRECTION OF Mr. H. B. WATSON)

Lay their eggshelient programme before you

ON
Sat. 16 Feb. 1918

COCKS

Bill	Pte W. H. Harrison
Charlie	Pte P. H. Merriman
Clyde	Rfm A. E. Mackness
Freddy	Rfm S. W. Davis
George	Rfm E. G. Western
Harry	Rfm A. H. Tackmarsh

HEN

Elnie	Pte K. Lowndes
COCK O' THE BLANK	Rfm E. G. Western
Stage Manager	Lee Cpl. T. Hill
Assistant S-M	Lee Cpl. J. Keenan
Box Office	Pte R. A. Lawrence
Producer	Pte W. M. Clellan

Featuring great of the Greek Comedy

The well-remembered Army troupe,
THE ROOSTERS,
will be heard (in 'Variations on an old Army theme,'
by Percy Merriman) in tonight's
VAUDEVILLE PROGRAMME,
(from 7.30 to 9.0) which will include also
THE THREE GINX (in harmony)
TWO PAIRS:
Claude Hulbert Paul England
Enid Trevor Pat Paterson
ETHEL DUNFORD (light songs at the piano)
LESLIE WESTON (comedian)
FRED LEWIS (impersonator) and
JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA

Above is reproduced a war-time programme of one of the Roosters' Shows

AUGUST 2

626 kc/s. (479.2 m.)

SATURDAY

MIDLAND REGIONAL



SHORT WAVE
or
LONG WAVE
Mr. Gold & Mr. Flake
always get "good reception."
WILLS'
'GOLD FLAKE'
SATISFY
The value is in
the **Cigarettes**

B.W. 458

3.30 *National Programme*
5.15 **The Children's Hour**
'Fairy Voices' and other VOICES, by IRENE
OLDERSHAW
Songs by GEOFFREY DAMS (Tenor)
RAE ROBERTSON and ETHEL BARTLETT in Duets
for two Pianofortes
'Flo the Flamingo,' by MARY HABAS
6.0 *London Regional Programme*
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 Midland Sports

RAE ROBERTSON, ETHEL BARTLETT, and Orchestra
Concerto in E Flat (K. 385)..... Mozart
Allegro; Andante; Rondo
8.40 ORCHESTRA
Symphony No. 35 in D (K385) (The 'Haffner')
Mozart
Allegro; Andante; Menuetto; Presto
Variations on an Original Theme (The 'Enigma')
Elgar
9.30 Midland News
9.35 *London Regional Programme*
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.30-10.35 *Experimental transmission for the
Radio Research Board by the Fullograph Process.*



FRANK CANTELL (left) will play some violin duets, with HARRY FREEMAN, this evening at 6.45. ETHEL BARTLETT (centre) and RAE ROBERTSON (right) are the pianists in the Light Symphony Concert tonight at 8.0.

6.45 **Violin Duets**
by
FRANK CANTELL
and
HARRY FREEMAN
Allegro..... (Op. 67, No. 3)
Menuetto and Variations: Spohr
Duet, No. 1, Opus 57 de Boriot
Moderato; Adagio; Rondo

7.15 **A Military Band Concert**
Relayed from CANNON HILL PARK, BIRMINGHAM
THE CITY OF BIRMINGHAM POLICE BAND
March, 'Cleopatra' . . Mancinelli, arr. Strelton
Overture, 'Raymond' Ambroise Thomas
Tone Poem, 'Carnival in Paris'
Svendsen, arr. Godfrey
Suite of Waltzes Chabrier, arr. Godfrey
Cornet Solo, 'Take a pair of sparkling Eyes'
Sullivan
(P.C. Cook)
Selection, 'Eugene Onegin' Tchaikovsky

8.0 **A Light Symphony Concert**
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
RAE ROBERTSON and } (Pianofortes)
ETHEL BARTLETT

ORCHESTRA
Overture, 'Cockaigne' Elgar

Read it out of doors!
SUMMER NUMBER

Published on Friday next, August 1.

Stories, Articles and Verses by
ANTHONY BERKELEY
HARRY GRAHAM
BEVERLEY NICHOLS
LOUIS GOLDING
MATTHEW QUINNEY
WINIFRED HOLTBY
HOLT MARVELL
W. ROOKE-LEY
R. M. FREEMAN
and Limericks by Listeners.

Friday, August 1. Price 3d.

AUGUST 2

★ 842 kc/s. (356.3 m.) ★

SATURDAY

LONDON REGIONAL

3.30 *National Programme*

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 General Sports
Bulletin

6.40 Sports Bulletin

6.45 REGINALD KING'S ORCHESTRA
FLORA COLLINS (Soprano)
ORCHESTRA
Selection, 'The Maid of the Mountains'
Fraser-Simson

7.4 FLORA COLLINS
I heard a Piper piping *Bax*
Linden Lea *Vaughan Williams*
My Lord, what a Morning (Negro Spiritual)
arr. Burleigh

7.12 ORCHESTRA
Suite Mélodique *Friml*
Aria *Schumann*
Praeludium *Järnefelt*

7.34 FLORA COLLINS
An old Song *A. M. Buchanan*
Deep River *Burleigh*
I stood on de Ribber of Jordan *Burleigh*
By a lovely Forest Pathway .. *Chas. T. Griffes*

7.42 ORCHESTRA
Minuet *Finck*
Gavotte *Finck*
Serenade *Delius*
'Naila' Waltz *Delibes*

8.0 A Light Symphony Concert

(From Midland Regional)
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
RAE ROBERTSON and ETHEL BARTLETT
(Pianofortes)
ORCHESTRA
Overture, 'Cockaigne' *Elgar*
RAE ROBERTSON, ETHEL BARTLETT, and Orchestra
Concerto in E Flat (K.365) *Mozart*
Allegro; Andante; Rondo

8.40 ORCHESTRA
Symphony, No. 35, in D (K.385) (The 'Haffner')
Mozart
Allegro; Andante; Menuetto; Presto
Variations on an Original Theme (The 'Enigma')
Elgar

9.30 Regional News

9.35 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

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

B.B.C. Literary Competition—VIII

'CLOTHES'

This is the eighth and last of a series of Literary Competitions which have been 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 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: Talks Department, B.B.C., Savoy Hill.

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NOTES ON THE WEEK'S MUSIC

(Continued from page 196.)

accomplished bass singer, he spent his great wealth freely in the cause of music. Beethoven owed a great deal to him, and for years enjoyed a pension provided out of the Prince's funds, but their friendship, like all Beethoven's, was liable to sudden breaches, on very slight pretexts. We are told, for instance, that at one of the rehearsals of *Fidelio*, the third bassoon was absent. The Prince, who was there, tried to soothe Beethoven by making light of the difficulty, but Beethoven was so furious that, in passing the Prince's palace after the rehearsal, he crossed to the gate and shouted rude remarks about his patron through the entrance. The Prince, who was two years younger than Beethoven, died at the early age of forty-four, and Beethoven must have felt his loss very sadly.

Strauss's Horn Concerto.

(National, Wednesday, 9.40.)

RICHARD STRAUSS'S father was a distinguished horn-player: it was he who altered Siegfried's horn-call, at Wagner's request, from its almost unplayable original shape to the form in which the whole world knows it now. He was a musician of the old school, who saw to it that the young Richard's

steps were firmly set on the well-trodden paths of tradition; even Schumann and Brahms were somewhat 'advanced' as he understood his art. Richard Strauss's partiality for the horn, and the strict formality of such early works as this concerto, composed while he was yet in his teens, are thus both very natural. But even in his first essays there is nothing we can call merely imitative of the old models on which he was brought up. There is in all of them a decided confidence and a mastery of form, which have stood him in good stead throughout his career. But it would be foolish to deny that they are often perilously near the borders of the commonplace, and sometimes distinctly dry. He is happier in his quick movements, strong as they usually are in rhythmic interest, than in his andantes, and these last, in the early works, are often short.

The horn concerto is admirably laid out, both for the solo instrument and for the modest orchestra which accompanies it; both in the stirring themes, like the one with which the horn enters alone at the beginning, and in the more song-like melodies which are given to it, it is easy to believe that the solo player is enjoying his task.

Land of the Mountain and the Flood.

(Regional, Friday, 6.40.)

HAMISH MACCUNN was among the first Scotsmen to give to the world of concert and opera, music which is strongly racial; his work does indeed express,

in terms of modern music, much of what Scotland means to her children, with a depth and virility and tenderness which stamp it as entirely sincere. Born in Greenock in 1868, he was one of the original students at the Royal College of Music, gaining a scholarship for composition on its opening. While still a student he had an Overture performed at the Crystal Palace Concerts, which at once made it clear that here was a young composer with a new and strongly individual message. This Overture appeared when he was only twenty-one, and did even more to spread his fame. At the early age of twenty-two MacCunn was Professor at the Royal College, and though he was only forty-eight when he died, he had already gained other distinctions, directing, for instance, the productions in England of several of the later works of Wagner, and producing two operas of his own. This overture, however, remains the best known of his works; truly Scottish, it is definitely original, instinct with the fresh, bracing vigour and the picturesqueness which its subject demands. There are two main themes, the first of which is played at the beginning by the 'cellos; the second is one of those flowing tunes which one does not forget easily after hearing it, and though they are both used with real skill to build up a fine piece of concert music in orthodox form, it is their wholesome, natural melody which has won for the Overture its constant popularity.

D. M. C.

HOLIDAY PACKING

A CAKE of soap is just the sort of small and apparently unimportant thing that gets left out when packing, and it is, incidentally, a really valuable thing to have with you when going abroad, if you are not following the beaten track as far as hotels are concerned; sometimes even when you are.

Another occasionally priceless possession when going anywhere abroad, particularly for a woman, is half a pound of really good English tea. Without straining diplomatic relations overmuch, it is surely possible to say that as a rule the insular Britisher does not see eye to eye with the foreigner on the question of tea, in the matter of strength, quality, or preparation. One of the many cheap patent spirit lamps now on the market, which take up very little room when packing, is a perfect blessing to have in conjunction with the tea, in many a spot where the service and cooking are otherwise good.

There is a simple thing that has once or twice made me popular with fellow train-travellers, and that is a bottle of cleaning fluid small enough to go into a handbag. If a stain dries into your clothes it often takes endless trouble to get rid of it afterwards; cleaning fluid used at the time usually does the trick perfectly, and prevents the tragedy of having decent holiday wear spoilt before the holiday begins.

Whether you are a parent or not, if you are going to stay anywhere where there are likely to be children, one of the most precious oddments that you can include in holiday kit is something with which children can play. It can be any one of a number of small, easily stowed-away things, a pack of 'Happy Family' cards, a few of those inexpensive Chinese key puzzles that nearly every toy shop stocks in large variety, or something clockwork that will not break too easily.

And talking of long train journeys, have you ever tried taking with you one of those little air pillows that, when empty, can be slipped into a coat pocket or handbag? They really are very well worth while on a long trip, particularly if you are at all inclined to suffer from train headache.

I am not suggesting that you should take anything in the nature of a medicine chest with you, but I do think that having at hand simple things like a bandage, a small bottle of iodine and another of some good brand of aspirin is the best way to avoid serious consequences from the sort of holiday mishap that can happen to anyone and, unless attended to straight away, may spoil the rest of the stay.

*Wherever you go, take a packet of ordinary tie-on luggage labels with you. Just as I have never yet known a hotel in any country where they supply you with enough coat-hangers—and that, by the way, is a point to remember, because of the enormous difference that a few extra coat-hangers included in your kit will make to the freshness of your clothes—so I've still to know one where they willingly give you enough tie-on labels. Luggage labelled in two places practically never goes astray, while, I suppose, we have all lost things through having them insufficiently marked.

If you live mostly indoors, in a grey, cloudy climate, for about forty-nine weeks in the year, you can't expect your eyes to feel no ill effects from a sudden change to brilliant seaside or southern European sunlight, and the accompanying glare off sand, white buildings or roads, or water, is very trying indeed. Make-shift glasses are very bad for the eyes; they may alleviate the momentary strain from the glare, but if you have any latent weakness in the eyes they are apt to start up other troubles. A reliable pair from an oculist only costs about five shillings, and if you are at all liable to suffer from eye-strain out of doors, it is well worth while taking a pair.

Also—this is a small point, but worth noting if yours is going to be an English hotel holiday—hotel 'Boots' seem to be curiously colour blind in this country about the difference between black and brown. In fact, there is very little difference noticeable the next morning if you leave brown shoes out to be cleaned in some places. Slip in a tin of polish for your own use, if you have anything but black shoes and want them to keep their present colour.—From a talk by Miss Eileen Turner.

AUGUST 2

CARDIFF

SATURDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 12.0-12.45 A Light Orchestral Programme
 Relayed from
 THE NATIONAL MUSEUM OF WALES
 NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)
 (Leader, LOUIS LEVITUS)
 Conducted by WARWICK BRATHWAITE
 Overture, 'Rosamunde' Schubert
 Irish Tune from County Derry arr. Grainger
 Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning Wheel') Saint-Saens
 Valse Triste Sibelius
 Carnival Overture Debussé

3.30 National Programme
 5.15 THE CHILDREN'S HOUR
 SPIC AND SPAN
 MAI JONES and ELSIE EAVES
 'WEDDING IN THE ARK'
 Arranged by DUBOOTHY EAVES
 6.0 National Programme
 6.40 Regional Sports Bulletin
 6.45 National Programme
 7.0 Mr. H. J. RANDALL: 'Old Roads of England and Wales'
 7.20 National Programme
 9.15 West Regional News
 9.25 National Programme

9.40 'Holiday Hauntings'
 Some Snapshots
 written and produced
 by
 FRANCIS WORSLEY

Holidays are of two kinds—those that other people have, and those that we ourselves have. Sometimes the former appear more attractive, but not always.

The following will take part in the programme
 MARY CARDEW
 ELSIE EAVES
 SIDNEY EVANS
 BARRY KENDALL
 IVOR MADDOX
 DONALD DAVIES
 NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA
 Conducted by REGINALD REDMAN

10.40-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 12.0-12.45 West Regional Programme
 3.30 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
 9.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 12.0-1.0 A Gramophone Recital of Light Orchestral Music and Ballads
 Overture, 'If I were King' Adams
 Prelude, 'L'après-midi d'un Faune' ('A Faun's Afternoon') Debussy
 Song, 'A Request' Woodford-Finden
 Nos. 1, 2 and 3, Ballet Music ('Faust') Gounod
 Parts 1 and 2, Capriccio Espagnole
 Rimsky-Korsakov
 A fine old English Gentleman Traditional
 Dance of the Hours ('La Gioconda') Puccini
 One of the Guard Charles
 Underneath the Lilac Tree ('Lilac Time')
 Schubert, arr. Berté
 The Merry Brothers Genin

3.30 National Programme
 5.15 THE CHILDREN'S HOUR
 WE WORK IN TWOS—
 6.0 National Programme
 6.40 Local Sports Bulletin
 6.45 National Programme
 9.15 Local News and Items of Naval Information
 9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 1.0-2.0 National Programme
 3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

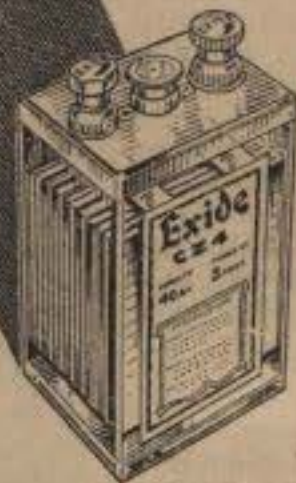
10.15—The Daily Service. 10.30-10.45—National Programme. 12.0-1.0—Gramophone Records. 3.30—National Programme. 5.15—The Children's Hour. 6.0-6.40—National Programme. 6.45—National Programme. 7.0—Mr. J. T. Halliday: 'By the Way: Three Talks for Motorists and Ramblers.—I. 7.20—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30—National Programme. 9.15—North of England News. 9.25—National Programme. 9.40—A Popular Concert: 'The Barnaby Rye.' Isabel McCallagh (Violin). 10.40-12.0—National Programme.



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The Rev. E. BENSON PERKINS,
who will conduct the Holiday Service at the
Central Hall on August 3.

Five Young Composers.

HOW will the young men acquit themselves when their great chance comes in the British Composers programme from the Midland Regional station on Sunday, August 3? Five of them are to have a hearing; they are all young men—for the most part doing an everyday job and composing in leisure hours. One—Fred Adlington, whose *Ballad for Voice and Orchestra* and symphonic poem will be given—is an expert black-and-white artist as well as a prolific composer. What industry must have gone to the making of six operas, incidental music to twelve plays, a host of orchestral pieces and several ballets, and the illustrating of about thirty books. His ability for work commands our admiration; listeners will be able to judge his music for themselves. At any rate, he has chosen an attractive title for his symphonic poem—*Brazenhead*. The work is based on Maurice Hewlett's famous novel 'Brazenhead the Great.'

Dedicated to Women.

ANOTHER engaging title is Hayford Morris's *Variations on the tune Sixpence*. The sixpence gets a bit lost in a web of interesting orchestration, but no one minds very much, since the music sounds so pleasant. On this occasion the lady to whom the work is dedicated and for whom it was written is to play the pianoforte part. Mr. Morris is a Birmingham man associated with the Midland Institute. A woman is responsible for Reginald Redman's *Serenade for Strings*, too. The composer wrote it for his wife's birthday, and, after the manner of Wagner, had it performed before her on that day by members of the National Orchestra of Wales. Mr. Redman has written a good deal of music, including a children's operetta and a three-act opera on an Eastern theme. The East, he tells us, has always a peculiar fascination for him and finds its way into his music. J. W. G. Hathaway gives us a set of *Variations* written on one of the chimes from Gloucester Cathedral; and Frederick Bye, a Birmingham composer, turns up with some music which he wrote to a play by Euripides. In it he has tried to catch the grave atmosphere of Greek tragedy. Two movements from a ballet show his lighter side.

'MERCIAN'S' Notes for Midland Listeners.

A BRITISH COMPOSERS PROGRAMME

Musicians with Everyday Jobs—A Week of Holiday Items—An Evening with Great-Grandfather's Song Book.

Holiday Titles.

THE programmes for the first week in August seem to have a number for every kind of holiday-maker—the seaside and the country ones, the 'going-abroad' ones, and those who just potter about in the garden. There is even a waltz called *Ain't it great to be home again?* for those who have been and come back. Roger Quilter's *Blow, blow, thou winter wind* is obviously for those going North, and two songs, *Trade winds* and *Sea Fever*, bring thoughts of that long-wished-for voyage. The bathing fanatics will listen for Eric Coates's dance *The Mermaid*, and almost feel in anticipation the warm foam breaking round their shoulders. A holiday on the river seems a fine thing when it is suggested by the *Beautiful Blue Danube*. The Danube is a long way off, but maybe the Thames or the Severn would do just as well. The *Rustic Revels* suite of Percy Fletcher speaks of a fortnight amid country lanes, and even the stay-at-homes are provided for with a song called *The Garden of Your Heart*, but only garden lovers will really understand.

Tunes from 1770.

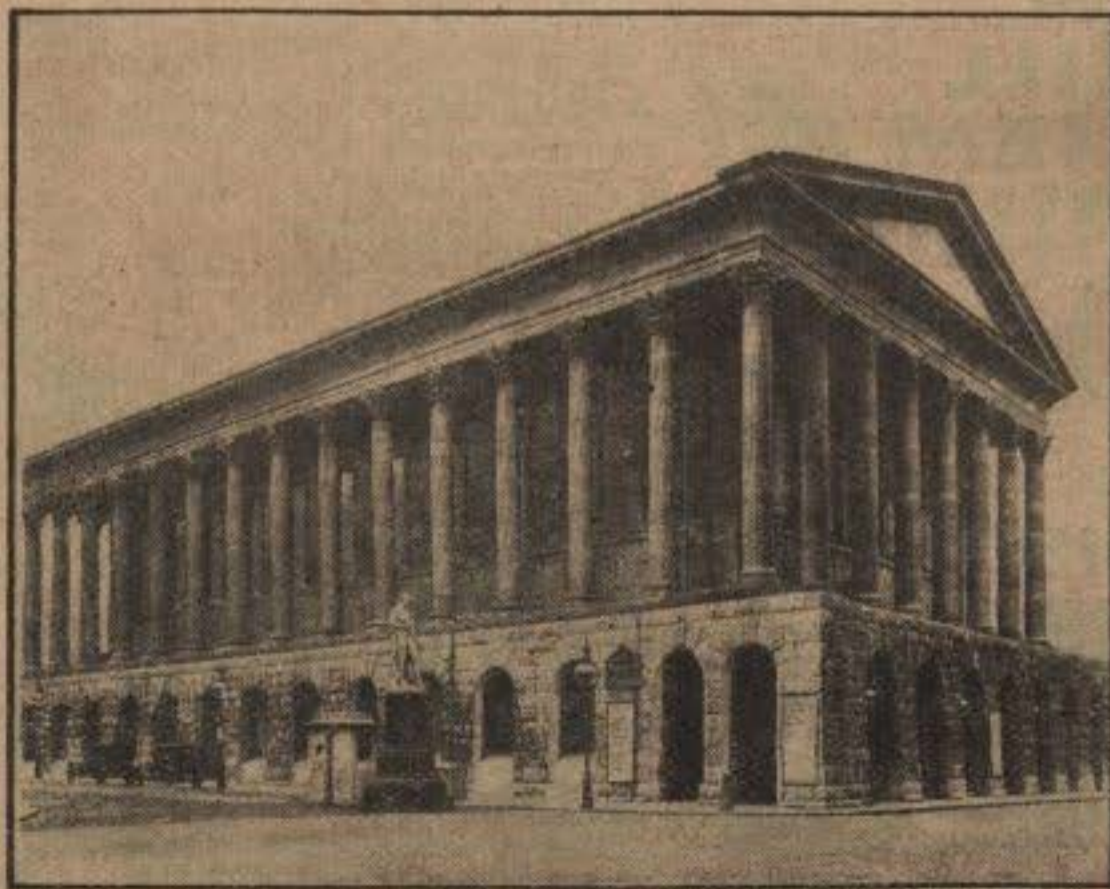
GRANDFATHER'S father would have chuckled if he had been told that on Thursday, August 7, in 1930, the very songs he sang in his young days would be brought out again and broadcast by wireless in a programme called 'Great-Grandfather's Song Book.' He wouldn't know the meaning of 'broadcast,' but he would be pleased nevertheless, and say: 'Didn't I tell you there were no songs like the old ones?' Besides songs about love and war there will be ghost stories, shanties, soldiers' songs, and ballads from the country, which only shows that, even if he did live in 1770, great-grandfather was all alive to what went on in the world.

A Personality.

A TALK by the Rev. Benson Perkins is always worth hearing: he is a minister who pulls down the barrier that divides clergy from laity in the first few minutes and then gets on with his big job of reaching the heart of the people. Listeners will recognize this great gift when he conducts the holiday service from the Central Hall, Birmingham, on Sunday, August 3. A Leicester man by birth, and now a busy worker as the Superintendent of the Birmingham Mission with its widespread social work, Mr. Perkins is a comforting figure among the conditions in which he works: Common sense, sympathy, and an understanding of the human heart are his great characteristics—the things that make all sorts of people take their troubles to him and be sure of help. There can be hardly a day when he does not lend a kindly hand to some man in a 'bit of trouble' or a boy who has done a silly thing and is sorry for it. There is a world of sympathy in those friendly eyes and a funny humorous twist to the mouth that is one of the secrets of his success. He often takes a turn at the piano at the Saturday night free concert, too, and probably knows more about music than many a professional musician. Mr. Perkins makes no fuss about his work, but we know that through his help hundreds of lives have been made happier and smoother.

An Afternoon with the Fairies.

HUNDREDS of fairies will be in the studio at the Midland Regional station during the Children's Hour on Saturday, August 9. Most of them are coming from Kissingtree Hollow—a marvellous place, full of flowers, where they live very happily. As fairies are nervous about broadcasting because of their tiny voices, Mildred Forster has promised to speak for them and tell the children all about their home. The fairies are staying until the very end of the 'Hour,' even for the birthdays, so that they can hear Mary Pollock sing some fairy songs—by special request of the Fairy Queen, I am told, who will be listening at home! Everybody is wondering what they will think of Kenneth Lawson's little talk about the two 'Grimm brothers'—the gentlemen who lived at Frankfurt and wrote stories.



BIRMINGHAM TOWN HALL—
an impressive view of one of England's most famous civic centres.

is to speak for them and tell the children all about their home. The fairies are staying until the very end of the 'Hour,' even for the birthdays, so that they can hear Mary Pollock sing some fairy songs—by special request of the Fairy Queen, I am told, who will be listening at home! Everybody is wondering what they will think of Kenneth Lawson's little talk about the two 'Grimm brothers'—the gentlemen who lived at Frankfurt and wrote stories.

A Look Ahead with 'STEEP HOLM'

NATIONAL EISTEDDFOD BROADCASTS

Speech by Mr. Lloyd George and a Talk by The Crown Bard—Drama from Bath—Walks in the Rhondda Valley

Relays from Citizen House, Bath.

EVERY year several relays are taken from the Summer School of Dramatic Production which is held during the first fortnight in August at the Little Theatre, Citizen House, Bath. This year two one-act plays will be relayed on Tuesday, August 5, at 9.55 p.m., one of them being *The Woman Who was Enchanted*, by Froom Tyler. Mr. Tyler is well known to listeners in the West for his talks and radio plays. On Thursday, August 7, at 7.30 p.m., there will be a relay of *Holiday* by Wilfrid Wilson Gibson, and also a reading of dramatic poems, while on the following day, during the Children's Hour at 5.15 p.m., listeners will hear a broadcast of *Helen and Hilary at the Sea*.

Students at the School.

MISS DE REYES, the Warden of Citizen House, tells me that she has had to refuse several hundreds of applicants for the course. This is because the number of students is limited to two hundred, in order that expert teaching can be given, instead of formal lectures and demonstrations. Daily courses will be held in stage-technique, elocution, scene designing, play production, make-up, and all the kindred arts of the stage. Students are coming from America, Canada, France, and Germany, as well as from all parts of Great Britain. Greek, Shakespearean, and Modern Drama will be studied, and public performances will be given in Bath and Malvern at the close of the course.



F. C. Linnam

THE HISTORIC STAIRCASE OF CITIZEN HOUSE. There will be relays of plays from the Summer School of Dramatic Production, held at Citizen House every summer, on August 5, 7, and 8 this year.

The Royal National Eisteddfod.

THE National Orchestra of Wales has been engaged for the Royal National Eisteddfod, which, as I have already mentioned, opens at Llanelly on Monday, August 4. Many famous orchestras have been heard at the festival, but this is the first occasion on which the National Orchestra has been engaged. The week should be a memorable one. The Orchestra will be heard in a concert, which is also to be broadcast nationally, on Wednesday, August 6, at 7.45 p.m., when the singers will be Francis Russell (tenor) and Arthur Fear (baritone) and the Eisteddfod Choir of 550 voices. Mr. Warwick Braithwaite will conduct the first part of the programme, and the second part, consisting of *The Pied Piper of Hamelin*, a cantata by Sir Hubert Parry, will be conducted by Mr. Edgar Thomas.

The Crown Bard.

THE Crown Bard, Mr. Caradog Prichard, is giving a talk in the Welsh Interlude on Tuesday, August 5, at 7.0 p.m. on 'The Eisteddfod Past and Present.' Listeners have heard Mr. Prichard before during the Welsh Interlude, in readings from his own works. He gained his third successive victory at Liverpool last year, a remarkable record in the literary annals of Wales.

Speech by Mr. Lloyd George.

A SPEECH by the Rt. Hon. David Lloyd George, M.P., will be relayed from the Eisteddfod Pavilion on Thursday, August 7, at 2.20 p.m., and the Charing of the Bard Ceremony will follow at 2.30 p.m. Both these relays will be heard on the National wavelengths.

At the Sign of the Blue Peter.

AT the Sign of the Blue Peter' is the title of the second interview with a worker in South Wales which is included in the programme on Saturday, August 9, at 7.0 p.m. As in the case of the miner, the interview will be anonymous. By sympathetic questioning listeners will be told the main features of the life of a worker at the Cardiff docks.

Borrow's Knowledge of Welsh.

FURTHER readings from 'Wild Wales,' by George Borrow, will be given by Mr. A. G. Prys Jones for West-Regional listeners on Friday, August 8, at 6.0 p.m. Perhaps one of the factors which contributed to Borrow's success as a traveller was his great gift for languages, and his knowledge of the Welsh tongue was considerable before he ever visited the Principality. He tells of his pleasure when he asked a woman on the road the name of a ridge. She shook her head, as she did not understand English. 'This is as it should be,' said Borrow to himself, 'I now feel I am in Wales.' He repeated his question in Welsh and the answer was quickly forthcoming.



F. C. Linnam

CITIZEN HOUSE, BATH, the former home of the Dukes of Buckingham and Chandos.

Walks in the Rhondda Valley.

LISTENERS in the neighbourhood of Cardiff will be particularly interested in the talk in 'The Tramp Abroad' series entitled 'Walks in the Rhondda Valley,' which will be given on Tuesday, August 5, at 6.0 p.m., by the Rev. Arthur Sturdy, Vicar of St. David's, Ton Pentre, Glamorgan. A hundred years ago the Rhondda Valley was so densely wooded that a squirrel could leap from tree to tree from Treherbert to Pontypridd without touching the ground. Today, Mr. Sturdy tells me, a cat could cover the same distance—about twelve miles—also without touching the ground, by jumping from roof to roof!

The People from the Hills.

THE people of the Rhondda are generally referred to in Cardiff as the 'People from the Hills,' but the hill people do not live on the hills. Mr. Sturdy uses a picturesque phrase which will appeal to those who know the mining villages. 'They live,' he says, 'in congested rows of houses like trains pushed into sidings!' When they are heart-sore as well as footsore, the inhabitants of the Rhondda have within a few minutes of their doors the unspoiled beauties of the hillside, although it is more common for strangers to find the hills than the natives. One of the objects of the talk will be to entice people from the dusty, overcrowded streets to beauty spots within easy reach.

Silver Prize Band Concert.

THE Yeovil Town Silver Prize Band, conducted by J. B. Yorke, will play in the Cardiff Studio for West Regional listeners on Sunday, August 3, at 4.15 p.m. Shortly before the Band gave a concert from the Cardiff Studio, about a year ago, it won the challenge shield at the Bournemouth Musical Festival, when the adjudicator said of its playing of a Wagner selection that the performance was 'just what Wagner would have liked.' This year the Band again competed at Bournemouth and won the first prize in the Championship section. The test piece, Selection, *Rienzi*, will be included in the broadcast programme. The singer at the concert will be James Howell (bass-baritone).

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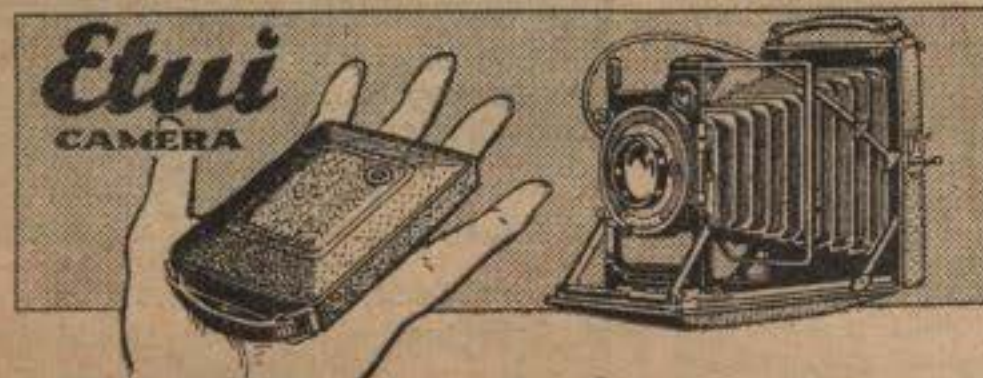
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