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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 28. No. 359.

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

AUGUST 15, 1930.

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A COUNTRYMAN'S DEFENCE AGAINST PROGRESS

IN *The Radio Times* of July 18, Mr. Charles Jones, in a long and interesting article argues that, among the many forces which are at work today changing society, broadcasting is already the most powerful in its effect on the countryman. 'The eager mind,' he says, 'no longer starves in the isolation of valley farms and hidden cottages. All things, from music to speculative thought, and from laughter and wit to the grave beauty of great drama, are as accessible as the conversation of friends. It is a great new fact to the ordinary countryman. His life, like the life of all obscure and unfavoured persons, has become freighted with a new significance.'

Mr. Jones's article is full of finely used words, and vitally poetical metaphors. It appears plausible, logical, and almost inevitable. But perhaps because I am a countryman (and all rustics are heretics), something rose up in me and denied Mr. Jones.

Printing we have had for nearly five hundred years, and public education, I suppose, for a hundred years, and the change due to these in the life of the countryman—the true rustic—is very slight. I know a good many good friends of mine who can barely read—having either never learnt, or learnt and [lost the art through atrophy.

Civilization, even etymologically, is a thing of towns. Shakespeare's town gallants are as foreign to us moderns as men can be, but level brothers of Shakespeare's rustics are still ploughing, and shearing, and gardening today in those parts of England which London has left unsullied, and though the children at school speak after the accent of their town-bred college-led masters and mistresses in school hours, they drop back into the riches of country brogue as soon as they are released into the fields and cottage gardens which are their ancestral educators. Mr. Jones says that the countryman is immobile; and draws a picture of the townsman which is more wheels and petrol than flesh and blood. The countryman is not immobile, which is to be heavy and dead, but he is stable, which is a virtue and, as a virtue, rare; he is wise with an old wisdom, the wisdom that comes of lifting up his eyes to the hills occasionally, dew-and-star-wisdom, that, because it is unintelligible to a townsman, seems to him to be a vacuity, which he rushes to fill with his 'music, speculative thought, laughter, wit, and the grave beauty of great drama.' The townsman gets his idea of the countryman from his music-hall, and thinks there is no more in country courtship than 'What for do 'ee love Oi?' Even Mr. Jones calls country life 'a fettered life in a narrow, daily round,' and, by contrast, would, I suppose, call a tube journey at nine, an office all day, a tinned salmon dinner, a tube journey at night and a talkie

before bed, a free life in a wide and varied daily activity.

The truth is, and I have not yet seen it stated, that broadcasting is town-born, created to satisfy the townsman who does not know how to use his leisure otherwise, and the curious physical fact that wireless waves travel fast and far is only incidental. I know that thousands will rise in their chairs and fling the talks by learned authorities in my teeth, but reasonable people who never write to or for the newspapers will, I think, agree with me that broadcasting is mainly a medium of entertainment. Now the whole gist of my disagreement depends upon the fact (as I see it) that the countryman does not feel the hunger to be entertained with anything like the same intensity as the townsman. He has no unfilled leisure; he is up with the lark and at work in his own garden or on his employer's farm as long as daylight lasts. When it is dark it is time to go to bed—and that, too, though the townsman may dispute it, is a piece of country wisdom. The countryman does genuinely live in his work; and when he cannot work, he cannot live. But the townsman is a clock-watcher (I do not mean any disparagement, but state my case for simplicity in extremes), he looks upon work mainly as an unpleasant necessity, and this means that he idolizes idleness even though experience teaches that idleness is the dullest thing in the world. It becomes a townsman's need to brighten this dulness somehow, and he is willing to pay people more versatile than himself to entertain him. Naturally, if he can have this entertainment cheaply, with little trouble to himself, and at his own fireside, he snatches at the chance. But whatever Mr. Jones may say about 'the narrow and fettered life' of a countryman it is true, as I know by long experience, that the countryman seldom feels this tedium. I know it is not an argument, but the country-

man who has never heard jazz can hear a nightingale on most summer nights, whereas the townsman, familiar with jazz, is dependent upon knobs, dials, engineers, and a chain of apparatus costing tens of thousands of pounds for his only chance (poor prisoner) of hearing the nightingale at all.

And what are the facts after all? I can only speak for those parts of the country that I know. Undoubtedly for those middle class and more or less leisured *settlers* in the country, majors who retire to farm poultry, ladies with friends in town, unusually prosperous farmers with grown families, tradesmen and school-mistresses—in short all those who suffer from town standards, wireless is so great a boon that it would be hard to exaggerate its worth. It is not of such people that I think when I see the word 'countryman,' but of the ploughmen and their wives, the labourers, gamekeepers, woodmen, stockmen, shepherds, and gardeners—the real outcrop of the soil, a noble, dignified and independent race of true rustics; and wireless has hardly touched them at all, at least in my part of the country.

As I see it, it is all a matter of content; discontent is the father of change, and discontent is the child of boredom, and, though no human being, I suppose, is immune, boredom is a town disease. It is the fashion in towns to decry leaning over a gate on Sunday morning. For my part, I think, content and health are the only jewels; and believe that a man who works without question and can idle without boredom, is better off than a man to whom work is a drab necessity and idleness an emptiness to be filled at any cost. Can it be that progress is only our euphonym for change, which is a symptom of restlessness, which is a sickness of a hungry or unsatisfied life? Can it be that if a man can do without wireless he is a fitter man than one who welcomes it? Can it be that in the race for content the slowest will win?

Broadcasting is a miracle and will make possible many otherwise impossible things, but flattery is no compliment. Not only do I maintain that the times, the lack of empty leisure, the town-sophisticated material of programmes, and the considerable expense of installation (for a cottage has no spare shillings) make it difficult for a countryman to become a listener, but I believe we of the present age think too highly of book-fed, town-fed intelligence. The countryman may be, by L.C.C. standards, 'unintelligent,' yet has in his quiet mind treasures of practical and placid wisdom which, though they can never be broadcast, are more than equal in life's value to the fretful, changeable, nervous, and too often ephemeral thoughts which swarm in the over-stimulated townsman's mind.

FRANK KENDON



W. F. Taylor



The Negro in Art.

A RECITAL will be broadcast on Thursday, August 28 (National), by Marian Anderson, the coloured contralto. Negro artists have contributed largely to our programmes as, indeed, to all branches of music and the theatre. The soft richness of the negro



'Angels engaged in a "fish fry."'

voice is peculiarly suited to the microphone. In music, Miss Anderson shares the honours of broadcasting with Paul Robeson. The long list of coloured singers who have been heard in vaudeville programmes includes Layton and Johnston, Zaidée Jackson, Ethel Waters, Waley and Ferguson, Williams and Taylor, Jackson and Blake, and Leslie Hutchinson. In writing, sculpture, poetry, music, acting, and dancing the negro is either creating a distinguished place for himself or making his influence felt in the work of white people. Florence Mills, before she died, had become one of the great personalities of the stage. Countee Cullen is a fine poet. Robeson, who can fill the Albert Hall with a song recital, was a magnificent Othello. Coleridge-Taylor ranks as a considerable composer. *Porgy*, a play about negroes acted by negroes, was a great artistic success in London early last year—and now the world is either seeing or reading *Green Pastures*, Marc Connelly's touching Scriptural play, based upon negro stories from the Bible. *Green Pastures* will not be seen in England for it contravenes the Lord Chamberlain's regulation that God shall not be represented on the stage. Nevertheless, it is a moving and beautiful play, exquisitely reverent. The opening scene, in Heaven, shows the angels engaged in a 'fish fry'—i.e., a picnic at which fried fish forms the *pièce de résistance*—the simple negro's conception of all that could be heavenly. Indirectly, the negro is also responsible for the rhythmic dance music known as 'jazz,' which has been divorced from its simple origin and sophisticated by the Jews.

New Gramophone Records.

SCHUMANN'S *Etudes Symphoniques* (H.M.V. DB1325-7), played by Alfred Cortot, and *Joanna*, recorded by the Three Valleys Festival Choir in the Pavilion, Mountain Ash (Col. DB160), began Mr. Christopher Stone's gramophone recital on Friday, August 8. The J. H. Squire Celeste Octet's *Putting the Clock Back* (Col. DX68), Richard Tauber singing *Thou art my star* (Parlo. RO20114), the R.A.F. Band in a Seaside Medley (Regal MR105), the Regal Cinema Orchestra in a *King of Jazz Selection* (Col. DX72), and Gracie Fields singing *Little Pudden Basin* (H.M.V. B3494), provided light entertainment, with Ambrose's Orchestra (H.M.V. B5854) and the Rhythm Maniacs (Decca F1843) in dance records, and Dennis Noble singing Sterndale-Bennett's amusing *Will she be waiting up?* (Col. DB158).

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Here are Plays.

THE autumn programme of the Productions Department opens on Monday, August 25 (National), and Tuesday, August 26 (Regional), with a revival of the Kaufman and Connelly satire on America, *Beggar on Horseback*. Marc Connelly has lately written *Green Pastures*, referred to elsewhere in a previous paragraph. September's plays include three revivals, in the shape of *Ingredient X*, *Through the Looking Glass*, and *R.U.R.* *Ingredient X*, an adventure story with a satirical twist to it, is by Dr. L. du Garde Peach, whose very amusing war satire, *The Path of Glory*, will be heard in the New Year. *Through the Looking Glass*, adapted from Lewis Carroll by Cecil Lewis, will create a precedent in that one of the two performances will be timed to start at 6.40 p.m., so that the children may be able to listen. An original production in September will be K. B. Indoe's poetic-philosophic fantasy, *Yes and Back Again*, based upon a parable by Walter de la Mare. October's programmes present John Galsworthy's *Strife*, Peter Creswell's adaptation of Conrad's novel, 'Romance,' a war play entitled *Red Tabs*, and revivals of *The Importance of Being Earnest* and *Nurse Henrietta*. The last-named is a monologue play, adapted from a story by Herman Kesser. In the first production Lillian Harrison made a great personal success. The plays announced for November are all three revivals, the Poet Laureate's *Pompey the Great*, Ernst Johannsen's *Brigade Exchange* (probably on November 11), and *The Wrecker*, adapted from 'R. L. S.' by John Talbot. Tyrone Guthrie's play, *The Flowers Are Not For You To Pick*, is to be given a second production in December, with Lord Dunsany's *If, A Winter's Tale*, and—a Christmas treat—*The Silver King*, one of the greatest of Victorian melodramas. Here are plays for every taste.

Satire, Comedy, and Nightmare.

THE play, *Beggar on Horseback*, which you will have the opportunity of hearing on two occasions next week, transfers most successfully to the microphone. It was, of course, written for stage production, but its authors appear to have anticipated our own radio dramatists in their use of 'expressionistic' dialogue, many scenes, and interpolated snatches of music. Indeed, *Beggar on Horseback* is more effective from the studio, for the Dramatic Control panel, with its multiple studios and devices for fading and cross-fading voices and music, enables the play to be taken at greater speed, without the breaks required for scene-setting; the ability to fade from one scene to another in the dream sequence heightens the nightmare effect. The story is of a penniless young composer struggling with a symphony. He is in love with the girl in the flat opposite. Lack of money militates against both work and marriage, and he is tempted to secure financial security and peace of mind by proposing to a millionaire's daughter. He falls asleep and dreams a nightmare in which he marries into the plutocratic family, makes a fortune in his father-in-law's factory, kills his wife for interfering with his music, and is condemned to a life sentence in an Art Factory, where day after day he has to turn out theme songs. He wakes up cured. The play is, in part, a satire on the nabobs of Big Business. Unlike ourselves, Americans like to be chastised by satirists.

Mr. Moseley Shocked.

THAT critical Puritan, Mr. Sydney A. Moseley, a regular Roundhead, took exception to the recent production of *Antony and Cleopatra*: 'I don't suppose nine listeners out of ten were able to follow the story. I tried to keep in touch with the written play. And even that was difficult.' Well, maybe it *was* difficult, though we ourselves followed it with perfect ease and enjoyment. But when Mr. Moseley's criticism shifts from aesthetic to moral ground, we must join issue with him. He concludes his paragraph with the implied stricture, 'Not the "homeliest" of Shakespeare's plays, either,' by which he means, we presume, that the story is not precisely 'nice reading' for dear old ladies. Nobody even pretended that Shakespeare was 'nice reading' for people who are abashed by a certain amount of vitality in literature. It would be interesting to know which of the poet's plays Mr. Moseley would stigmatize as 'homely.' Despite a century of attempted bowdlerization, Shakespeare remains Shakespeare and quite distinguishable from Mrs. Molesworth and the authoress of 'Black Beauty.'

Grand Old Lady.

VAUDEVILLE on Wednesday next, August 20 (National), includes the name of Madame Moussine-Poushkiné, whom we incorrectly announced last week as a 'singer.' This Russian lady, aged 72, is a *diseuse*. It is a notable fact that England has failed to contribute to any considerable degree to this most exacting branch of the theatrical art, though both Yvette Guilbert (French) and Ruth Draper (American), its two greatest exponents, have always drawn the London audience. The reason of this may be that an art which demands so much *abandon* is foreign to our temperament. Madame Moussine-Poushkiné is an unusual personality. This mountainous old lady, whose façade is hung with Imperial Russian decorations, acted for twenty years at the Alexandrine Theatre in St. Petersburg, at the end of which time she was decorated by Nicholas II for her services to art and retired with a pension of 1,200 roubles in gold. When the war broke out she joined, at the age of 56, the Russian Red Cross, gaining two medals for courage under fire. After



'Without a trace of accent.'

strenuous adventures in the Revolution, she at last escaped to Italy, where she lived, penniless and alone, in Florence. It was only lately that, driven by the necessity of living, she launched upon a new career as *diseuse*. Like all educated Russians of the vanished days, Madame Moussine-Poushkiné is an accomplished linguist, speaking French and English without a trace of accent. Her excellent English is due to the teaching of her governess, a Miss Horne, whom she recalls as being made up of 'black velvet, side curls, and a gold cable watch-chain.'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Back-door Ways to Immortality.

PATRONAGE of the arts was always one possible way of attaining to immortality. If you patronized painting you could insist on being included (with your wife and children) somewhere among the saints on the canvas. If you patronized literature, ten to one your name on the dedication page would figure much more prominently than that of the author. And if you patronized music it might easily come about that some immortal symphony would be called for ever after by your name. There is, for instance, the famous *Haffner Symphony* of Mozart. Of Haffner himself, save that he was a good, honest bourgeoisie citizen of Salzburg, little is known; but because he helped the young Mozart, commissioning him to write music for various family festive occasions, his name will always be linked with that of the great composer himself. It is this *Haffner Symphony*, with its delicious Minuet, which will form the centrepiece of the next relay from the Salzburg Festival, on Saturday evening, August 30 (National), the closing day of the celebrations. Bruno Walter will conduct the concert, and the programme, which is entirely devoted to Mozart's music, also includes the *Concerto in E Flat* for two pianos and orchestra.

Twenty-One Today.

THE tremendous speed with which science, research, and invention move onward, of which Gerald Heard admirably wrote last week, moves us to a placid acceptance of their wonders rather than to exclamation and enchantment. The 'new thing' is mooted one day and perfected the next. The prolonged period of tentative experiment during which man becomes entranced with possibilities, is lacking now. Selfish and complacent, we accept the almost miracle as no more than natural development. Reading Mr. H. G. Wells' earlier romances we only smile at the reckless pleasure that his characters found in their first motor-cars and aeroplanes. A talk, entitled 'The Coming of Age of the Aeroplane,' to be broadcast on Monday, August 25 (National), by Mr. Ernest Smith, will remind us surprisingly that only twenty-one years lies between the spindly mechanism which carried Bleriot on the first cross-Channel flight and the compact



'Reckless pleasure of the first motor-car.'

little machine which whisked Miss Amy Johnson to Port Darwin in nineteen days. And yet the child of today scarcely raises his head from his game to watch an air-liner pass above him. The aeroplane, the motor-car, broadcasting, all go to join electric lighting, the telephone and the railway engine in the category of 'dear old-fashioned things.' We lately heard a young person, gazing at a pre-war motor-car, remark 'How sweet!' as pityingly as though she were speaking of a sedan-chair, a crinoline or an india-rubber plant.

They Look at England.

IT may seem early days yet to be thinking of autumn and winter, but the 'Talks Department' of the B.B.C. has to look well ahead. Already some inviting series have been planned for the October-December session. Three of them, in particular, catch our attention as likely to be of general interest. 'International Conversations' is the title of the first; perhaps it might have been called 'As Others See Us.' At each of these broadcasts an Englishman will be heard in conversation with a foreigner who, coaxed by the Englishman, will present his country's view of England. The countries represented are Russia, Turkey, Germany, France, Italy, and the United States of America. One of the first of these conversations will be between Count Otto von Bismarck (a descendant of the famous soldier-statesman) and Harold Nicolson, the former representing Germany, the latter England. The second series that particularly catches our eye is one called 'Science and Religion,' a sort of symposium of personal viewpoints on the relation of these two things. These talks, which are bound to be highly provocative, will be given on Sunday. Among the speakers whom it is hoped to include in the series are Julian Huxley, Prof. Eddington, Bishop Barnes, Dean Inge, Sir J. Arthur Thomson, J. S. Haldane, Canon Streeter, Prof. L. P. Jacks.

Light on Africa.

THE third series, however, is of perhaps even wider appeal. [In recent years popular interest in Africa has grown by leaps and bounds. Yet Africa is so huge and various, so teeming with problematical aspects, that the general view of this no longer 'darkest' continent is still dim and cloudy. A fine series of twelve talks, beginning in October, should do much to clarify that view for those of us who are interested. The talks, which will be given by authoritative speakers, will first give the listener a clear picture-background of the continent against which to set the racial, administrative, economic, religious, social, and other questions as they are dealt with. Major Walter Elliot, M.P., who is opening the series, has compiled an attractive illustrated pamphlet on the series.

Is There any Music in Canada?

IT is not generally realized how deep a mine of folk-music exists in Canada. Mainly, of course, the sources are in Quebec, where the French settlers for hundreds of years have sung variations of the folk-songs of their homeland, and in the West, where the songs of the Indians date back even further. A few enthusiasts (the Cecil Sharps of Canada) have explored this mine to such advantage that already some four thousand French melodies and some three thousand Indian melodies have been collected by the National Museum of Canada. These melodies represent a rich musical tradition, upon which, it is to be hoped, there will one day grow a contemporary music so individual and fine that musicians of the Old World will no longer be able to raise a scornful eyebrow as they say 'Canada? But then there is no music in Canada.' On Tuesday evening, August 26 (National), a programme of this music is to be broadcast. The artists are Frances Adaskin and Harry Adaskin, who is a member of the Hart House String Quartet which recently broadcast in this country.



Confectionery Champion.

WHEN we first heard that at 6 p.m. on Friday, August 29, a talk on 'Teatable Delicacies' would be broadcast by Sergeant J. Brown, we suspected that the talker must be a policewoman—and were disturbed, for policewomen, we argue, must



'When we are waiting for a lady.'

forego the more trivial pleasures of life and concentrate upon staring hard at us when we are waiting for a lady outside a tube station. But it turns out the Sergeant is a man—one of the 'aces' of the confectionery world. A retired mess-sergeant, he is in charge of catering arrangements at both the Law Courts and Lincoln's Inn. Though an expert upon cookery in all its branches, the Sergeant has made the tea table his special province. A man of character and resource (qualities obligatory in a mess-sergeant), he has concentrated particularly upon ingenious and economical delicacies. Those who can eat tea should listen to him on the 29th. The crowning week of the Sergeant's year is that in which the Confectionery Exhibition is held at the Agricultural Hall, where he is to be seen winning prizes.

The Voice of the Stream.

THE story of St. Mary's Abbey, Buckfast, from which a service is to be relayed (National) on Sunday, August 24, strikes a mediæval note in an age which is surrendering to Standardization and Mass Production. The new abbey, rising amidst the Devonshire countryside upon the foundations of a former building dating back to Saxon times, is not yet completed. The Benedictine monks of Buckfast began to build nearly a quarter of a century ago, and progress has been slow, for every stone has been cut and carved and laid by their devoted hands. To those who are accustomed to see great buildings leaping to life around steel framework this may seem a snail's pace. But Buckfast is being built slowly, and with devoted care, to the glory of God. During the war only two monks were engaged on the work. Early this year the monks, after five years of ceaseless toil, completed the graceful and beautiful West front. It is hoped that the Abbey will be completed and consecrated in 1932. Chartres Cathedral, one of the oldest and loveliest of Continental churches, was fifty years in the building. On the 23rd a microphone will be placed on the bank of the River Dart which flows close to the Abbey and the sound of the stream rippling over the pebbles relayed to listeners before the engineers fade over to the famous Buckfast carillon of bells. The sermon will be preached by the Abbot, the Right Rev. Anscar Vonier, and the music sung by the choir-monks, conducted by Mr. H. Wardale.

'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

TWO music relays will be taken from the continent during the coming week: a concert from the Ostend Kursaal and an act of *Iphigenia* from the festival at Salzburg. In the record of English relays from the continent the year 1930 should certainly be written in red; it has not only seen the three International programmes of January, March, and May, but it has given us the two all-important relays of the St. Matthew Passion from Leipzig and the Mozart festival from Salzburg. These two last events, particularly, are the significant ambassadors of that day (not far hence now) when the musical life of the continent will have become transformed for us from a matter of enviable hearsay to an actual fact. The great musical events of Europe, from Bayreuth to the Opera in Vienna, must soon be as commonplace to us as our own Covent Garden or the Proms. It remains to be seen what effect all this will have on the average Englishman. We have been called 'the land without music'; will this access to the best musical performances of the world remove once for all the hated epithet? One thing it must anyway accomplish, and that is a gradual expansion of our too insular outlook. The world beyond the Channel becomes a reality indeed when events like the Salzburg or Leipzig relays, or that February relay from Frankfurt, are brought to our own English hearthsides.

THE list of plays which are to be broadcast nationally during the autumn is revealing, in that it shows most markedly the direction in which wireless drama is moving. The seventeen plays selected include eight plays originally written for production in the theatre as against four entirely new radio plays and five adaptations from books—a falling-off in the proportion of adaptations which, following the success of *Lord Jim* and *Carnival*, became a notable feature of the dramatic programmes, and an encouraging increase in the number of plays specially designed for the microphone. Though there have been noteworthy adaptations, this form is obviously less stimulating and satisfying than that of the entirely original radio drama, planned for the studio. The increasing proportion of stage plays is in one sense a retrogressive step, for it was exclusively with such borrowed successes that wireless used to entertain us in the days before the French had coined the word 'radiogenic': in another

sense progressive for, whereas formerly sensational and 'popular' pieces were brought to the studio regardless of their suitability, and the absence of visual appeal was eked out with sedulously realistic 'sound effects,' the selection of stage plays for this autumn has been made with a more subtle discretion. The choice lies between plays which appeal to the mind's eye and those which appeal to the intelligence. In the past the former class prevailed, the attempt to conjure up a picture in sound of physical events leading often to ridiculous results. The new programme contains a number of plays which, like Mr. Galsworthy's *Strife*, aim to reach the intelligent and thinking man. And the inclusion of *The Silver King* refutes the criticism, recently levelled by one of our contemporaries, that wireless drama is becoming exclusively 'highbrow'

THE WORLD WE LISTEN IN

On Monday evening, when the Promenade Concert is broadcast, we may listen to the familiar Venusberg music from *Tannhäuser*. The world changes, but how indestructible a good story is! Men told this tale of the bard who was spirited away to a land

Tannhäuser

of delight, by a lovely but dangerous fairy, long before they could set it down in writing. They may have sung it, when the only instrument that aided the human voice was a bone flute, fashioned by a flint knife. And still we like to hear this tale, we of this age that can project the minstrel's voice across the Atlantic, reinforce it with all the pomp of a Wagnerian orchestra, and enhance the emotional appeal of melody with the subtleties of modern counterpoint. It was a story that men loved so much that inevitably it grew, as their outlook on the universe changed.

If one could get at it in the early form in which our pagan Teutonic ancestors recited it, it would be very much simpler than the moving, yet edifying, romance which their Catholic descendants built upon it. But the tale must always have swung between two emotional poles. To enjoy the favour of a fairy in a retreat beyond this work-a-day world was a joy which the natural man might covet. But it had its dangers. Fairy queens had their caprices. The favoured mortal who had enjoyed their love would never again be as other men are. On the whole, the love of mortal maids was safer and homelier and better. As the centuries wore on, the teaching of the Church bit into the seductive legend. Traffic with fairies was not merely dangerous: it was deadly sin.

True Thomas

The story of the knight or minstrel who had enjoyed the love of a fairy and had sojourned in her magical world of delight, is, of course, the theme of two of the finest of the Border ballads. One guesses that in these two versions it may date from pre-Christian times. There is one verse which

reflects Catholic beliefs, but the feeling that inspires the story is hardly Catholic. Thomas the Rhymer, when first he sees the Queen of Elfland, mistakes her for Mary, Queen of Heaven. But that is the only touch which Christian influence has added. The Queen's celestial geography, as she describes the three roads—the narrow road... that is the Path of Righteousness, the 'braid braid road... that is the Path of Wickedness,' and 'yon bonny road' that 'winds' to Elfland—could be paralleled from traditions much older than Christianity.

Thomas, as the result of his enviable experience, became incapable, when he returned to earth, of telling anything but the truth. That is hardly a punishment for deadly sin. It is a consequence of inspiration. It is what happened to Cassandra, and, in some degree, to every bard or prophet who had intimacy with spirits. To the authors of the ballad it seems a rather comic fate. How could he buy or sell, or court a fair lady? The heroic age of Greece saw rather the tragedy of inspired truth-telling.

The other ballad that recalls *Tannhäuser* is prettier and happier. Tam Lin was spirited away by the fairy queen through no fault of his own. He knew the danger of his otherwise enviable lot. Fairy-land is 'pleasant' for those that in it dwell, but every seven years they 'pay a teind to Hell.' He might be the chosen victim. So he wins the love of a mortal maid, and teaches Fair Janet how to redeem him. She stood the test, and held him fast, while he was changed into a snake, a deer, and a hot iron. Apparently there were no unpleasant after-consequences. Commerce with fairies was not yet a mortal sin.

* * * *

There is a passage in this pleasant tale of Tam Lin's redemption which is for me one of the

The Australian Bush

most thrilling things in the whole range of folklore. It comes in the speech of the Queen of the Fairies, after she had realized that she had lost her bonny knight for ever. Had she known what would happen, she would have 'ta'en out thy heart o' flesh and put in a heart o' stane.' What does this mean? It does not mean that she would have killed him. Evidently, with a heart of stone inside his breast, her knight would have belonged to her for ever. Now this is exactly the procedure which the most dangerous spirits use to this day in Australia, when they make a specially gifted medicine-man. The candidate for this honour goes to sleep at the mouth of a cave. The spirit (known as an Oruncha) comes out, pierces his head with a spear, drills a hole in his tongue, takes out his internal organs, and substitutes new ones, which are usually of crystal. In this condition, dazed and mad, the candidate staggers back to camp, and after some months' sojourn in the bush, becomes a magician endowed with the most amazing powers for good or evil. What these primitive savages of Australia still believe as literal fact, must have lingered on the Border, as an obscure tradition, when this ballad was composed. A fairy could make a Christian knight one of her company by changing his heart of flesh to one of magical stone. One suspects that primitive man believed that every abnormal human being, wizard or bard or prophet, had suffered some similar change at the hands of spirits. They had all sojourned in some uncanny cave, and staggered out, mad or truthful or inspired.

A. N. Brailford

Musical Masterpiece of the Week: II

A GOTHIC TONE-CATHEDRAL OF MUSIC

Richard Church, on Brahms' Fourth Symphony—the main work in a Brahms' programme at the Proms this Wednesday.

WHEN I wrote here some months ago on Brahms and dealt with the character of the man behind the music, I said that the true Brahms lover found the essence of the master's personality and genius not in the four symphonies, but in his chamber music and songs. In those works we discover the ardent, shy, and passionate romantic, whose almost exaggerated love of freedom led him in life to adopt an attitude of brusque aloofness, always suspicious of patronage, and always forcing him to the painful and wasteful act of cutting off his nose to spite his face. To say that this characteristic of pronounced individualism is northern is not enough. It is true that Beethoven and Sibelius have it, but so have Leonardo and Berlioz, who were both southerners. To say even that it is a product of Protestantism does not help us, for we find this quality in Palestrina, who was a Catholic.

No, it must be something more instinctive than any culture or any creed, some elementary aggressive force common to all men possessing an abnormal creative energy. It may be that their isolation, and the anarchic philosophy which impels them to scorn a society that does not recognize them as monarchs, springs purely from the very simple fact that they are so infernally energetic!

At any rate, there stands Brahms to mark the faith which says 'Go your way and be hanged; I am going mine!' As a symbol of this attitude, he adopted as his motto the notes F A F ('frei aber froh': 'free but cheerful'), a theme that he constantly used in his work. That, however, is only the face value of this attitude. Beneath the defiant gesture, which scorns society and its religious and moral creeds, we find a corresponding agony of doubt and loneliness, a spirit wandering in the limitless regions of thought and imagination without the comfort of company and signposts which more modest and conformist people enjoy. So isolated, so rapt, was Brahms that this element inspiring his work, as we shall see later when we discuss the E Minor Symphony, carried him to a plane so unsocial and austere as almost to induce him to lose self-control and wander—just as some saints have wandered by too intense a self-discipline—into a sterile and almost morbidly self-indulgent mysticism. This was the quality that most puzzled his contemporaries, and which led the rival Wagner school, in their mouthpiece the *Bayreuther Blätter*, to call him the 'eunuch of music,' a fruitless isolationist incapable of progeny.

Nevertheless, we would not lose that side of his genius; the fierce, asexual pagan, defying the gods, defying the bondage put upon the human vitality by the necessity of transmitting physical life. For the result of that rebellion is something so beautiful as to defy any description. One can only listen in a sort of heartbroken and bewildered rapture to these sublimations of normal human emotions.

In his symphonies, however, Brahms deliberately sought to bring himself back to more humane and social conditions. He composed these four great works later in life, it seems half unwillingly, having put off as long as possible

what he felt was inevitable. He knew that the world expected him to show his powers in the symphony, and he realized that in working within this more social structure he would have to place himself in a readier position for comparison with Mozart, and above all with Beethoven, who in his Choral Symphony had explored the final possibilities of the form; at least, so Wagner thought.

To Brahms, comparisons were always odious, and he hated the idea of being 'placed.' On the other hand, he knew that the world was waiting, and was ready to condemn him if he did not make the attempt. In addition, he wanted to prove to Wagner that there was at least one musician who could do something more with the symphony. He was forty-four when the first appeared, and the other three followed at fairly regular intervals.

As is inevitable, they all possess signs of his mysticism of revolt: strange, soaring nerve-storms subsiding into rambling solo passages—for flute, violin, clarinet, or viola—that remind one of the deathly sweetness of Ophelia in her flower-song when sorrow has broken her mind. Such a typical passage occurs about half way through the Andante (second) movement in the Fourth Symphony. It was this passage to which I referred earlier. It is so short as almost to escape notice; but there it is, a distant melody on the violas, half mad with rapture.

A great deal of nonsense can be poured out in the attempt to describe music in words. We are all familiar with it; the likening of the violins to the trembling forest leaves; and then the dainty flute motif, like the smell of jasmine That sort of thing is not helpful,

yet without dropping into a mathematical rigmarole about bar measurements, and fifths and sevenths, and other such technicalities which are beyond the knowledge of a non-musician like myself, no useful purpose is served in rhapsodizing about music.

What can be done, however, is to show the listener the general significance of any one great work in relation to the whole of a master's achievement, and this is what I have been trying to do in this unsatisfactory article. I hope I have showed how Brahms, in writing his four symphonies, disciplined all his rebellious idealism and forced it to labour on something whose structure was a recognized social form. The symphony is the cathedral of music. Brahms made it a cathedral predominantly Gothic; filled with quaint figures, and inspired with the most subtle and divinely delicate tracery ever conceived by the mind and spirit of man working together in complete harmony.

Particularly is this so in the Fourth Symphony (the E Minor). It is a sad work, without being sorrowful; for it is too old, too mature, to give way either to the gaieties or the griefs of youth. The first movement opens forcefully, with a direct statement that sets the character of the whole symphony. One might say it is the symphony of experience and philosophic resolution; the steadiness of a soul that has known life and death; that retains few illusions, but has found an indestructible happiness from the balance of what remains at the latter end of a career of revolt and tragedy. When Brahms played this movement (on the piano) to his friend Hanslick, the latter said: 'You know, I feel that two enormously clever people were cudgelling each other.'

It is a clever remark, but it is not enough, for the movement is full of a delicate, mistlike beauty that shines like the coloured patines of light which flutter through the cathedral windows, and drape the austere pillars with the ghosts of flowers.

The second movement develops this suggestion of spiritual grace into one of the most lovely musical statements Brahms ever wrote. This is the longest movement, for the master finds this theme an infinite path of inspiration which he follows until one feels that surely music can do no more. The jocose relief in the following scherzo seems strained, as though the composer felt that he must make an effort to save himself from his old habits of spiritual rapture and come back to the building job. But he is tormented by the dream of that exaltation, and it is not until the last movement that the architect works in triumphant command over the moods of his own soul. This movement is one of the greatest technical achievements of all music. It is a set of unbroken variations on a theme by Bach: a simple, heavily-stated eight-note theme, but one which is an intimate portrait of Brahms. It is the man speaking. And how he works it up, piling mass upon mass until the perfect arch joins and the tone-cathedral is complete, waiting for us to enter and worship.

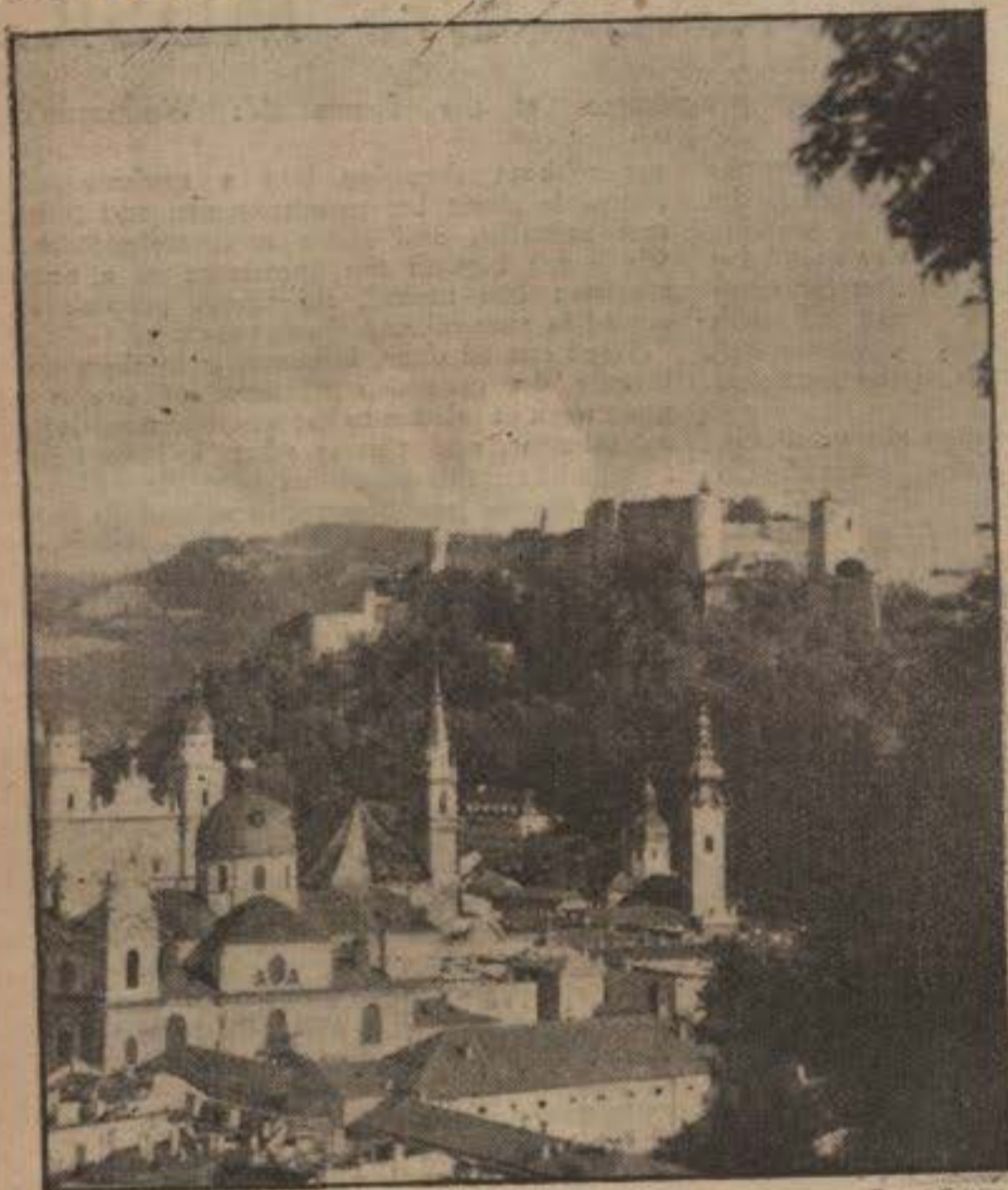
RICHARD CHURCH.

[In next week's issue W. McNaught will write about Beethoven's 'Eroica.']



A characteristic and joyful study of Brahms at the piano, by Willy von Beckerath.

SALZBURG, A SEVENTEENTH-CENTURY CITY



Frederic Gregory



E.N.A.



(Top, left) The Castle, viewed across the city roofs. (Right) Gateway of the Franciscan Monastery. (Below) The frescoed foyer of the Festspielhaus, from which an act of Gluck's opera, 'Iphigenia in Aulis,' is to be relayed on Wednesday (Regional).

SCENE OF WEDNESDAY'S OPERATIC RELAY

WHAT IS TELEVISION?

The recent broadcast of a television play and the daily experimental transmissions carried out by the Baird Television Company with the co-operation of the B.B.C. have interested the listening public in the possibilities of this fascinating invention. In the accompanying article, Mr. Sydney A. Moseley, Programme Director to the Baird Company, explains in simple terms the nature and problems of Television.

TELEVISION is in the air—in more senses than one. On five mornings and two nights a week the B.B.C. is transmitting in half-hour sessions the images of singers, speakers, and players, who can be seen and heard at the same time. For seven days a week, too, the newspapers report claims of achievement—some true, some half-true, and others which are merely fantastic.

It is due to the readers of *The Radio Times* that they should know exactly what the position really is, and I will explain, in the most elementary terms, the nature and problems of television, giving the latest authoritative details of the position.

In the first place, what is television?

Television is the transmission of living and moving scenes to a distance, by wire or wireless.

This is what is actually happening five mornings in the week: In the studio of the Baird Television Company at Long Acre a singer or speaker sits before a transmitter and microphone. To all intents and purposes this might be an ordinary B.B.C. studio, with the exception that the performer sits before an aperture through which the rays of the television transmitter are seen. The light itself is of the smallest intensity: in fact, it is possible to dispense with light altogether and rely on infracted rays alone.

I do not propose to burden my readers with technicalities. But what it all amounts to is that just as a voice is carried along the ether from transmitter to receiver, so is the face carried along another wavelength, and those with 'Televisors' are able to see the speaker as he actually is in the studio. For instance, if he opens his mouth you see him doing so at the same moment. If his expression changes from gaiety to sadness, you watch the changing expression. Should he smoke you see him smoke.

One can buy a little apparatus, attach it to a wireless set, and see on a small screen those living images of the persons speaking into the microphone at the broadcasting studio. Generally one person or two are televised at the same time. More figures can be reproduced, but at present if more than two figures are seen on the little screen the detail is deficient and the features are not readily distinguishable. The picture, also, still flickers very much as the early cinematograph did. It is only fair to mention the handicaps as well as the wonders of 'seeing by wireless.'

And another point. A good deal has appeared in the newspapers recently about tele-cinema. Where in television, and in the transmissions that are taking place through the B.B.C. every morning, you actually see *first-hand* the object with tele-cinema it is a film that

is put over. In other words, you are seeing the object second-hand. A comedian or vocalist is first 'shot' at an ordinary cinema studio and then the film itself is televised.

Personally, I prefer the head and shoulders of an actual speaker. The thrill of being able to see the actual movements *at the same time* as those movements are made is to me incomparably greater than seeing a film televised.

Television is fundamentally different from cinematography. Television is the transmission of the actual living person; tele-cinematography is the transmission of a film by wireless. 'This is all wonderful,' you may well exclaim. 'How is it all done?' The answer is: In television an object or scene, the light and shade constituting the image are converted into electrical impulses, a chain of these impulses being sent out through the ether.

At the receiving station this chain or string of impulses is built up again into a reproduction of the scene at the broadcasting studio. Now, *for each little area of light or shade of the picture there must correspond an electrical impulse*, and as the whole of the picture has got to be sent out in about a twelfth of a second it means that an enormous number of impulses have to go through the ether.

The more impulses sent out by a wireless broadcasting station the greater is the amount of space required in the ether.

Under the International Agreements at present in force, broadcasting channels normally are confined to about 9 kilocycles separation. This naturally sets a limit to the amount of detail which can be transmitted through the ether.

What then will be the next step to give a picture of greater detail? The answer is: the



short waves hold out one hope of solution. With a short wave station a much wider waveband is obtainable, and already the Baird Company have commenced the erection of experimental stations operating on a bandwidth of 50 and 150 kilocycles.

These stations hold out the hope that *pictures of much greater detail may become available*. That is one fundamental problem out of the way. Other problems are making the screen larger and brighter. Owing to the nature of television, the whole screen as seen by the audience is illuminated only from one little point of light, and this little point has to distribute its light over the whole screen, so that unless the scanning point is extremely bright, the picture in consequence is very dim.

By projecting these little images upon *transparent screens* very large images have been obtained. A good deal of fuss was made recently by an announcement that images on a large screen had been achieved. This was rather stale news to those of us who have followed the development of television from the cradle. In the Baird laboratories nearly twelve months ago an image 4 feet by 8 feet was shown, and recently in America images 6 feet square were shown, in a similar fashion. These images, however, owing to the very small quantity of light available at any instant, had to be projected on translucent or transparent screens. They could, therefore, *only be seen by people in front of the screen*, and inside a comparatively narrow cone of vision.

The problem, then, where large images are concerned, apart from the question of detail, was to get sufficient brilliance, and I am in the position of being able to inform readers of *The Radio Times* that this problem has been successfully attacked recently in the Baird laboratories along totally different lines.

In place of a moving spot of light *little flash-lamp bulbs are arranged [to form a large screen]*, and these little electric lamps are supplied in succession with current from the transmitter by means of a large commutator.

Now, the use of metal filament lamps alters the whole nature of the problem. The little lamps have what is known as luminous inertia—that is to say, they remain alight for quite a considerable time after the current has passed through them—in fact, even a tenth of a second after they have been supplied from the commutator

(Continued on page 352.)



The first broadcast of a television play: the producer (behind chequered curtain, left); the actors (centre); and the stage-manager and 'effects' expert (right).

A MODERN SYMPHONY OF GREEN ENGLAND

Vaughan Williams' Pastoral Symphony at the Proms—A Concert relayed from Ostend—and an opera from Salzburg—Music inspired by a Prehistoric Camp—An early Mahler Symphony.

Ravel's Trio.

(*London Regional, Sunday, 3.30.*)

RAVEL'S chamber music is much easier to understand, even on a first hearing, than most of the work of the moderns. Although what he has to say is all new, the language he uses is to all intents and purposes the straightforward idiom with which the older masters have made us familiar. This trio is the most important of his chamber music; reminding us here and there of the string quartet, it is a bigger work. The first of its four movements flows throughout on broadly melodious lines; the chief part of the second hurries along at breakneck speed, but in the middle section there is a splendid melody. The third movement sticks pretty closely to the traditional form of the passacaglia, a movement built up, like a chaconne, on a ground bass—a short and simple theme. Ravel makes a very effective and dignified movement of it here, reminding us of his descent from the Romantic composers, though with something of sternness in his make-up. The last movement is brilliant and vivacious, with a hint of the poetic imagery of *The Fairy Garden* in the *Mother Goose Suite*. But the whole work is on a more virile plane than that light-hearted suite; it is one of Ravel's loftiest conceptions. The attentive listener will note that the themes of all four movements are akin one to another, though in the last the melodic line is turned upside-down.

Korngold.

(*National, Sunday, 5.30.*)

ERICH WOLFGANG KORNGOLD, the son of one of the foremost music critics of our time, made his first appearance as a composer at the precocious age of only eleven, with a Pantomime, *The Snow Man*. It was produced at the Royal Opera, Vienna, in 1897. Other operatic and chamber music followed closely on its heels, and he had won an important place for himself while he was still in his teens. More than one of these works was immediately successful, and his operas *Violanta* and *Die tote Stadt* (The dead Town) are regularly included in the repertoire of most German opera houses. Like many another German composer, he has been attracted by Shakespeare, and has composed incidental music for the play *Much Ado About Nothing*. It is from it that this Suite has been arranged; the names of the three movements speak clearly enough for themselves, and listeners will recognize how original is the music of one who is still among the youngest German composers, although his output is already considerable.

Concert from Ostend.

(*National, Sunday, 9.5.*)

BELGIAN and French music are strongly represented in the programme which is being relayed from the concert hall of Ostend Kursaal. Francois Rasse, the conductor, was a distinguished pupil of Ysaye, winning the chief violin prize at the Brussels Conservatoire, and afterwards its Prix de Rome for Composition. He has earned distinction as an orchestral leader and conductor, as a teacher,

and as a composer of fine orchestral and chamber music. Marcel Journet is known in the great opera houses of the world as one of the foremost bass singers of to-day. He has had a long and illustrious career of close on forty years, and London has heard him, season after season, in the chief bass rôles of French and other operas. Achille Philip, less well known to us than in his own country, has a distinguished position in the French organ world. A pupil of Guilmant and D'Indy, he is now a Professor at the Schola Cantorum, and organist in one of the great Paris churches. He has composed important music both for orchestra and smaller teams, as

bers include many beautiful things, which certainly do not deserve the neglect into which the work as a whole has fallen. The Overture, however, bids fair to keep its place in the world's programmes; beginning with a robust emphasis, it has nothing about it to suggest youthful immaturity.

Mahler's First Symphony.

(*National, Tuesday, 8.0.*)

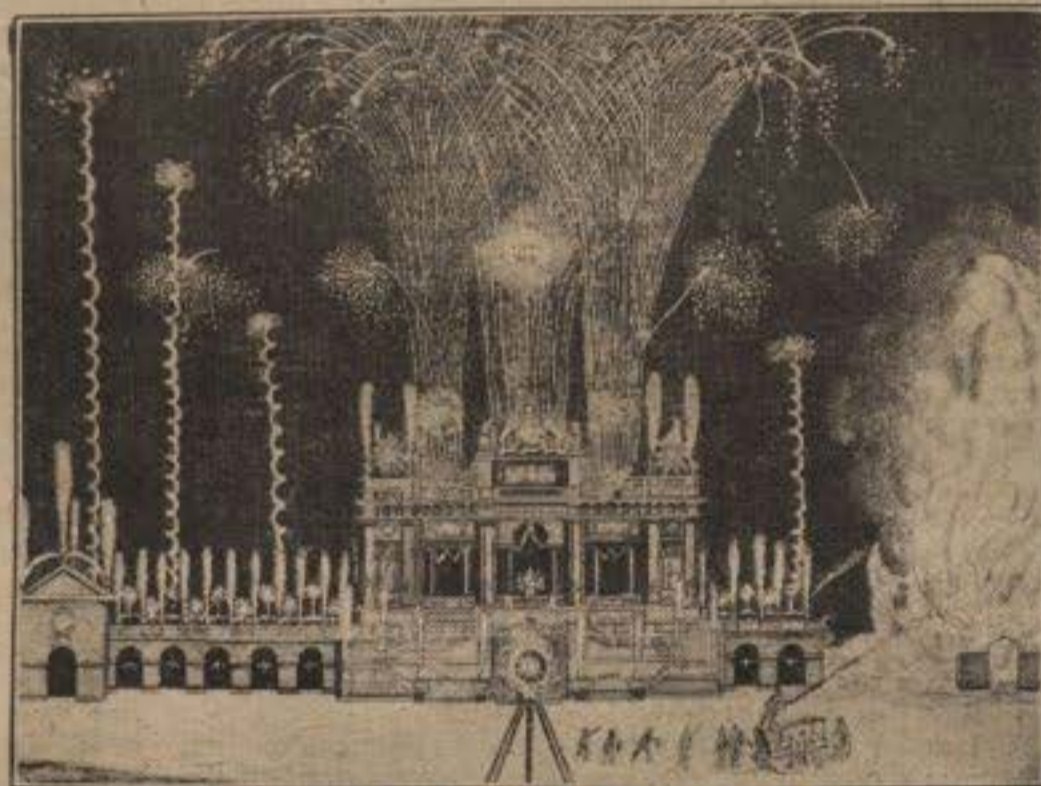
BRAHMS once called Mahler 'a devil of a fellow,' and there was indeed something demonic in the fiery zeal with which he tackled his life's work. He had that rare combination of gifts, the power of grasping a big conception as a whole and the ability to master a complex mass of minute details, fitting each aptly into its place in the whole scheme. Such a one is clearly marked out to be a leader of his fellows in one capacity or another, and Mahler was one of the greatest opera conductors of history. He held one post after another until he reached the goal of his ambition, becoming Director of the Royal Opera at Vienna. The influence of his high ideals and of his infinite labours towards achieving perfect performances, has left a mark on the Vienna opera which is likely to endure. His own music was composed largely during holidays, and, though he tackled it with the same fiery energy as he did everything else, it is still hotly disputed whether or not he was a great composer. Until quite recently the British public had had very little chance of making up its own mind on the subject, but within the last few years, and especially last winter, performances of several of his big works won him many enthusiastic admirers in this country. The First Symphony, which appeared in 1888, belongs to a period when the manifold aspects of Nature were his chief inspiration. Scored for a big orchestra and worked out at great length, it ranges from moods of restless and tempestuous energy to a sense of pastoral quiet; rising at times to great heights of exaltation, it has its moments, too, of serenity and calm.

A Gluck Opera from Salzburg.

(*Regional, Wednesday, 7.0.*)

THE Opera Festival in Salzburg is not by any means confined solely to Mozart's music; both older and newer works are given with the same care as is bestowed on the master whose birthplace it was. The first of Gluck's two operas, in which Iphigenia is the heroine, is a fine example of the nobility and dignity with which he treated these old classical subjects, although the libretto takes some liberties with mythology. Agamemnon's despairing efforts to escape from the gods' command to sacrifice his daughter Iphigenia, without incurring their wrath; the fury of his wife Clytemnestra, and Achilles' heroic defence of his bride, are all set forth in Gluck's music with a fine sense of the subject's bigness, and the chorus is used throughout with masterly effect. At the end, Artemis appears from the clouds and announces that the gods are appeased, and

(Continued on page 338).



FIREWORKS DISPLAY IN THE GREEN PARK,

On the occasion of the celebration of the Peace of Aix-la-Chapelle, for which Handel's famous 'Firework Music' was written (National, Wednesday).

well as some for the church, and a number of songs and secular madrigals. Apart from his *Basque Rhapsody*, the programme is made up of music which is already familiar to British listeners, but it naturally has a special interest when so much of it is played by the fellow-countrymen of its composers.

Mozart's Overture, 'Lucio Silla.'

(*London Regional, Monday, 6.40.*)

THE opera for which this is the Overture is an early work of Mozart's, produced when he was about sixteen. He and his father were on a musical pilgrimage in Italy and the opera was composed and put on the stage in Milan, having over twenty performances at the end of 1772 and the beginning of 1773. Leopold Mozart wrote home to his wife: 'God be praised, the opera goes incomparably well, so that the theatre is amazingly full. It has already been performed seventeen times, and will certainly have at least twenty performances.' It was the last opera which Mozart wrote for an Italian theatre and one of the few works on the autograph of which he used his title of Cavaliere, bestowed on him by the Pope. Although he was still a mere lad, it is the eighth of his operas, and the 135th of his works in Köchel's great catalogue. Like much other music which he had already produced, it has far more than a merely precocious or historical interest; its twenty-three musical num-



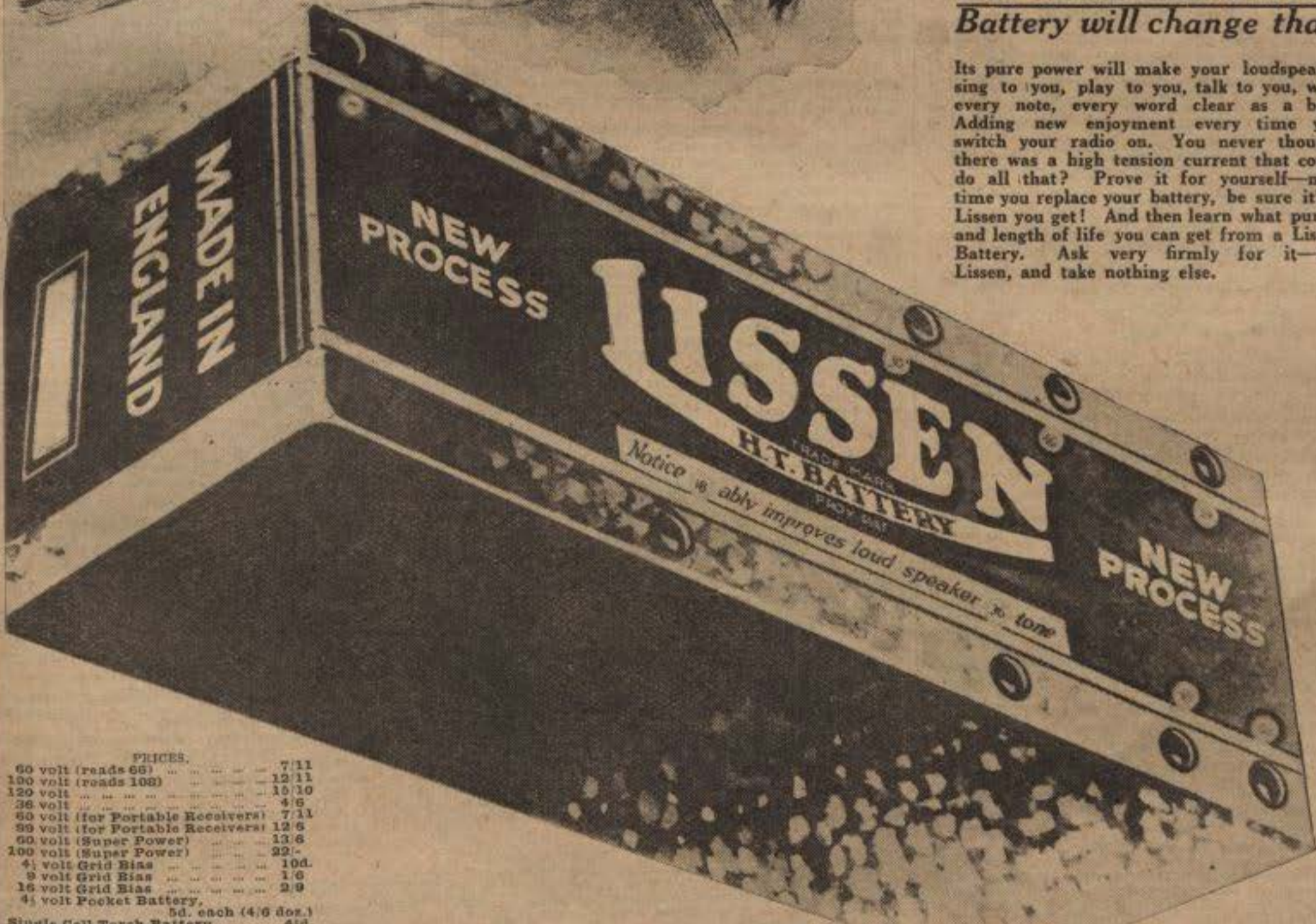
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WHAT THE OTHER LISTENER THINKS

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



'MILITARY BANDS.'

IN *The Radio Times*, and also from your several stations, in announcing band items, the word 'Military' is employed. This is surely an error, unless your bands are attached to some unit and lent for the occasion, in which case due recognition should be given. One expects exactness from the B.B.C. I trust that, having drawn your attention to the matter, there will be no further use of the word 'Military.'—*Robert Kelts, Belfast.*

[The term 'Military Band' does not necessarily imply any connection with the Services. It means a band composed of wood wind, brass and percussion, as distinct from an orchestra or a brass band.—*Music Editor, 'The Radio Times.'*]

A LISTENER'S SONNET.

On hearing the Quintet in C Major, by Schubert.
(National Programme, Monday, July 28.)

SCHUBERT! such art doth fashion us a key
To turn within the oiled wards of Time,
Op'ning its portals on a land sublime
A realm where Time itself has ceased to be.
Can language with imperfect simile
Express the measure of the perfect mood
Of mortals nourished on supernal food,
Of spirits borne on wings of ecstasy?
I, too, have been transported; to my ears
Unknown, undreamed-of harmonies unfold:
I had not thought, until my years were told,
To listen to the music of the spheres.
Yet, in this hour, ethereal, serene,
I am consorting with the world unseen.

Thank you, B.B.C. Thank you, String Quartet and Lauri Kennedy.—*Will. J. Brand, Gravesend.*

SILENCE IS GOLDEN.

SOME people must recently have been horrified at details given by responsible medical authorities of the strain upon nerves and individual physique imposed upon us by the ever-growing noisiness of modern life and civilization. The B.B.C. inevitably is contributing to this and is robbing many homes of the quiet and peace which would be so beneficial to all of us when the day's work is over. May I suggest, therefore, that there should be some considerable and deliberate attempt to



broadcast periods of silence each evening? You will understand that when I make this plea for silent broadcasts I realize that they would be enlivened by some suitable, but minute sounds, such as, for example, the snores of one or two announcers who would naturally be able to relax slightly during the rest period; or again, by way of outside broadcasts, you could give us the gentle rustle of newspapers or the occasional creak of an arm-chair as a member stirs in his sleep from the smoking-room of a suitable London club.—*Theodore Grummett, West Kensington.*

LOOK YOU!

WHAT is all this potter about Wales? One cannot look through the English wireless programmes (or, for that matter, in any newspaper) without becoming aware of the wholly disproportionate amount of time and space which is now dedicated to the cult and idolization of the Welsh. Everything one reads is punctuated with their hideous language, and, on the wireless, Welsh concerts, Welsh talks (in Welsh), Welsh plays (ditto), Welsh harpists, and Welsh rabbits are served up to a British public, which, naturally enough, has little appetite for such fare. What have the Welsh done to merit this sudden enthusiasm? I say nothing of the last straw—the 'Welsh Old Folks Programme.' Surely the British public will put up with anything!—*Barnet, Rugby.*

METEOROLOGICAL MISDEMEANOURS.

THE Meteorological Office, as a scientific body, cannot perhaps be expected to pay much attention to the purity of the English language, but the B.B.C. has taken this matter under its especial care. May I appeal to it to edit the grammar of the weather forecasts, and to ask its announcers not to talk about 'a tendency for thunder.' For my part, I tend for thinking that the lips of the Announcers should not be sullied by such an error.—*Tanda.*

ANOTHER DEPRESSION.

I AM sorry to have to inform you that if you are unable to give more favourable weather forecasts in the future I shall have no alternative but to refuse to buy another wireless licence. I really think you should consider the people who are going on holidays more than to continue announcing 'Further outlook unsettled; rain, gales, thunder, and risk of snow in all coastal districts.'—*Wet Through.*

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 THE B.B.C. EPILOGISTS.

DEAR EPILOGISTS,—I was glad to see an appreciation of your work on Sunday evenings in the issue of July 25. May I endorse all that was said and ask as a favour if you would sometimes alternate that (to me) ugly chanting you have adopted lately? I have seen almost every new psalter that has been published, and come to the conclusion that the old Cathedral Psalter (preferably with commas ignored) wants some beating. I always ask my choir to take a lesson from you in hymn singing, but at the same time I think you waste your sweetness on the desert air with such as say Ancient and Modern 290. In giving so exquisite a rendering of lesser-known tunes you do much to help their introduction, to the exclusion of so many common or garden ones.—*H. R. Thompson, Westcliff-on-Sea.*

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN,—Almost the first thing I read in *The Radio Times* is your contribution, 'Samuel Pepys, Listener.' I think it is splendid, the humour is great. After reading I cut out the passage and send it to my sister in London, who appreciates it to the full, and who, in turn, sends it to her son in Melbourne—for it was he who, by bringing Pepys' Diary home from the library, introduced us to the famous Diarist.—*F. Mitchell, Woodchurch.*

TO MR. FRANK WESTFIELD.

DEAR MR. WESTFIELD,—It was a great pleasure to hear your orchestra again after such a long absence. The part of your programme we enjoy most is the military march, which always used to head the programme in your previous broadcasts, and we are glad that you remembered this.—*Two 'Westfield' Fans of Bracknell.*

TO MR. E. J. GODBOLD.

DEAR MR. GODBOLD,—It was delightful to hear you once again rendering such fine music on such a splendid instrument, and I hope that we shall continue to hear you for some time to come.—*Wurlitzer Fan.*

TO MR. VERNON BARTLETT.

DEAR MR. VERNON BARTLETT,—I was sorry to hear you say in your talk of Thursday, July 17, that you were saying Good-bye to us for a few months. At the same time, I am very sure that you are quite ready for a holiday after your two and a half years with the B.B.C., and I hope you will have a very enjoyable one; I hope also that you will return in the autumn and continue your talks, which I thoroughly enjoy; I know that I am going to miss them now! Cheerio, and with the very best of good wishes.—*V. H., Blackpool.*

[Many other Open Letters to Mr. Vernon Bartlett, wishing him a pleasant vacation, have been received.]

TO A CERTAIN ANNOUNCER.

DEAR SIR,—While reading the 6.15 News Bulletin on Saturday, July 26, you spoke of what was being done to the harbour of a West Indian island which you actually called An-tig-u-a-r! Great Scot, and a B.B.C. announcer too! Were you thinking, I wonder, of the old limerick, one version of which begins: 'There was a young bride of Antigua, Who said to her spouse what a pig you are! 'Tide Kipling's 'Sea Constables' (Debits and Credits)? If so, this other version by one who knows that little island 'where the pines come from' may, perhaps, help to impress the correct pronunciation on your memory and on that of other listeners who did not, like the writer, instinctively exclaim 'Good heavens! Did you hear that?' 'When you speak again, sir, of Antigua, And I don't care a button how big you are, In future please call it Antigua.'—*J. K. D. M., Edenbridge.*

TO MR. GEORGE RYLANDS.

DEAR MR. RYLANDS,—May I thank you for your readings from Milton? I have read 'Samson Agonistes' several times, but your fine reading of it this afternoon has more than ever impressed me with its beauty and its power.—*E. Greaves, Nottingham.*

TO THE DAILY SERVICE SINGERS.

DEAR CHORISTERS,—Your beautiful unaccompanied singing of the psalms and hymns is veritably a means of grace. Thank you for the pains you take to make it so, and be assured that many wait daily for your ministry and are refreshed, comforted and uplifted thereby.—*W. S. H. W., Cheltenham.*

TO CAPTAIN D. H. D'EGVILLE.

DEAR CAPTAIN D'EGVILLE,—When I heard you announced recently I sat stiffly upright in my chair and prepared myself for a dry talk. Can you imagine my delight when the 'dry talk' turned out to be one of the most amusing and interesting talks I have ever listened to? It was a most pleasurable surprise, and I trust that we shall hear a lot more of you in the near future.—*J. F. Brock, Acton Hill.*

AND ANOTHER SAYS!

I FEEL in such a beastly temper that I must write to you. You had that silly ass, Captain D'Égville, on again the other night. If I hear him again I shall tear my hair. Might I suggest that you send him to the nearest lunatic asylum?—*M. Blucher, Bobington.*

DR. DYSON—AN APPRECIATION.

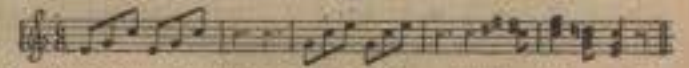
WE shall much miss Dr. Dyson's Happy talks, and sincerely hope that it may be possible for the B.B.C. to arrange for him to undertake a further similar series. It is quite clear that his storehouse of interesting material is by no manner of means exhausted. I believe that to many listeners his talks have been really delightful, whilst his vignettes of historical periods, composers and compositions have only been equalled by his expressive culture and broad-mindedness. Would it be asking too much to ask you to convey to the Doctor the thanks of at least one house of listeners for many hours of real delight?—*A. Platt, Enfield.*

A MUSICAL CALL SIGN.

I HAVE no complaint to make whatsoever. The programmes are a jolly good ten bob's worth for the year. There is one suggestion I would like to make; it concerns the call sign opening the station—a train whistle, how awful! Why not have something similar to what I hear just above the Midland Regional station sometimes?—



I suggest we become a little more musical in that way, and put forward this very simple call sign:—



to be played on piano or harp; it would be different from any other call sign yet, and I feel sure would be appreciated by everyone.—*Eric Chamberlain, 99, Wilmore Road, Birmingham.*

THE OPTIMIST.

I SHOULD like very much to question L. Voss's idea of a 'really exciting afternoon,' and would ask what of the immature innocent who cannot play bowls, or the whiskered old stager whose age forbids see-saws? I myself would suggest an Alternative Programme from Southend, where I, an enthusiastic member of 'the anglers' band of hope,' am frequently to be found seated upon the extreme end of the pier, surrounded with the necessary equipment—the all-too-active lugworms,



running wriggly marathons in never-ending circles; a supply of hooks all with an inconceivable affinity for one's inaccessible parts; a row of victimized fish, too microscopic to be of assistance to any angling Ananias—clutching my fishing rod in trembling hands, my feet dangling over the water and the line threaded between my first and second toe, so effecting an efficient brake in the event of the ever-expected 'leviathan.' I sit there hour after hour muttering 'the Fisherman's Prayer,' hoping, waiting—What, I ask you, could be more thrilling for those who desire alternative programmes?—*Fishmonger.*

THE SUNDAY AFTERNOON ADDRESSES.

I HAVE not seen any letters in *The Radio Times* in praise of the Sunday afternoon addresses (5 to 5.30 p.m.). I should like to say how very much I appreciate them, and how grateful I am to Canon Carpenter for his most interesting course, just finished.—*A Grateful Listener.*

THE SUPREME GOD OF MUSIC.

HEARTY thanks for the beautiful Bach Cantata (136) so reverently and exquisitely sung, and ending with the hopeful, triumphant note of 'Tierce de Picardie.' Among the gods of music Bach stands supreme, always vernal and always soul-satisfying.—*A. F. C. W., Redcar-by-Sea.*

SOB STUFF—THE SEQUEL.

[Wide the quotation from verses by Sir Owen Seaman given on page 183 of 'The Radio Times' for July 25.]
(The Song, having been sung, and the speaker conquered!)
Thanks for the song that you sang, darling!
Sweetly it came to me;
Chords all responsive it rang, darling!
Spite of a changing key,
Cynical thoughts now are gone, darling!
Lyrical faults are vain;
You shall for ever go on, darling!
Queen of my heart to reign.
—*H. S. Buckley, Harrogate.*

A NEW LISTENER'S THANKS.

I HAVE only had my wireless eight months and I wanted you to know what a help and pleasure the 10.15 service is to me. I am almost blind, and it cheers and helps me all the day.—*C. Hall, St. Julian's Farm Road.*

ONE OF THE HIGHEST PAID HISSERS IN PARIS

makes his appearance in this latest of Matthew Quinney's entertaining articles on the Odd Side of Musical History.

MY researches into the vanities of singers naturally led me on to a study of the *claque*, which is both a cause and a result of that vanity. To ordinary folk, such as ourselves, it seems at first incredible that public performers should buy applause as they would buy food and raiment. We can understand the hiring of assassins, but not of applauders. Yet this queer calling has long existed, and (I am told) still exists, especially in countries where opera is the chief article of musical consumption. And it has always been a well-organized industry, with its responsible agents, scale of charges, and so on. For all I know there may even be a trades union of the craft—an Amalgamated Society of Applauders, say.

In his 'Evenings in the Orchestra' Berlioz has two amusing chapters, much of the material being of the legpulling type in which he excelled. (Berlioz, by the way, is a tragic example of waste. With his brilliant literary gifts what might he not have done, had he not taken to the writing of mere musical works? And works which, I am told, have almost all just missed the mark, whereas in all his literary undertakings he hit the bull's-eye every time).

Berlioz traces the origin of the *claque* to Nero, who (he says) instituted a body of men whose business it was to applaud him when he sang in public; 'Hence the name "Roman"; which,' says Berlioz, 'was bestowed in France upon professional applauders, commonly known as *claqueurs*, upon throwers of bouquets, and upon all who undertake to ensure success and enthusiasm in general.' He goes on to describe the various types of *claqueurs*, professional and amateur. Among his sketches of the latter I like especially that of lovers and husbands. A lover, he reckoned, doesn't make much of a job of it; he is afraid of ridicule, and of increasing the number of rivals by helping the lady to success; moreover, he is not interested financially in that success, whereas, says Berlioz, 'the husband who holds the purse strings and who knows the value of a bouquet passed at the right moment, and of a timely repetition of a round of applause,' has every incentive to do his utmost. Berlioz draws a very funny picture of such a husband. 'He has the gift of ventriloquism and ubiquity. One moment he is applauding from the balcony and shouting: *Brava* in the chest notes of a tenor; then he makes one jump to the corridor of the first boxes and, thrusting his head through the peephole, ejaculates in a basso profundo voice 'Admirable!' as he passes by, to fly panting to the third tier, where he makes the house ring with his exclamations of 'Delightful! Exquisite! Ye Gods, what a talent! It hurts!' in a soprano voice, choked with emotion. 'There you have the model husband, a hardworking and intelligent paterfamilias.'

Berlioz reckons that it was a husband who invented what he called the 'hissing success.' Like all great devices, it was a simple affair. If you find the public growing indifferent to your wife's singing, owing to the frequency of her appearances, you suborn an obscure but zealous friend to stir things up. At the moment when the *claqueurs* are earning their money

on your wife's behalf, and the real audience is lethargic, your friend discharges a penetrating hiss. 'The whole house rises in a fit of indignation, and a furious storm of avenging plaudits breaks loose. Cries of, 'What an infamous thing!' are heard from every part of the house. 'What an ignorant cabal! *Brava, Bravissima!* Charming! Splendid! etc.' But the trick has risks; it must be handled carefully, and not too often employed; and (so thin skinned and unreasonable are women!) your wife may object even to the best intentioned of hisses.

The reverse protest of using applause to bring about a singer's downfall is not unknown. In his classification of the various devices of the *claqueurs* Berlioz includes '*Faire empoigner*' (which his translator renders: 'to get an individual laid hold of'). This consisted of giving applause after an obviously weak passage, and so setting the audience against the performer. It is employed, Berlioz tells us, in the case of a third-rate singer who happens to be in favour with the director. She sings badly, and the *claque* remains silent. Off rushes madame to the director with complaints that the *claque* is not doing its job; and the director drops on the leader of the applauders. Accordingly, in the next act, after a particularly bad bit of singing, 'three hundred faithful hands applaud her, while the enraged public replies to these manifestations by a symphony of hisses... The *diva* asked for it; she is 'laid hold of.'

The reader will not be surprised to hear that a singer often employed the *claque*, not only to applaud his own efforts, but also to hiss those of his rivals.

In a recently published and very interesting book called 'Longhaired Iopas,' by Edward Prime-Stevenson, an American critic long resident in Italy, there is a whole chapter entitled 'The Right to Hiss.' In this the author says that in France 'the hateful archaism (the *claque*) still flourishes, and anecdotes of their doings are without number.' Here are a couple. The members of an audience seated near a 'gentlemanlike individual' noticed with surprise that he hissed violently, and at the same time applauded with equal enthusiasm. He was asked to explain the inconsistency. 'I am paid to hiss, yes,' he replied, 'but my handclapping,

that means my real, personal sentiments. That was a fine piece, well sung!'

The other story is of two strangers sitting side by side at a production where there was a good deal of mingled applause and hissing. 'One man hissed like an escape-pipe. The other's hands were as noisy as exploding fireworks. Presently the hisser turned to his neighbour and said politely, 'Could we not divide our duties? If you will do my hissing, I will carry on your clapping.' 'Ah, with what pleasure, monsieur! Let me tell you that I used to be one of the highest paid hisses in Paris. But, alas! I can hiss no more—I am, as doubtless you perceive, lamentably asthmatic!'

As I have said above, the throwing of bouquets was a special branch of the art of the *claqueur*. The late William Ganz in his 'Memories of a Musician' gives an example of a performer who left nothing to chance in this way. He was a Polish pianist, the Chevalier Antoine de Kotski. He was always anxious, says Ganz, that his appearance on the platform should be marked by every sign of popular favour; so at his recitals, even in winter, a large wash basket would arrive full of wreaths and bouquets to be handed up to him at the end of his performance. He would often spend as much as £15 or £20 a concert on what, being a journalist, I suppose I must call 'floral tributes.' As he habitually wore several foreign orders across his shirt front when playing in public, and was something of a spendthrift, he was nicknamed 'der Ritter Der Vier Kreuzer,' which we may render 'the twopenny halfpenny count.'

There is practically no limit to the dodges employed by virtuosi as a means of gaining applause and publicity. Wanda Landowska, in her 'Music of the Past' (a volume which mystifies me when it deals with musical matters but diverts me on its anecdotal side) quotes from Oscar Commettant's 'Le piano et les pianistes,' a story which she admits seems improbable, but which Commettant declares to be authentic.

A famous pianist (unfortunately his name is not given) whose great skill as a player was equalled by his astuteness as a self-advertiser, hit on the idea of engaging women to attend his concerts (at a fee of twenty francs) for the purpose of pretending to faint from pleasure and excitement in the middle of a fantasia which he would start at a sensational pace that could not be kept up to the end. But as the player always stopped when the faint occurred, nobody was to know that he had bitten off more than he could chew. He came to grief, however, on one occasion at Paris when the woman whose job it was to faint let him down by falling into a peaceful doze instead, as soon as the piece started. The work played was Weber's *Concertstücker*. The pianist started at a breakneck speed, but at the point where there should have been consternation in the hall over the fainting woman, nothing happened. What should he do? Should he muddle it like an incompetent performer, or pretend to a failure of memory? Like a flash, the inspiration came to him: why not play the part of the delinquent woman and faint himself? So he gracefully subsided to the platform

(Continued on page 336).



'One moment he is applauding from the gallery.'

Sold only by post—but trade enquiries are invited.



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FIRST DAY

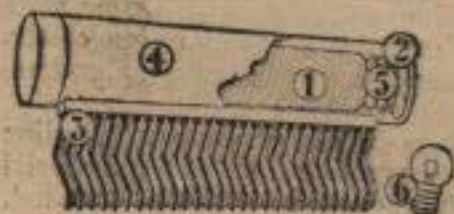
Actual photographs from Miss A. Wilson, Manor Park.



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This famous

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- (1) The neat—yet strong—little battery rests in the comb back itself. Each battery lasts 6 months—then you get another for 6d. (1/- a year for lovely hair!)
- (2) Nothing to turn "off and on" or to come loose and break. Everything is fixed ready for use. When you want to put in a new battery, simply unscrew here—shake the old one out and push the new one in.
- (3) See how this double set of double-waved teeth wave the hair as you comb. The teeth are brilliantly nickel-plated and smooth to the scalp.
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Just the right size for the handbag—this genuine "LETRIK" electric comb everybody's talking about. Can now be yours for 3/6. The gentle flow of electricity running from tooth to tooth through the dead or tired hair roots brings them to life, makes them send out new shoots of strong, healthy, colourful hair, which you wave as you comb. Dandruff goes like magic.

NEW HAIR IN A WEEK.

This is definitely guaranteed—thousands of letters testify to it. No shocks or sparks—nothing to say electricity is there except when you place a pocket-lamp bulb against the teeth it lights up. The battery is in the handle and lasts 6 months. Then a new battery to replace costs only 6d.

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See the new colour creeping up from the roots! You cut off the greyness as it grows—then greyness has gone for good! This is not an idle statement. It is a fact—and guaranteed.

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AND YOUR HAIR TROUBLES ARE FINISHED

NOTE.—If a friend also wants a "LETRIK" Comb, two will be sent to you for 6/-, post free. Simply mark 2 on coupon and alter the "3/6" to "6/-."



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GET BACK
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AUGUST 17

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

SUNDAY

NATIONAL PROGRAMME

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

3.45 'FOR THE CHILDREN'
FROM ACTON PARISH CHURCH SUNDAY SCHOOL
Conducted by the Rev. PERCIVAL GOUGH

4.0 MISSIONARY TALK
By DR. ISABELL KERR, of THE LEPER HOME, DICHPALI
(From Glasgow)

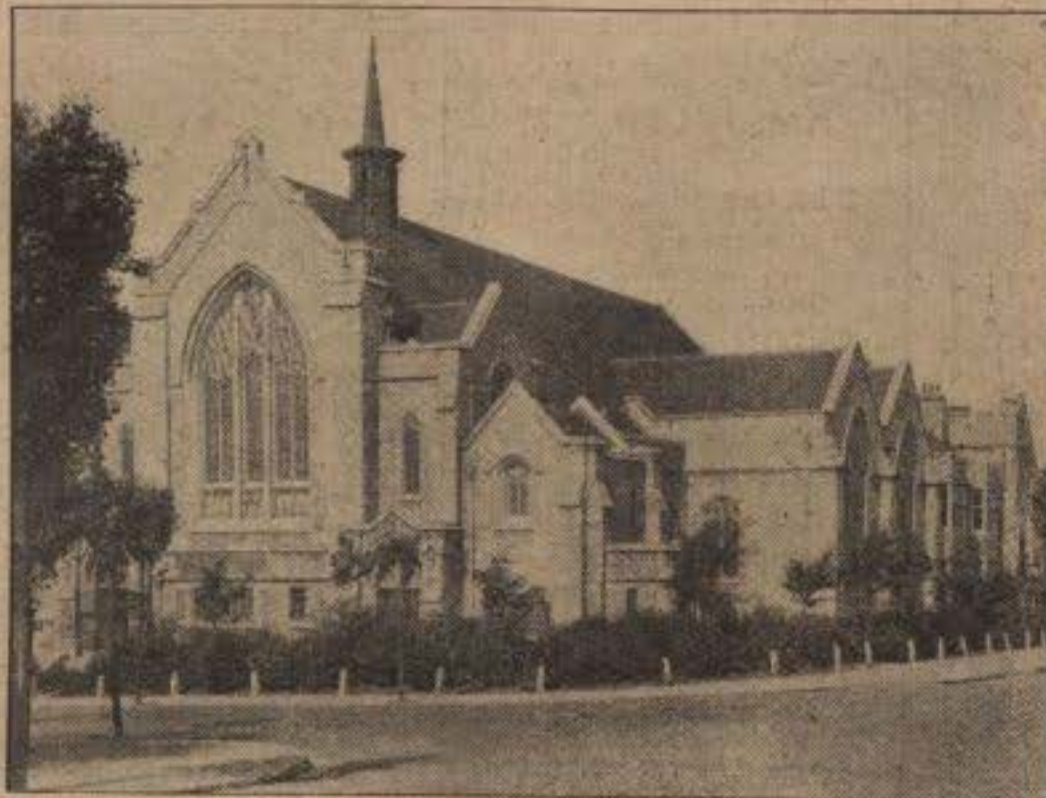
4.15 **The Wireless Military Band**
Conducted by CHARLES LEGGETT
Overture, 'Si j'étais Roi' ('If I were King').....Adam
WILLIAM BOLAND (Tenor)
Heimliche Aufforderung (Secret Invitation) Strauss
Cacilie
Wohin? (Whither?) Schubert
BAND
Five Pieces from 'Callirhoë'
Chaminade
Air de Ballet; Serenade; Dance de Callirhoë; Méditation; Pas des Cymbales

LINDA SEYMOUR (Contralto)
Absence Easthope Martin
I know a Bank Julius Harrison
Morning Hymn Henschel
BAND
Hungarian Dances, Nos. 5 and 6 Brahms
WILLIAM BOLAND
Loreen Walter Butler
Lovely kind and kindly loving Holst
LINDA SEYMOUR
Over the Mountains Quilter
Ecstasy W. Morse Rummel
BAND
Grande Valse Brillante..... Chopin
Polonaise Militaire

5.30 **A VIOLIN RECITAL**
by EDA KERSEY
Adagio and Fugue (Sonata in G Minor for Violin, unaccompanied) Bach
Melody Gluck, arr. Kreisler
Rondo Schubert, arr. Friedberg
Nigun (Improvisation) Bloch
Suite, 'Much Ado About Nothing'
Korngold
Maid in Bridal Array; Mock Funeral March; Hornpipe

6.0-6.15 BIBLE READING
The Letters of St. Paul—iii
Galatians v and vi

6.30 (1,554.4 m. only)
A RELIGIOUS SERVICE
(IN WELSH)
(From Cardiff)
Relayed from ST. MARY'S WELSH CHURCH, DOWLAIS



A SERVICE FROM WESTCLIFF-ON-SEA.

Tonight's service will be relayed from the Crowstone Congregational Church, Westcliff-on-Sea, a picture of which appears above.

Trefn y Gwasanaeth

Emyn 478. 'Marchog, Iesu, yn llwyddiannus' (Tôn. 'Hyfrydol')
Salman
Y Llith Gyntaf, I Brehinoedd, Pennod xix
Magnificat
Yr Ail Lith. S. Matthew, Pennod xi
Nunc Dimittis
Credo, Colectan
Anthem, 'Bendigedig fyddo Arglwydd Dduw Israel' John Thomas, Llanartyd
Gweddian
Emyn 536. 'Mae Cariad Crist uwch law pob dawn' (Tôn. 'Ceridwen')

8.45 **The Week's Good Cause**

Appeal on behalf of LADY MINTO'S INDIAN NURSING ASSOCIATION, by MARY, COUNTESS OF MINTO, C.I.
Contributions will be gratefully received by Mary, Countess of Minto, C.I., 25, Buckingham Palace Road, S.W.1

8.50 **'The News'**

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



A SYMPHONY CONCERT FROM OSTEND.

The Kursaal, Ostend, from which a Symphony Concert is being relayed tonight at 9.5. This picture was taken at the Chaliapine Gala two years ago and shows the famous artist singing to a crowded audience.

Fregoth gan y Rheithor, y Parch B. Ward
Emynau 670 a 671. 'Adenydd colomen, po cawn' (Tôn. 'Trewen')
Y Fendith
Emyn 412. 'Ymweled, Arglwydd, yr wyt Ti' (Tôn. 'Dominus Regit Me')
(Defnyddir Emyniadur yr Eglwys yng Nghymru)

8.0 **A RELIGIOUS SERVICE**

FROM CROWSTONE CONGREGATIONAL CHURCH, WESTCLIFF-ON-SEA

Scripture sentences
Prayer and Lord's Prayer
Hymn, 'O worship the King' (Congregational Hymnary, 2. Tune, Old 104th by Ravenscroft)
Lesson
Anthem, Magnificat in C .. Stanford
Prayer
Hymn, 'Love divine, all loves excelling' (C. H., No. 157. Tune, 'Hyfrydd')

Address by the Reverend A. A. LEE
Hymn, 'Whom oceans part' (C. H., 569. Tune, Arizona)

Benediction

9.5 **Symphony Concert**

Conducted by FRANÇOIS RASSE
Singer, MARCEL JOURNET (of the Paris Opera and the Scala, Milan)
Organist, LÉANDRE VILAIN
Relayed from THE KURSAAL, OSTEND (From Brussels)

Symphonic Poem, 'Finlandia' Sibelius
Prelude, 'The Deluge' Saint-Saëns (Violin, HENRY GADEYNE)
Basque Rhapsody Achille Philip (Gained the First Prize at the Ostend Musical Competition, 1930)
Prologue, 'Pagliacci' Leoncavallo
Little Suite Debussy
In a Boat; Procession; Minuet; Ballet
Procession (with Organ Accompaniment) Franck
Overture, 'Tannhäuser' Wagner

10.30 **Epilogue**

'THE EARTH IS THE LORD'S'
'THE GREAT WIDE SEA ALSO'

AUGUST 17

626 kc/s. (479.2 m.)

SUNDAY

MIDLAND REGIONAL

Hear again these Gems

from this week's Programme on

"His Master's Voice"

Sunday

CACILIE (Strauss) — Florence Austral — E491, 4/6. London Nat: 4.28.
PROLOGUE, "PAGLIACCI" — Peter Dawson — C1259, 4/6. London Nat: 9.40.
PROCESSION (Franck) — John McCormack — DB1095, 8/6. London Nat: 9.47.

Monday

PRELUDE ACT III, "THE MASTERSINGERS" (Wagner) — London Symphony Orchestra (conducted by Albert Coates) — D1219, 6/6. Midland Nat: 8.5.
TRISTAN and ISOLDA, PRELUDE — Berlin State Opera Orchestra — E476-7, 4/6 each. Midland Nat: 8.25.

Tuesday

CONCERTO No. 1, in B FLAT (Tchaikovsky) — Mark Hambourg and Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1130-3, 6/6 each. Album Series No. 22. Midland Nat: 8.30.
RONDE DES LUTINS — Heifetz — DB290, 8/6. Midland Reg: 7.0.

Wednesday

SONGS MY MOTHER TAUGHT ME (Dvořák) — Reginald Foort — C1459, 4/6. Midland Reg: 1.40.
VIOLIN CONCERTO in D (Brahms) — Fritz Kreisler and Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — DB1120-24, 8/6 each. Album Series No. 58. London Reg: 9.0.

Thursday

IL SOGNO (Mann) — Fleeta — DB986, 8/6. London Reg: 9.35.
GOPAK — Mark Hambourg — B2818, 3/-. London Reg: 6.44.

Friday

TURKISH MARCH (Mozart) — Wanda Landowska — DA860, 6/-. London Nat: 10.10.
CONCERTO No. 5 (Emperor) — Backhaus and Royal Albert Hall Orchestra. D1198-D1201, 6/6 each. Album Series No. 34. London Reg: 8.25.

Saturday

OCEAN, THOU MIGHTY MONSTER (Oberon) — Florence Austral — D1504, 6/6. London Reg: 3.40.
"THE MASTERSINGERS," OVERTURE — Berlin State Opera Orchestra — D1314, 6/6. Midland Reg: 6.55.
"WILLIAM TELL," OVERTURE — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — B2437-8, 3/- each. London Nat: 7.37.

"His Master's Voice"

The Gramophone Co., Ltd.



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3.30 A String Band Concert

THE BAND OF H.M. MILITARY COLLEGE (SANDHURST)

Conducted by W. CARBURY

DOROTHY MAGENEY (Contralto)

Relayed from THE PUMP ROOM GARDENS,

ROYAL LEAMINGTON SPA BAND

March, 'The Prophet' Meyerbeer

Overture, 'Saul'Bocchini

DOROTHY MAGENEY

O tell me, Nightingale

Liza Lehmann

I love thee Grieg

3.40 BAND

Serenade, 'O Sole Mio' ('O my Sun')di Capua

Cornet Solo, 'The Lost Chord'

Sullivan, arr. Marriott (Musician W. MELLICIST)

Selection, 'I Pagliacci' Leoncavallo, arr. Godfrey

DOROTHY MAGENEY

Santuzza's Song ('Cavalleria Rusticana')

Mascagni

4.15 BAND

Ballet Music, 'Coppelia'Delibes, arr. Tacan

Selection, 'Carmen'Bizet

Xylophone Duet, 'Silver Stars'Borsotti

(Musicians W. THOMPSON and W. CROSSLAND)

March ('Tannhäuser')Wagner

Suite, 'The Two Pigeons'Messenger

5.0-5.30 London Regional Programme



MARY, COUNTESS OF MINTO, the foundress, appeals on behalf of the Indian Nursing Association tonight at 8.45.

7.50 A RELIGIOUS SERVICE

Conducted by the Rev. PERRY PARK, M.A. (of the Missionary Guest House, Selly Oak)

Relayed from ST. MARTIN'S PARISH CHURCH, BIRMINGHAM

THE BELLS

Order of Service

Hymn, 'Summer Suns are glowing' (No. 6, Songs of Praise)

Prayers

Anthem, 'Let the people praise Thee'Breuer

Lesson, Isaiah xxxv

Hymn, 'Those who love and those who labour' (No. 378, Songs of Praise)

Address

Closing Prayers

Benediction

Organist and Master of Choristers, RICHARD WASSALL

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 Manchester

10.30 National Programme

THE ODD SIDE OF MUSICAL HISTORY

(Continued from page 333.)

in a very good imitation swoon. The crowd at once pressed around him (everyone no doubt saying to everyone else, 'Give the man air!') and great was the solicitude evoked by the combined effect of his lightning performance and delicate health. He was carried off, the men applauding, the women waving sympathetic handkerchiefs. But not all the women: the one who was sleeping instead of doing her twenty francs worth of fainting, woke up suddenly, realised the situation, and overcome with remorse, promptly went off into a genuine faint!

Here is perhaps the oddest means ever employed to induce a cantankerous artist to perform. Steibelt was a brilliant pianist and *posetur* and a contemporary of Beethoven. Landowska quotes from Norvins's 'Memorial' (Paris, 1896) this story. When, at an 'At Home,' the Marquise de Brisay asked him to play he absolutely refused. The situation was becoming painful for everyone, when a tall man walked straight up to Steibelt and, touching his arm, said to him, looking him straight in the eyes: 'You are

going to play, and at once!' Steibelt, as if fascinated by this apparition, turned frightfully pale and went, reeling, to the piano. His playing showed no effect of his terror. Afterwards, Norvins learned the secret of this sudden change of attitude on the part of the player. The tall man who had intervened so successfully was the Baron Golz, the Prussian Minister at the French Court. He knew in detail the whole story of Steibelt's past, which was a very shady one. Steibelt had committed a theft, which had caused him to be driven from Berlin, and the Baron held against him a demand for extradition which he had only to present to the Government in order to cause the pianist to be laid by the heels.

This was perhaps the only instance in musical history of a performer being blackmailed into doing his bit.

Matthew Quinney

AUGUST 17

★ (842 kc/s. (356.3 m.) ★

SUNDAY

LONDON REGIONAL

3.30 Chamber Music

HERBERT HEYNER (*Baritone*)
THE PIANOFORTE QUARTET
PLAYERS:

KENNETH SKEAPING (*Violin*); BERNARD SHORE (*Viola*); EDWARD ROBINSON (*Violoncello*); ANGUS MORRISON (*Pianoforte*)

Trio for Violin, 'Cello, and Pianoforte
Ravel
Modéré; Pantoum; Passacaille; Final

4.0 HERBERT HEYNER

Le Ciel est transi (The Sky is cold)
Te souviens-tu d'une Etoile? (Dost remember a Star?) *Cui*
Te souviens-tu du Baiser? (Dost remember the Kiss?)
Si mon Rival (If my rival)
L'Île heureuse (The happy Isle).....*Chabrier*

4.10 ANGUS MORRISON

Images (First Set).....*Debussy*
Reflets dans l'eau (Mirror'd in the Water); Hommage à Rameau; Mouvement

4.25 HERBERT HEYNER

The Bailey beareth the Bell away.....
The Countryman
I held Love's Head *Peter Warlock*
Thou gavest me Leave ..
When as the Rye
The Sweet o' the Year ..

4.35 PIANOFORTE QUARTET PLAYERS

Quartet for Violin, Viola, 'Cello, and Pianoforte (Op. 60), in C Minor
Brahms
Allegro; Scherzo; Andante; Allegro

5.0-5.30 'BEGINNINGS OF CHRISTIAN THEOLOGY'—III

'IN DEFENCE OF THE FAITH'

'The Apologists and their presentation of the nature and claim of Christianity,' by the Rev. J. K. MOZLEY, D.D.

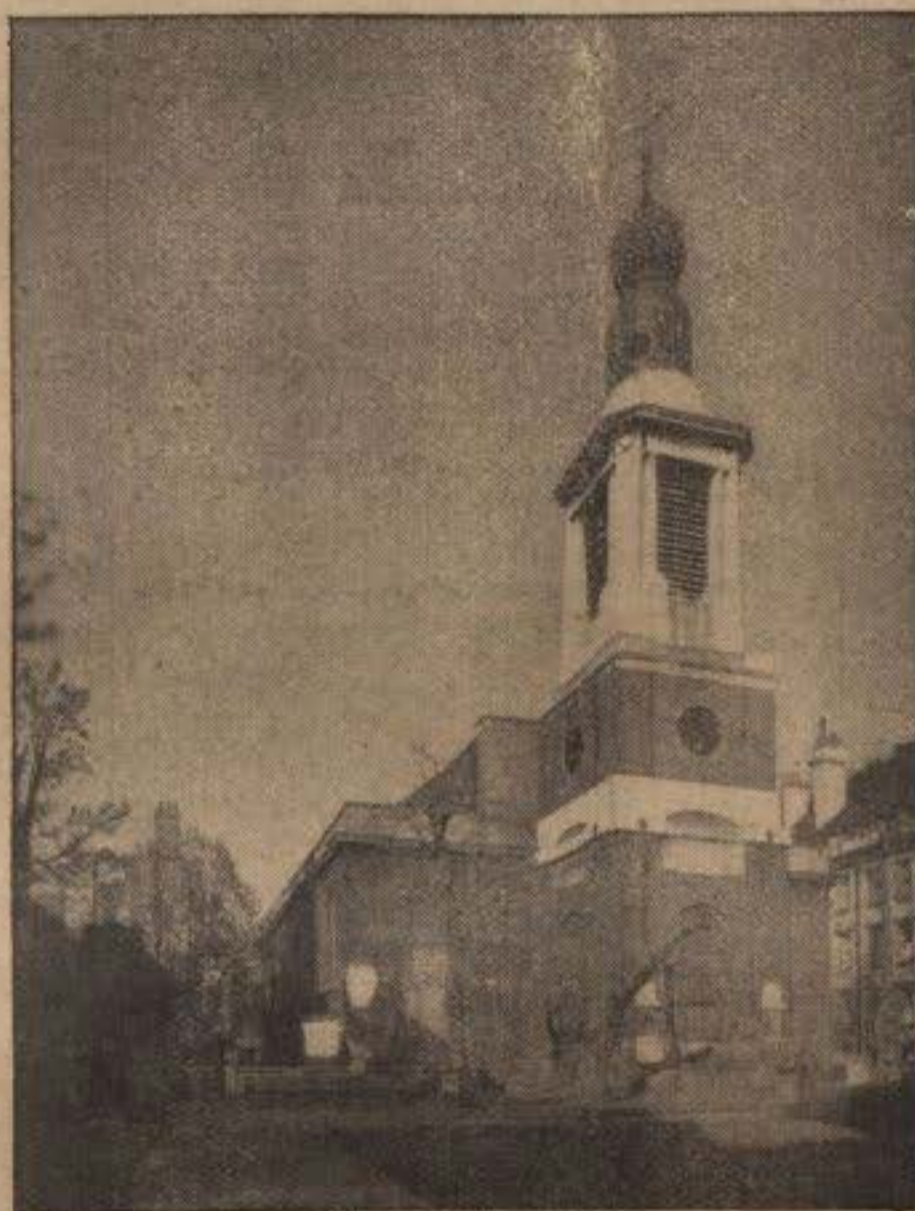
8.0 A RELIGIOUS SERVICE

From ST. ANNE'S, SOHO

Hymn, 'O God, our help in ages past' (A. and M., 165)

Ely Confession
Short Absolution
Lord's Prayer (intoned), followed by
'O Lord, open Thou our lips'
Gloria, 'Praise ye the Lord'
Psalm 51
Lesson, St. John iii, 16-21
Nunc Dimittis
Three Collects
Anthem, 'God so loved the world' *Stainer*

Address by the Rector, the Rev. B. G. BOURCHIER



ST. ANNE'S, SOHO,

from which a service, with an address by the Rector, the Rev. B. G. BOURCHIER, is being relayed tonight at 8.0.

Hymn, 'Love Divine, all loves excelling' (A. and M., 520)

Benediction

8.45 The Week's Good Cause

Appeal on behalf of LADY MINTO'S INDIAN ASSOCIATION by MARY, COUNTESS OF MINTO, C.I. (National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 THE LANCASHIRE MILITARY BAND

Conducted by PAT RYAN

(From Manchester)

March, 'The Spirit of Pageantry' *Fletcher*
Selection, 'Iolanthe' *Sullivan*

9.26 BOOTH UNWIN (Bass)

In Summertime on Bredon *Graham Peel*
Sea Fever } *Ireland*
Hope the Horn-blower..... }

9.36 BAND

Polonaise and Gavotte ('Mignon') *Ambroise Thomas*
(Solo Clarinet, ALFRED BEALE)
Minuet *Beethoven*
Minuet *Bocherini, arr. Ryan*
Piccolo Solo, 'The Birds in the Wood' *Demarc*
(Soloist, ARTHUR REDFERN)

9.56 BOOTH UNWIN

The Arrow and the Song *Balfe*
The Lute Player *Allitsen*
Lady mine *Trehanne*

10.6 BAND

Selection, 'Merrie England' *German*
Benedictus *Mackenzie*

10.30 Epilogue

Music Inspired by a Book.

ABOUT three years ago now Miss Sackville-West published a book that was at once acclaimed one of the most important of modern contributions to English poetry. It was called 'The Land.' It revealed an astonishing maturity: not only was the poetry good, but it showed a knowledge of rural matters so exact and profound that (as it was facetiously said) a townsman might turn farmer with no other guide than Miss Sackville-West's poem and almost be a success. However that may be, the poem expresses rural England as no other recent work. On Saturday, August 30 (Regional), the Prom programme contains a *New Suite*, by Elizabeth Maconchy, called after, and apparently inspired by, 'The Land.' The same programme contains the always favourite *D Minor Symphony* of César Franck, and Liszt's second pianoforte concerto with Elsa Karen as soloist.

For Your Library List.

THE following were among the books reviewed by Miss V. Sackville-West on August 4: 'The Autocracy of Mr. Parham,' by H. G. Wells (Heinemann); 'Backwater,' by T. S. Stribling (Heinemann); 'The Spanish Virgin,' by V. S. Pritchett (Benn).



Listeners will hear today (from left to right) HERBERT HEYNER and ANGUS MORRISON, who are soloists in the concert of Chamber Music at 3.30, the Rev. B. G. BOURCHIER, who gives the address at tonight's service from St. Anne's, Soho, and BOOTH UNWIN, who sings during the Military Band Concert at 9.5.

MUSIC OF THE WEEK

(Continued from page 330.)

that the sacrifice will not be demanded. Instead, Achilles and Iphigenia are united amid great rejoicings. Most of the singers who take part in the Salzburg performance have been heard recently at Covent Garden, and the conductor, Bruno Walter, is an old friend of London opera-goers. The stage director, Maria Gutheil-Schoder, was herself a distinguished operatic singer some years ago, and the leading rôle in this opera was one of her most successful parts.

Handel's 'Firework' Music.

(National. Wednesday, 10.25.)

THE occasion for the fireworks was the peace of Aix-la-Chapelle, and they were on a very large and expensive scale. In the Green Park, London, near the end facing towards St. James', a great wooden structure was erected with symbolic figures, one group representing the King in the act of handing peace to Britannia herself. The occasion aroused enormous public interest, but, unfortunately, the fireworks themselves were rather a fiasco, and before the end of the evening the wooden building itself was burned down. The only really successful part of the entertainment was Handel's music, composed specially for the occasion. It was played by a big, imposing orchestra, on a gallery of the fireworks building, and the music was punctuated by the firing of cannons. The fashionable world had already heard it; a public rehearsal was given in Vauxhall Gardens, the week before, which was thronged by the whole of London, making it clear how strong was Handel's hold on the popular affections. And an even more memorable performance was the one given at the Foundling Hospital in May of the same year. That was the beginning of Handel's interest in the hospital, of which he was afterwards a governor, and for which he did so much in the last years of his life. Along with the firework music at the hospital there was given the first performance of the anthem which the hospital now regards as its own, specially composed for that occasion—'Blessed are they that consider the poor.'

Brahms' Violin Concerto.

(Regional. Wednesday, 8.0.)

THIS work is a tribute of gratitude from Brahms to the great violinist Joachim. The quiet, fair-haired lad from Hamburg who was introduced to Joachim, and by him to Schumann, owed to the friendship of these two men something of the chances by which he profited so well as to become the great Brahms. The concerto was specially written for Joachim, and it was he who produced it on New Year's Day, 1879, at a Gewandhaus concert in Leipzig. For some time before that things had not been going happily in the Joachim household; the violinist and his wife had had a serious difference. Brahms had tried to steer the difficult course of continuing to be good friends with both, and Joachim had unfortunately taken that as a want of loyalty to himself. Not until Brahms entrusted Joachim with the production of his Second Symphony was the reconciliation complete. Joachim accepted the tribute in the generous spirit in which it was offered, and the friendship was once more firmly established. But while this concerto was on the stocks, Brahms could not consult Joachim about it with the confident freedom he would otherwise have had. None the less, Joachim always regarded it as his own, and played it constantly for many years; his interpretation of it was very broad and big, as Brahms no doubt intended. There are the usual three movements, of which the first is the longest and most

(Continued on page 342.)

AUGUST 17

CARDIFF

SUNDAY

968 kc/s. (309.9 m.)

WESTERN REGION

3.45 National Programme

4.15 A Concert

from
THE MUMBLES PIER PAVILION, MUMBLES
(From Swansea)
DALE SMITH (Baritone)
PAUL BELINFANTE AND HIS OCTET
Overture, 'The Barber of Seville' Rossini
Waltz, 'Pas des Fleurs' (Flower Dance) Delibes
DALE SMITH
'Arim! Arim! Ye Brave' Handel
THE OCTET
Minuet Boccherini
Minuet Paderewski
PAUL BELINFANTE (Violin)
'Korosi L'any' (Roumanian Air and Gipey Dance) Albert Sammons

THE OCTET
Selection, 'I Pagliacci' Leoncavallo
DALE SMITH
In sheltered Vale (Old German Melody) Morley, arr.
It was a Lover and his Lass (Old English) Adlington

THE OCTET
Adagio (The 'Moonlight' Sonata) .. Beethoven
Suite, 'Summer Days' Eric Coates
In a Country Lane; At the Edge of the Lake; At the Dance

5.30-6.15 National Programme

6.30 A RELIGIOUS SERVICE

(IN WELSH)
Relayed from
ST. MARY'S WELSH CHURCH, DOWLAIS
(Also radiated on 1,554.4 metres)
(See National Programme on page 335)

8.0 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

3.45 National Programme

4.15 A Concert

By
PAUL BELINFANTE and his OCTET
Relayed from
THE MUMBLES PIER PAVILION
(West Regional Programme)

5.30-6.15 National Programme

6.30 West Regional Programme

8.0 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship
(West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

3.45-6.15 National Programme

8.0 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

BOURNEMOUTH

3.45-6.15 National Programme

8.0 National Programme

10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

3.45:—National Programme. 4.15:—A Light Symphony Concert. Northern Wireless Orchestra, conducted by E. H. Morrison. Overture, 'Di Ballu' (The Ball) (Sullivan), Kathleen Hartley (Contralto) and Orchestra; 'Ah! mon fils (My Son) (The Prophet) (Meyerbeer). Orchestra; Symphony in G Minor (Mozart). Allegro; Andante; Menuetto; Finale, Kathleen Hartley; Zueignung (Dedication) (Strauss); Two September Songs (Quilter); The Holy Child (Easthope Martin). Orchestra; Overture, 'Oberon' (Weber). 5.30-6.15:—National Programme. 8.0:—A Religious Service from the Central Hall, Manchester. Hymn, 'Light of the World' (Methodist Hymn Book, No. 827). Prayer and Lord's Prayer. Anthem, 'Like as a Father' (Hatton). Reading from Scripture, Matthew v. Hymn, 'Was there ever kindest Shepherd?' (Methodist Hymn Book, No. 71). Address by the Reverend D. J. Williams, Higher Broughton Presbyterian Church. Hymn, 'Hail, Thou once despised Jesus' (Methodist Hymn Book, No. 189). The Blessing. Organ Voluntary. Organist, Mr. John Ducker. The Central Hall Choir. 8.45:—National Programme. 9.0:—North of England News. 9.5-10.40:—National Programme.

AUGUST 18

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

MONDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 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 ORGAN RECITAL

By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
RICHARD HAWKINS (Tenor)

EDGAR T. COOK
Sonata in A Minor.....*Rheinberger*

RICHARD HAWKINS
Deeper and deeper still } *Handel, arr. Randegger*
Waft her, Angels.....

EDGAR T. COOK
Prelude and Fugue in C.....*Bohm*
Choral Prelude, 'Lobt Gott, ihr Christen, allzugleich' } *Buxtehude*
Ciaccona.....

RICHARD HAWKINS
By the Waters of Babylon..... } *Dvorak*
Turn Thee to me.....

EDGAR T. COOK
Trumpet Tune and Air....*Purcell, arr. Archer*
Fantasy and Fugue in G Minor.....*Bach*

1.15 Light Music

THE ORCHESTRA FROM THE SHEPHERD'S BUSH PAVILION

2.0-2.30 Gramophone Records

4.0 JACK PAYNE

and his
B.B.C. DANCE ORCHESTRA

4.30 A Concert

WINIFRED BURY (*Songs at the Piano*)
CECIL COPE (*Baritone*)
HILDEGARD ARNOLD (*Violoncello*)

5.15 The Children's Hour

'The Tale of the Great Psychologist' from 'The Tale-Tellers' Club' (*Margaret Ironsides*)
Various Pianoforte Solos played by CECIL DIXON
The Story of 'Young Caribou' from 'Wilderness Ways' (*William J. Long*)

6.0 Brig.-Gen. R. J. KENTISH, C.M.G., D.S.O.:
'The Playing Fields of Germany'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Eye-Witness Account of Test Match

ENGLAND v. AUSTRALIA
At THE OVAL

6.40 The Foundations of Music

SCHUBERT'S PIANOFORTE MUSIC
Played by CYRIL SMITH

7.0-7.20 'NEW NOVELS'

By Miss V. SACKVILLE-WEST

7.30 A VIOLONCELLO RECITAL

by
W. H. SQUIRE

Sonata in A Minor (Op. 36), 1st Movement (Pianoforte).....*Grieg*
Wistful Song.....*Harty*
Melody.....*Rubinstein*
Habanera.....*Ravel*
Pastoral.....*Couperin, arr. Casado*
Rondo.....*Boccherini, arr. Squire*

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees: Messrs. Chappell and Co., Ltd.)

ODA SLOBODSKAYA (*Soprano*)
HAROLD WILLIAMS (*Baritone*)

THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY J. WOOD

WAGNER

Prelude, Act III, 'The Mastersingers'
A 'Faust' Overture
Prelude, 'Tristan and Isolde' (with Wagner's close)

HAROLD WILLIAMS and Orchestra
Amfortas' Prayer ('Parsifal')

ORCHESTRA
The Siegfried Idyll
Venusberg Music ('Tannhäuser')

ODA SLOBODSKAYA and Orchestra
Closing Scene ('The Dusk of the Gods')

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 PHOTOGRAPHING SOUND—II

'How a Talkie is reproduced in the Theatre'
VICTOR PRENS

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

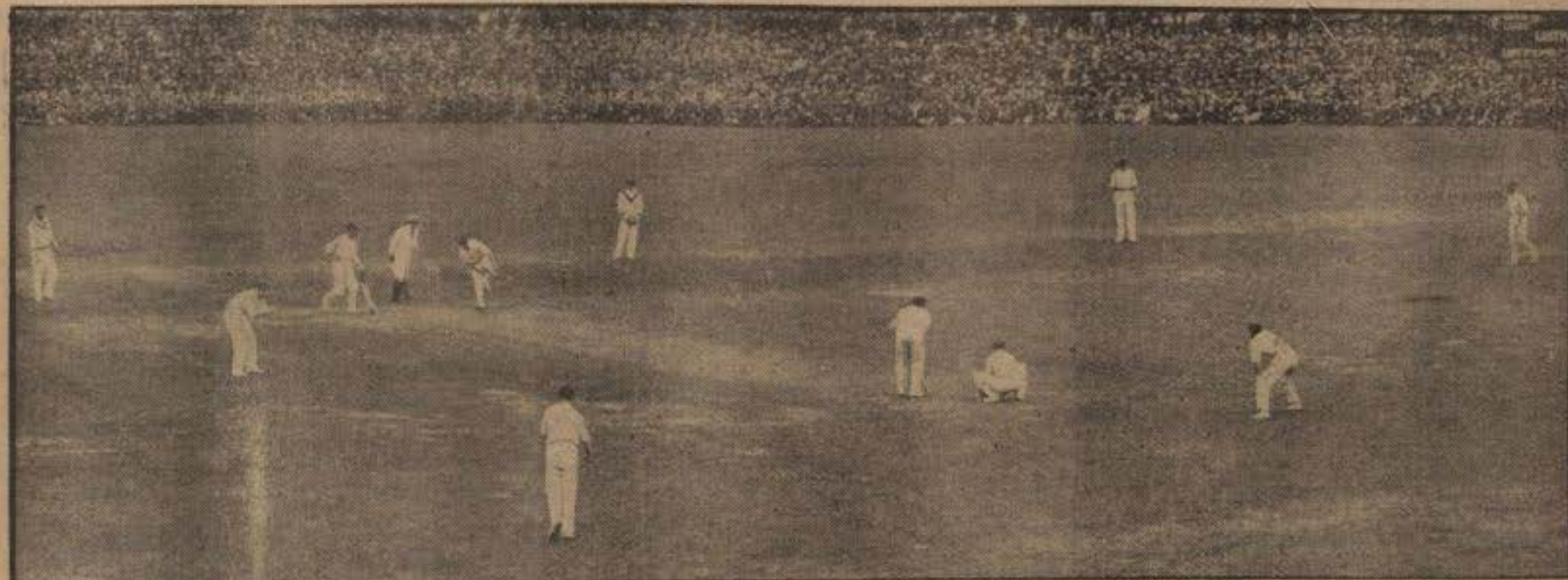
10.20 THE VICTOR OLOF SEXTET

Suite, 'Three Irish Pictures'.....*John Ansell*
Berceuse.....*Cui*
Minuet.....*Paderewski*
Negro Melody, 'I'm troubled in Mind'
trans. Coleridge-Taylor, arr. Fletcher
Mock Morris.....*Grainger*
Fantasy Leaves from Mendelssohn arr. Urbach

(1,554.4 m. only)

11.0-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, from THE EMPRESS BALLROOM, THE WINTER GARDENS, BLACKPOOL
(From Manchester)



THE FINAL TEST MATCH AT THE OVAL. Eye-witness accounts of the play on the second day of the fifth Test Match will be broadcast at 1.30, 4.30, and 6.30, and also at intermediate times during the afternoon if the state of the game calls for special comment. This picture shows Rhodes bowling during the fifth Test at the Oval in 1926, which England won, thus regaining the 'Ashes.'

Columbia
New Process RECORDS

BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: HUNGARIAN DANCES, Nos. 5 and 6 (Sir Hamilton Harty and Halle Orchestra) (No. 5466-5s.). National.
 FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9655-4s. 6d.). National.
 TANNHAUSER-Overture (Menzelberg and Concertgebouw Orchestra) (Nos. LX770-LX771-6s. 6d. each). National.
 ROCHBERG'S MINUET (Percy Pitt and B.B.C. Orchestra) (No. 9092-4s. 6d.). Lon. & Mid. Reg.
 PAGLIACCI-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9441-4s. 6d.). Mid. Reg.
 COPPELIA-Ballet Music (Percy Pitt and B.B.C. Orchestra) (No. 901-4s. 6d.). Mid. Reg.
 CARMEN-Selection (Percy Pitt and B.B.C. Orchestra) (No. 5125-4s. 6d.). Mid. Reg.
 TWO PIGEONS (Garde Republicaine Band) (Nos. 9647-9648-4s. 6d. each). Mid. Reg.
Monday: TRISTAN AND ISOLDE-Prelude (Bayreuth Festival Orchestra) (Nos. L2187-L2188-6s. 6d. each). National.
 TANNHAUSER-Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1982-L1983-6s. 6d. each). National.
 ROSAMUNDE (Alphonso and Estrella)-Overture (Sir Hamilton Harty and Halle Orchestra) (No. L2122-6s. 6d.). Lon. & Mid. Reg.
 ROSAMUNDE-Entr'actes Nos. 1, 2 and 3 (Sir Hamilton Harty and Halle Orchestra) (Nos. L2123-L2124-6s. 6d. each). National.
Tuesday: TSCHAIKOWSKY'S CONCERTO No. 1 IN B FLAT MINOR (Solomon and Halle Orchestra) (Nos. LX19-LX22-6s. 6d. each). National.
 CLOCK IS PLAYING (Bernardo Gallico and his Orchestra) (No. 9879-4s. 6d.). Lon. & Mid. Reg.
 HUNGARIAN RHAPSODY No. 2 (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. DX9-DX10-4s. 6d. each). Lon. & Mid. Reg.
 VILLANELLE (H.M. Grenadier Guards Band) (No. 9919-4s. 6d.). Lon. Reg.
 POET AND PEASANT-Overture (Percy Pitt and Symphony Orchestra) (No. 9750-4s. 6d.). Lon. Reg.
 OLD AND NEW-Potpourri (Herman Pink and Orchestra) (Nos. DX47-DX48-4s. 6d. each). Mid. Reg.
 EGDMONT-Overture (Menzelberg and Concertgebouw Orchestra) (No. L1799-6s. 6d.). Mid. Reg.
Wednesday: TALES FROM THE VIENNA WOODS-Waltz (Bruno Walter and Symphony Orchestra) (No. L2334-6s. 6d.). Lon. & Mid. Reg.
 BRAHMS' VIOLIN CONCERTO IN D, OP. 77 (Suzuki and Halle Orchestra) (Nos. L2265-L2266-6s. 6d. each). Lon. Reg.
Thursday: THOUSAND AND ONE NIGHTS-Waltz (Debcay Somers Band) (No. CB59-3s.). Lon. & Mid. Reg.
Friday: GOLD AND SILVER-Waltz (Gallis Orchestra) (No. DB129-3s.). Lon. & Mid. Reg.
 FLIGHT OF THE BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 9908-4s. 6d.). Lon. & Mid. Reg.
 BEETHOVEN'S SYMPHONY No. 2 IN D (Sir Thomas Beecham and London Symphony Orchestra) (Nos. L1884-L1887-6s. 6d. each). Lon. Reg.
Saturday: MELODIOUS MEMORIES (London Regal Cinema Orchestra) (Nos. 9722-9723-4s. 6d. each). National.
 WILLIAM TELL-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). National.
 MADAM BUTTERFLY-Selection (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9306-4s. 6d.). Mid. Reg.
 NORWEGIAN RHAPSODY (Orchestra Symphonique de Paris) (No. 9707-4s. 6d.). Nat. Reg.

Instrumental.

Sunday: GLUCK'S MELODIE (Yell d'Arany-Violin) (No. 5427-3s.). National.
 MIGNON-Gavotte (J. H. Squire Celeste Octet) (No. 3677-3s.). Lon. & Mid. Reg.
Monday: GRIEG'S SONATA IN A MINOR, OP. 35 (Salmond and Rumachsky) (Nos. L2157-L2160-6s. 6d. each). National.
Tuesday: PETER PAN-Selection (J. H. Squire Celeste Octet) (No. 9788-4s. 6d.). Lon. Reg.
 SCENT OF THE JASMINE (J. H. Squire Celeste Octet) (No. DB107-3s.). Lon. Reg.
 TORREADOR ET ANDALOUSE (J. H. Squire Celeste Octet) (No. 5218-3s.). Lon. Reg.
Saturday: LOVE, THE MAGICIAN-Dance of Fire Ritual (Pedro Morales and Symphony Orchestra) (No. 9391-4s. 6d.). Lon. Reg.

Vocal.

Sunday: PAGLIACCI-Prologue (Harold Williams) (No. 4367-4368-3s. each). National.
 CAVALLERIA RUSTICANA-Mother, You Know the Story (Byth and Griffiths) (No. 5131-3s.). Mid. Reg.
Monday: JEPHTHA-Deeper and Deeper Still (Frank Mullings) (No. 9350-4s. 6d.). National.
 BY THE WATERS OF BABYLON (Sir George Henschell) (No. LB5-4s. 6d.). National.
Wednesday: IT WAS A LOVER AND HIS LASS (John Coates) (No. 4095-3s.). National.
Thursday: LEANIN' (Harold Williams) (No. 4261-3s.). Lon. & Mid. Reg.
 CYRIL SCOTT'S LULLABY (Gertrude Johnson) (No. 5811-3s.). Lon. & Mid. Reg.
Friday: MAIRE, MY GIRL (Maestro Singers) (No. 5616-3s.). National.
 FIDELIO-Life is Nothing Without Money (Norman Allin) (No. 9433-3s.). Lon. Reg.
Saturday: SEA WRECK (Muriel Branshill) (No. 9687-4s. 6d.). Lon. Reg.

Now on Sale at all Stores and Dealers.
 Complete Catalogue of Columbia "New Process" Records-post free-COLUMBIA,
 103-103, Clerkenwell Road, London, E.C.1.

AUGUST 18

626 kc/s. (479.2 m.)

MONDAY

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
 Conducted by ERNEST PARSONS

Overture, 'Alfonso and Estrella' Schubert
 Barcarolle, 'La Siesta' Norton
 Selection, 'Genevieve of Brabant' Offenbach
 Rocking and Waiting Horne
 Suite, 'Three famous Pictures' Haydn Wood
 The Post-Horn Galop Koenig

5.15 The Children's Hour

'King Willow,' a Story, by Margaret Madeley
 Songs by HORACE PRIESTLEY (Tenor)
 MURIEL TOOKY (Violin)
 'The Ring among the Rushes,' a Tale of Tudor
 Times, by E. M. Griffiths

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA
 RALPH COLLIS (Entertainer)

7.30 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20-11.0 London Regional Programme

BEETHOVEN: An Uncritical Portrait

By Ronald H. Colwill

MUSIC has a strange power to evoke memory; or may it not be that, being the one art that has little reference to externals, we feel the need to fasten on to it something of ourselves, something to bring it a little more within our grasp, and so we associate it with events or scenes that we have known? Recently I attended a recital at the Albert Hall. The programme included a Beethoven sonata, and with the music my thoughts slipped back six years to an autumn day when I stood in the tiny attic room where Beethoven was born. I remembered clearly that in one corner stood a bust of the great composer, and at the foot of the pedestal rested a faded wreath, whose russet leaves echoed the autumn sadness of the outer world.

I was spending the Long Vacation in the old university town of Bonn on the Rhine, where Beethoven spent the first twenty-two years of his life. To that visit I owe the most treasured relic of my student days, the most potent reminder of my 'Wanderjahre'—the portrait that now hangs above the fireplace here in my farmhouse sitting-room. A massive head, this head of genius, with the broad chin and lofty brow, surmounted by a shock of tousled hair; the expression a strange blend of rugged force and haunting sadness!

Wagner called Beethoven 'a universe,' and the years have approved his judgment. All moods are his. All the beauty and the sadness, the bitter and the sweet in life, find expression in his music. Suffering was the dominant note of that life, as it is of many, perhaps of most, lives today, but in Beethoven's case it was suffering accepted, suffering acknowledged as a fundamental characteristic of life itself. It is this experience of suffering, so inescapably a part of man's inheritance, that speaks so directly to the human heart. At a first glance the outstanding fact of Beethoven's life would seem to be his deafness. An apparently malignant Destiny! A cruel jest of Fate, that robbed him of the one sense so seemingly essential to his art. Mr. J. W. L. Sullivan in an interesting study, 'Beethoven:

His Spiritual Development,' pointed out some years ago the fact that the composer's deafness, like most of the trials which beset him, was unfortunate only when considered from the point of view of Beethoven's personal happiness. To mankind at large it was an undoubted blessing.

Beethoven was in his twenty-eighth year when the first symptoms of deafness appeared. His first reaction was despair and rage at the peculiar irony of the affliction; then came a defiant challenge: 'I will grapple with Fate,' he wrote, 'it shall never wholly overcome me'; and, finally, submission to the inevitable. Finally, I have written, because his is the almost unique case of a life that shows an ordered development to the very end. It was progressive. There was no anti-climax of the waning powers of old age. His last works transcend any height ever reached by the aspiring soul of man. In them he treads the mountain tops in a radiance almost too bright for mortal eyes, in the white light of the peace that passeth understanding. So in middle life we see him setting up against his acceptance of suffering an indomitable courage, an almost superhuman will to create. The struggle is between Destiny and Achievement; but the struggle does not last, it is resolved by a fusion of the two conflicting elements, by the knowledge that the one has no meaning or existence without the other. In those last days Beethoven has come to realize the essential truth that only from man's agony comes immortality.

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AUGUST 18



842 kc/s. (356.3 m.)



MONDAY

LONDON REGIONAL

- 12.0 A Ballad Concert
/ PHYLLIS MUMMERY (Contralto)
GEORGE BRODRICK (Tenor)
- 12.30 A RECITAL OF GRAMOPHONE RECORDS
- 1.0 Light Music
LEONARDO KEMP and his PICCADILLY ORCHESTRA
FROM THE PICCADILLY HOTEL
- 2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
(From Midland Regional)
Overture, 'Alfonso and Estrella' Schubert
Barcarollo, 'La Siesta' Norton
Selection, 'Genevieve of Brabant' Offenbach
Rocking and Waiting Horne
Suite, 'Three famous Pictures' .. Haydn Wood
The Post-Horn Galop Koenig
- 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 B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Lucio Silla' Mozart
Suite, 'From a Moorish Village' Reginald Rodman
Under the Limes ('Alsatian Scenes') .. Massenet
Minuet d'Amour (Love's Minuet)
..... Cowen, arr. Holst
Suite, 'Children's Games' Bizet
- 7.30 Vaudeville
SANDY ROWAN (Scottish Comedian)
NANCY BROWN (Light Ballads)
EMILE CHARLIER (Accordion Solos)
BETTY CHESTER (Comedy Songs and Light
Ballads)
MAISIE PARRISH (Siffleuse)



ELLY NEY
gives a pianoforte recital tonight between
9.20 and 9.55

- MYDDLETON AND WINDEATT (And Two Pianos)
CLAPHAM AND DWYER ('In Another Spot of
Bother')
and
PERCY CHANDLER and his BAND, from CHEZ
QUAGLINO
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Regional News
- 9.20 A PIANOFORTE RECITAL
by
ELLY NEY
Sonata, 'Pathetique' Op. 13..... Beethoven
Grave, Allegro molto con brio; Adagio, Canta-
bile; Rondo, Allegro
Nocturne in F. Sharp Major..... Chopin
Mephisto Waltz Liszt

9.55 'Ile'
by
EUGENE O'NEILL
Adapted by DULCIMA GLASBY
Scene: Captain Keeney's cabin on board his
steam whaling-ship, *Atlantic Queen*, ice-bound
in the Arctic.
Characters
Boo, the Cabin Boy
The Steward
Captain Keeney, Owner and Master
Slocum, the Mate
Mrs. Keeney
Joe, the Harpooner
Members of the Crew
For two years the *Atlantic Queen* has been
away, and still she is not loaded with enough of
the precious cargo to justify her captain's boast,
that 'Dave Keeney is the best whalin' skipper
out o' Homeport.
Production by PETER CRESWELL

10.30-12.0 DANCE BAND
BERTINI'S DANCE BAND, from THE TOWER
BALLROOM, THE WINTER GARDENS, BLACKPOOL
(From Manchester)

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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CHARLES CLAPHAM

7.30—VAUDEVILLE—9.0

- SANDY ROWAN Scottish Comedian
- NANCY BROWN Light Ballads
- BETTY CHESTER in Comedy Songs, and Light Ballads
- EMILE CHARLIER Accordion Solos
- MAISIE PARRISH Siffleuse
- MYDDLETON and WINDEATT and Two Pianos
- CLAPHAM and DWYER
- PERCY CHANDLER and his Band from Chez Quaglino



BILLIE DWYER

MUSIC OF THE WEEK

(Continued from page 338).

elaborate. It has two main subjects and, as so often in Brahms' music, quite a number of secondary themes. There is a great cadenza near the end, which is ascribed to Joachim rather than to Brahms. The oboe begins the second movement with a very simple little melody, and the whole movement is in the quiet, contemplative mood thus introduced. The last movement is a vigorous rondo, which the soloist begins at once with the principal theme.

Vaughan Williams' Pastoral Symphony.

(National, Thursday, 8.0.)

THIS is the third, in order of composition, of Vaughan Williams' three big symphonies; it appeared first in 1922. It is in four movements, following the classical models pretty closely, and the composer says of it himself: 'The mood of the symphony is almost entirely quiet and contemplative. The only really quick passage is the coda of the third movement, and that is all very soft.' Although in no sense an imitation of Beethoven's Pastoral Symphony, it has this in common with it, that it is more an expression of the thoughts evoked by the quiet and peace of the country than any attempt to make a musical picture of country scenes. It is so well able to convey the impression it sets out to make that an analysis of it is hardly necessary. The first chief tune in the opening movement begins softly and slowly on the harp and the lower strings. There are other little phrases before the second main tune is heard. The English horn begins it. Still another important melody is played, first by the cellos. A horn solo is heard near the beginning of the second movement, and a little later the solo violin and flute have a long melody. There is a trumpet call, and then the full orchestra breaks in for a moment, to make way quickly for the quiet mood of the beginning. The third movement is quite simple, concisely built up on four song-like tunes. It finishes with the rapid but very soft coda to which the composer refers in the note quoted above. A novel feature of the last movement is that we hear a voice, singing, as if from a distance, a melodious soliloquy rather than a definite song. There are other tunes, and in the latter part of the movement the orchestra takes up the singer's melody.

John Ireland's 'Mai Dun.'

(National, Thursday, 8.0.)

THIS big orchestral work made its first appearance in 1921 and added a good deal to its composer's already well-established renown as one of the most original and most wholly sincere of our present-day musicians. It is inspired by that prehistoric camp known as Maiden Castle, near Dorchester, with which readers of Thomas Hardy's Wessex novels must be familiar—under the name which Ireland has chosen to give his piece. His music is instinct with a sense of real bigness, in which there can be heard a note of proud exultation, as though to emphasize mankind's rejoicing over one of his own great achievements.

It begins with a very strong and energetic section in six-eight metre, with a bold and rather rugged theme which undergoes a good many transformations. It makes way after a time for a mood of tranquillity where English-horn and clarinets share a new melody, in which the horn afterwards joins. Soon, however, the strenuous bigness of the opening returns, leading now to a new theme given first to the strings. Fragments of the opening music are welded with it, and this time it carries us to a

(Continued on page 346.)

AUGUST 18

CARDIFF

MONDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.15-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
SPIC AND SPAN

6.0 Mr. ERNEST BABER: 'League Cricket in South Wales'



Mr. ERNEST BABER (left) talks on League Cricket in South Wales from Cardiff this evening at 6.0. DENIS O'NEIL (right) contributes Irish songs and stories to the Variety Programme at 10.20.

6.15 National Programme

10.10 West Regional News

10.20-11.0 A Variety Programme

With

DENIS O'NEIL (Irish Songs and Stories)

DONALD DAVIES (Comedian)

and

THE CARROLL SISTERS (in Syncopation)

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.15-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

10.10 West Regional News

10.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.15-2.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

Pencils and Papers ready for

'A LITERARY COMPETITION'

(May Jenkin)

6.0 National Programme

10.10 Local News

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.15-2.0 National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-10.45.—National Programme. 1.30.—Eye-Witness Account of the Test Match at the Oval. 4.0.—An Orchestral Concert. The Northern Wireless Orchestra. Anne Spencer (Soprano) (From Leeds). (At 4.30 this Concert will be interrupted for an Eye-Witness Account of the Test Match from the Oval.) 5.15.—The Children's Hour. As The Crow Flies. Songs by Beatrice Coleman and J. Woods Smith. 6.0.—Inexpensive Holidays.—III, Miss G. L. D. Thomas: 'The Homely Push-bike.' 6.15.—National Programme. 7.30.—'T' Grandest Lad 'F. Burton.' A West-Riding Dialect Comedy in One Act by F. A. Carter. Performed by Members of The Huddersfield Theatricals. Mrs. Smith; Peter and James William (her sons); Mrs. Bowker; Mary Marsden; Charles Albert Laps. Scene: The living-room in the Smith's house, Spring, 1919. The cast includes: Florence Gregson, Frank Quarmby, H. P. K. Robinson, Madge J. Middlebrook-Halgh, Cicely Pomphrey. (From Leeds Studio). 8.0.—National Programme. 10.10.—North of England News. 10.20-11.0.—Light Orchestral Music. The Northern Wireless Orchestra: Suite, 'In a Fairy Realm' (Ketelbey). The Moonlit Glade; The Queen-Fairy dances; The Gnomes March. Largo (Handel); Selection, 'Fallen Fairies' (German). 11.0-12.0.—Dance Music by Bertina's Dance Band, relayed from The Tower Ballroom, Blackpool.

AND TELEVISION?

SAID a budding soprano named Cassie (A very large Lancashire lassie),

'My voice is all right,

I can broadcast tonight

And they won't see the size of my chassis.'

I. Wintle, Berkhamsted.

TO MISS SACKVILLE-WEST.

If you'd know which new books are the best

You must listen to Miss Sackville-West,

She tells you their titles,

Dissects all their vitals

And inspires you to read them with zest.

I. Wintle, Berkhamsted.

AUGUST 19

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

TUESDAY

NATIONAL PROGRAMME

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

10.30-10.45 **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 Ballad Concert**

MARGARET FIELD-HYDE (*Soprano*)
VERNON R. JONES (*Baritone*)

- VERNON JONES
One Lone Star MacCunn
The Floral Dance Katie Moss
- MARGARET FIELD-HYDE
If music be the food of love } ('The Fairy Queen')
Thus the ever grateful } Purcell
spring
Advice Richard Leveridge—1727
- VERNON JONES
Life and Death Coleridge-Taylor
Absent Metcalf
The Fishermen of England Phillips
- MARGARET FIELD-HYDE
Beauty and Time Wolstenholme
The Fields are full Armstrong Gibbs
The Child and the Twilight Parry

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 Research Board by the Fultograph Process**

2.5-2.30 **Gramophone Record**

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

4.30 **Light Music**

THE PRINCE OF WALES' PLAYHOUSE ORCHESTRA
Conducted by FRANK WESTFIELD

From THE PRINCE OF WALES' PLAYHOUSE, LEWISHAM

March, 'On the Quarter Deck' Alford
Overture, 'Comique' Keler Bela

Intermezzo, 'Sanctuary of the Heart' Ketelbey
Suite, 'The Four Indian Love Lyrics' Woodforde-Finden
Waltz, 'Falling in Love again' Hollander
Morceau, 'Beside an open Fire-place' Denniker
Selection, 'The Merry Widow' Lehar

THE TEST MATCH

At 1.30 and 4.30 (and at intermediate times if the state of play calls for special comment) programmes will be interrupted to give an eye-witness account of events in the Fifth Test Match at the Oval. At 6.30 an eye-witness account of the day's play will be broadcast.



5.15 **The Children's Hour**

Songs at the Piano by WINIFRED BURY
'A Game of Bluff' (*Sheila Braine*), told by CYRIL NASH
'How the Giant lost his Appetite' (*H. A. King*)

6.0 Mr. V. C. CLINTON BADDELEY, reading
Humorous Verse—II

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **EYE-WITNESS ACCOUNT OF THE TEST MATCH ENGLAND v. AUSTRALIA AT THE OVAL**

6.40 **The Foundations of Music**
SCHUBERT'S PIANOFORTE MUSIC
Played by CYRIL SMITH

7.0-7.20 **HOLIDAYS OFF THE BEATEN TRACK—IV**
Mr. H. WILSON HARRIS: 'Wandering in Poland'

7.30 **DANCE MUSIC**
BILLY FRANCIS and his ORCHESTRA
(From Birmingham)

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON

(Sole Lessees, Messrs. Chappell and Co., Ltd.)

THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, Sir HENRY J. WOOD

Entr'acte in B Flat ('Rosamunde').... Schubert

MARIAN ANDERSON (*Contralto*) and Orchestra
Recit. and Aria, 'O mio Fernando' ('La Favorita')..... Donizetti

ELLY NEY (*Pianoforte*) and Orchestra
Pianoforte Concerto No. 1, in B Flat Minor
Tchaikovsky

ORCHESTRA
Symphony No. 1, in D Mahler

9.45 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Mr. EDWARD KNOBLOCK: 'Discovering Antiques'

10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.25-12.0 **DANCE MUSIC**

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

12.0-12.30 **Experimental Television Transmission by the Baird Process**

(356.3 m. Vision) (261.3 m. Sound)

A PROMENADE CONCERT
will be relayed from the
Queen's Hall tonight at 8.0 with
MARIAN ANDERSON (*Contralto*)
ELLY NEY (*Pianoforte*)
The B.B.C. Symphony Orchestra
(Leader, CHARLES WOODHOUSE)
Conducted by Sir HENRY J. WOOD.
Programme in col. 3, Notes on page 330.

VEGETABLE BOTTLING AND PULPING

VEGETABLE bottling differs very materially from fruit, the vegetables requiring a much greater amount of heat to destroy the germ of life that is always in them.

Fruit can be sterilized at a comparatively low temperature, but vegetables (with the exception of tomatoes) require a thorough boiling at 212 degrees F., for an hour and three-quarters for bottles from one pint up to three pints. Larger than this should be given extra time.

When selecting a pan for boiling your bottles in, see that it is deep enough to allow the water to cover the tops. You must have a false bottom in your pan, which will allow the water to circulate freely underneath the bottles.

Vacuum bottles only should be used for vegetables, as the atmospheric pressure is very much greater than it is in the case of fruit bottling. Glass lids (though not essential) are to be recommended in preference to tin, especially for home use.

When boiling bottles, always see that the pan is perfectly level. If your pan is level, there is no need to wrap them in any way. Where steam is used, of course, the bottles never shift their positions.

Mushrooms. Select good, sound ones, when they are just fully expanded is best, cut nearly all the stalks off and peel, sprinkle with a little salt and pack carefully into bottles, but do not add any water as enough juice will come out to cover them. Place in the pan with the water up to the shoulders of the bottles. I mention shoulders because as there is no water inside, none must be allowed to get in from outside. Bring to simmering point and simmer for about an hour until they have sunk to a level in their own juice; then fill up one bottle after another; when this is done put back in the pan again and gently boil for another hour.

All things that have to be transferred after shrinking should first be put back in the pan for a time, to drive out the air which has been admitted through the transference.

Tomatoes. Scald them, after which they easily skin, then pack as many as possible into the bottle, adding a little salt as you fill up, but *add no water*. Then place in the pan with water outside up to the shoulders, and simmer for half to three-quarters of an hour; you will then find them shrunk considerably in their own juice. Take out and fill one jar from another, then put back in the pan and simmer for another half an hour, take out and fasten. The best way to handle the bottles whilst so hot is to twist a cloth round and hold the ends.

Celery in pulp form is also a very good thing to have about the house for soups, etc. You should first clean thoroughly all but the green parts and stew until quite tender, using as little water as possible. Pass all through a hair or copper sieve, then put the pulp into bottles, but do not fill quite to the top, as *all pulps expand* considerably during the boiling. Place the fittings on and bring to the boil, and keep boiling for one hour, then fasten up.

The process just described is suitable for spinach, or any other vegetable required in pulp form.

Mixed vegetables, or salad. Sterilize each variety as they come in season, in the ordinary way. If large vegetables, cut them into any fancy shape you like. When you have sufficient varieties bottled, open them and turn each into a separate basin, then pack in layers according to fancy, and fill up each bottle with the clearest liquid. There is always liquid to spare, as the vegetables pack closer together after they have been once sterilized, so that the darker liquid which comes from beans, etc., need not be used. The stock-pot is the place for what is left over. After packing the bottles, re-sterilize, bringing the water to the boil and keeping it at boiling point for one hour, then remove and fasten.

Practically all vegetables may be done as follows:—

After blanching, or otherwise, pack into bottles, always adding a little salt to each bottle, fill right up to the brim with water, and put the fittings on, leaving screws slightly loose, but put clips on in the usual way. Place in the pan, care being taken not to touch the sides and that the false bottom is in, fill cold water in until the bottles are just covered, put on the fire, bring to the boil, and just *keep boiling* for one and three-quarter hours, then take out and fasten.—*From a Talk by Mr. Vincent Banks.*

AUGUST 19

626 kc/s. (479.2 m.)

TUESDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 EDWIN J. GODBOLD

AT THE ORGAN OF THE PICTURE HOUSE

Relayed from LOZELLS, BIRMINGHAM

Processional March, 'Irene' *Gounod*
 Romance, 'Remembrance' *Telma*
 Pot-Pourri, 'Old and New' *arr. Finck*
 Slow Waltz, 'At the Ball' *Passard*
 Slumber Song *Schumann*
 Three Dances ('Tom Jones') *German*

2.0-3.0 *Light Music*

THE JAN BERENSKA PIANOFORTE QUINTET

Overture, 'Plymouth Hoe' *John Ansell*
 Fantasy, 'The Prodigal Son' *Debussy*
 The Clock is playing *Blauw*
 Chanson (Song) *Priml*
 Second Hungarian Rhapsody *Liszt*

JAN BERENSKA (Violin)

The Love Song *Berenska*
 Dancing Doll *Poldini*

QUINTET

Selection of Tchaikovsky's Music .. *arr. Morgan*5.15 *The Children's Hour*

'Coward's Catch—an episode of the Monmouth Rebellion.' A Play by Una Broadbent

Songs by OLIVE TOMKINS (Soprano)

LESLIE LEWIS and his Xylophone

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *Light Music*

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY
Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM

EDITH ATHEY (Soprano)

ORCHESTRA

Overture, 'Egmont' *Beethoven*
 Waltz, 'Solitude' *Waldteufel*

EDITH ATHEY

The Lass with the delicate Air *Arno*

ORCHESTRA

Fantasy, 'Monsieur Beaucaire' *Message*

EDITH ATHEY

The Cuckoo *Liza Lehmann*

NORRIS STANLEY (Violin)

Humoreske *Tchaikovsky, arr. Kreisler*Andantino *Martini*Ronde des Lutios (Imps' Round Dance) *Bazzini*

ORCHESTRA

Russian Airs *Krien*

EDITH ATHEY

Happy Summer Song *Kahn*

ORCHESTRA

The Grasshopper's Dance *Bucalossi*7.45 *London Regional Programme*

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 *Midland News*9.20-10.30 *London Regional Programme*

RECIPES FOR SUMMER DISHES

Tomato Jellies.

WASH one pound of tomatoes, and place them in a saucepan of hot water (one pint). Boil until they are quite soft. Rub through a hair sieve, and measure up. If the liquid does not make the full pint, add a little water. Dissolve three quarters of an ounce of powdered gelatine in the tomato pulp, and season well. When quite dissolved turn the mixture out into dariole moulds and leave to set, on ice, if possible. When cold, turn out on to a bed of lettuce and pipe each mould with a little savoury cream, which is, of course, whipped cream seasoned with salt and pepper. Garnish each mould with a ring of green peas or diced cucumber.

If preferred, one large mould can be made instead of the small ones and garnished with hard-boiled eggs, and sliced cucumber to taste. Should the pulp not be quite a good colour, add just a few drops of both carmine and orange colouring.

Tomato Tulips.

Choose six large firm tomatoes. Cut them into eights, taking care never to cut right through, but just enough so that when opened the cut pieces form the petals. Now chop up very finely one hard-boiled egg, some cucumber, potato, nuts, flowerets of cauliflower, peas, beans or anything else you may have at hand. Mix all these with a little French or Mayonnaise dressing.

Season well and then place some of the mixture in the centre of each tomato tulip. Now have some delicately green cos lettuce leaves and make them form the leaves of the tulip. When a round lettuce is used the tomatoes resemble water-lilies.

A quicker way of doing this salad is just to cut off the tops of the tomatoes, scoop out the pulp, mix it with the rest of the salad mixture and dressing, then fill up the tomato centres with the mixture piled high, and place a little sprig of parsley on top of each as a garnish.

Vegetables in Jelly.

Potatoes, beans, peas, carrots, hard-boiled eggs, cucumber, radishes, etc., can all be used for this.

Cut the vegetables up with a fancy cutter. Have a pint of aspic jelly. Set a little in the bottom of a plain mould and decorate it with a design of vegetables; diced carrots, with

circles of green peas look pretty. When this is set, put on another layer of jelly. Continue with another layer of vegetables, and so on till the mould is full, then cover with jelly last of all. Set on ice, if possible, and then when cold turn out on to a bed of lettuce and garnish with radishes made into little roses.

A delightful finish is given if the mould is turned out on to a plain dish and chopped jelly piped round it, with just a few stars of whipped savoury cream on top, or nasturtium flowers and leaves may be used as a garnish.

Nut salads make a delightful change in the menu and as nuts combine so well with many other things, there need never be any lack of variety. Chestnuts, bananas and oranges, with just a dash of desiccated coco-nut, walnuts with apples, carrots and figs. Celery, brazils and apples, are just a few of those one can use.

For these salads celery should be cut in crescent shapes, and this is done by simply cutting it across instead of lengthways. Apples are cut into eight and then in slices very thinly. The nuts should not be chopped too finely.

Either French dressing or Mayonnaise can be served with nut salads, and the salads should be served in individual dishes on a bed of lettuce. Nut salads are very useful to serve when good green salads are scarce.

Salad Beaucaire

4 very rosy apples	3 mushrooms
2 tablespoons lettuce	2 tablespoons watercress
1 teaspoonful of cream	Seasonings

Garnish with savoury cream and tufts of cress.

Wash the apples and polish them well. Take out the stalks. Cut round the tops. Scoop out the insides without breaking the skin. Take some of the pulp of the apples and chop it up. Put the chopped apple into a basin with the mushrooms. Add the chopped lettuce and mix well. Moisten with a little dressing of some kind. Season, and if liked, put in a little sugar. Fill the apple cases with the mixture. Chop the rest of the lettuce and put in a basin. Mix with a little dressing, lemon juice and tarragon. Put the mixture in the bottom of the salad bowl. Pick out some good tufts of cress, freshly strained. Pipe a little savoury cream on the top of each apple.—*From a talk by Miss M. Gay.*

AUGUST 19

★ 842 kc/s. (356.3 m.) ★

TUESDAY

LONDON REGIONAL

12.0 A Concert
 SYBIL CRAWLEY (*Soprano*)
 CYRIL WHITTLE (*Baritone*)
 THE NEW HARMONIC TRIO:
 ELEANOR HEINE (*Violin*); KATHLEEN JACOBS (*Violoncello*); KATHLEEN MURRAY (*Pianoforte*)

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

2.0-3.0 Light Music
 (*From Midland Regional*)
 THE JAN BERENSKA PIANOFORTE QUINTET
 Overture, 'Plymouth Hoe' *John Ansell*
 Fantasy, 'The Prodigal Son' *Debussy*
 The Clock is playing *Blauw*
 Chanson (Song) *Prind*
 Second Hungarian Rhapsody *List*
 JAN BERENSKA (*Violin*)
 The Love Song *Berenska*
 Dancing Doll *Foldini*
 QUINTET
 Selection of Tchaikovsky's Music .. *arr. Morgan*

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 J. H. Squire Octet
 DOROTHY CANBERRA (*Soprano*)
 TOPLISS GREEN (*Baritone*)
 OCTET
 The Man of the Moment *J. H. Squire*
 Rose in the Bud *Forster*

6.48 TOPLISS GREEN
 Bonnie George Campbell *Keel*
 Yarmouth Fair *arr. Peter Warlock*

6.56 OCTET
 Waltz, 'Bürgerweisen' ('Townsmen's Tunes')
Johann Strauss, arr. Sear

7.4 DOROTHY CANBERRA
 My Heart is like a singing Bird *Parry*
 Spring is at the Door *Quilter*
 Sing, sing, Blackbird *Phillips*

7.12 TOPLISS GREEN
 The Lowland Sea *arr. Branscombe*
 Off to Philadelphia *Haynes*

7.20 OCTET
 Excerpts from 'Peter Pan' *Crook, arr. Sear*

7.30 DOROTHY CANBERRA
 Prelude *Cyril Scott*
 Will-o'-the-Wisp *Spross*
 Villanelle *Dell'Acqua*

7.37 OCTET
 The Scent of the Jasmine
J. H. Squire, arr. Willoughby
 Toreador and Andalouse *Rubinstein, arr. Sear*

7.45 The Luton Red Cross Band

HERBERT THORPE (*Tenor*)
 FOSTER RICHARDSON (*Baritone*)
 BAND
 Overture, 'Poet and Peasant' *Suppe*
 Melody, 'Salut d'Amour' ('Love's Greeting')
Elgar
 HERBERT THORPE
 The green Isle of Erin *Roskel*
 Goodnight, Beloved *Balfe*
 BAND
 Excerpts from 'I Pagliacci' *Leoncavallo*

8.15 FOSTER RICHARDSON
 Silent, O Moyle *Hughes*
 The Windmill *H. H. Nelson*

BAND
 Egyptian Ballet Suite *Luigini, arr. Carter*

HERBERT THORPE and FOSTER RICHARDSON
 Our brave Defenders *Charles Wingrove*
 Fairings *Easthope Martin*
 A Sailor's Philosophy *Byng*

BAND
 Descriptive Fantasy, 'The Smithy in the Wood'
Michaelis
 March, 'Paladin' *Carter*

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

9.20-10.30 String Orchestral Concert
 LILIAN KEYES (*Soprano*)
 GEORGE PIZZEY (*Baritone*)
 THE B.B.C. STRING ORCHESTRA
 Conducted by JOHN ANSELL

ORCHESTRA
 Polonaise and Finale *Victor Herbert*
 Waltz Intermezzo *George Klammer*

LILIAN KEYES
 A Tent in the Desert *Evelyn Sharpe*
 A Tent in the Desert
 My Soul is set among the stars
 Put on thy golden slippers

ORCHESTRA
 Menuett *Eugene Rutte*
 Furiant *Pribik*

GEORGE PIZZEY
 All suddenly the Wind comes soft .. *Alan Burt*
 I will go with my father a-ploughing *Quilter*
 Yarmouth Fair *Warlock*

ORCHESTRA
 Hindustani Natch *Rebikoff*
 Spanish Dance *Granados*

LILIAN KEYES
 Songs of the Garden
 An old Garden *Hope Temple*
 Almond Blossoms *Claude Arundale*
 The Dorothy Perkins Rose *Molly Carew*

ORCHESTRA
 Chanson Triste *Kalinnikoff*
 Crisantemi *Puccini*

GEORGE PIZZEY
 Jewels *Norman O'Neill*
 Arab Love Song *H. Jervis Read*
 To Daisies *Quilter*

ORCHESTRA
 Adagio and Scherzo *Kaan*



ARTISTS IN TODAY'S PROGRAMMES.

Topliss Green and Dorothy Canberra (left) are the soloists in the concert at 6.40; Herbert Thorpe (centre) sings during the concert given by the Luton Red Cross Band at 7.45; and Lilian Keyes and George Pizzezy (right) take part in the Orchestral Concert at 9.20.

MUSIC OF THE WEEK

(Continued from page 342).

broad majestic mood, and, with only a momentary return of the tranquil theme, it is in that sense of majestic bigness that the work reaches its close.

Holbrooke's 'Ulalume.'

('Regional.' Saturday, 8.0.)

IN the early stages of his career, Holbrooke was regarded by most of his older colleagues as quite definitely the 'bad boy' of English music, and he had to fight hard for anything like adequate recognition of his original gifts. He proved himself to be well equipped for that task, too; that he has now won something like an assured position is largely the outcome of his unyielding faith in his own work. Though he has held more than one appointment as a conductor, and though he is a gifted pianist, he has devoted his fiery enthusiasm almost solely to the cause of British music, other people's as well as his own. His first big success as a composer was won with a symphonic poem on Poe's 'The Raven,' played at the Crystal Palace in 1900. Other important works were brought out at the Leeds and Birmingham Festivals, and he has followed them up by an imposing operatic trilogy on Wagner's model—'The Cauldron of Anwyn.' The libretto, by T. E. Ellis, is founded on ancient legends of Britain. This poem for orchestra, his fourth, was produced by Sir Henry Wood at one of his symphony concerts, twenty-five years ago, when the composer was only twenty-seven. Based on verses—they cannot be called poetry—by Edgar Allan Poe, the music follows the text so closely that the listener who would know what it is about had best have the words before him as the piece is played. Holbrooke has succeeded, as only few modern composers could have done, in capturing and illustrating for us, the eerie world of Poe's imagining, 'the ghoulish woodland of Weir,' where Psyche, his Soul, led him to 'the vault of his lost Ulalume.'

Delius' Violin Concerto.

('Regional.' Saturday, 8.0.)

DELIUS, whose position among the best-loved English composers is firmly assured, has another bond of fellowship with listeners, especially with those in far-off places. Living as he does, aloof from the noisy world, he relies almost wholly on wireless for the music to which he listens. His violin concerto has already more than once been broadcast, and listeners may remember that it condenses the usual three movements into one, although there are several clear sections. Each of these has a distinct independence of its own, but the concerto, built up on a number of small melodic themes, has a real sense of unity. After only two introductory bars, the soloist plays the chief tune; it is easy to follow in its subsequent reappearances, from the little phrase of four short notes in the middle of it. Very soon there is a second tune in a slower tempo and there are one or two other motifs used in the first part of the work before we come to the section corresponding to the slow movement. It has two finely melodious themes, one in triple time and one four in the bar, and for the most part the strings in the accompaniment are muted. There is a short cadenza for the solo instrument, and then we hear the opening themes again in fresh guises. What would normally be the last movement begins with a tune something like a dance figure on woodwinds and plucked strings; the soloist adds embroideries to that, and a little later has a quieter and more sedate tune. The work comes to an end with a return to the themes of the beginning.

D. M. C.

AUGUST 19

CARDIFF

TUESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National Programme

2.5-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'Pirates'

by DONALD DAVIES

6.0 Mr. LEWIS DAVIES:

'A Tramp Abroad.
Walks round Merthyr'6.15 National
Programme7.0 EGWYL
GERDDOROL'HEN GANRAGON (FAIR
ABERDAR)

GAN

JOHN DEVONALD

WELSH MUSICAL INTER-
LUDE'THE OLD SONGS OF
ABERDARE FAIR'

by

JOHN DEVONALD

7.30 National
Programme10.15 West Regional
News

10.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 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

7.30 National Programme

10.15 West Regional News

10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

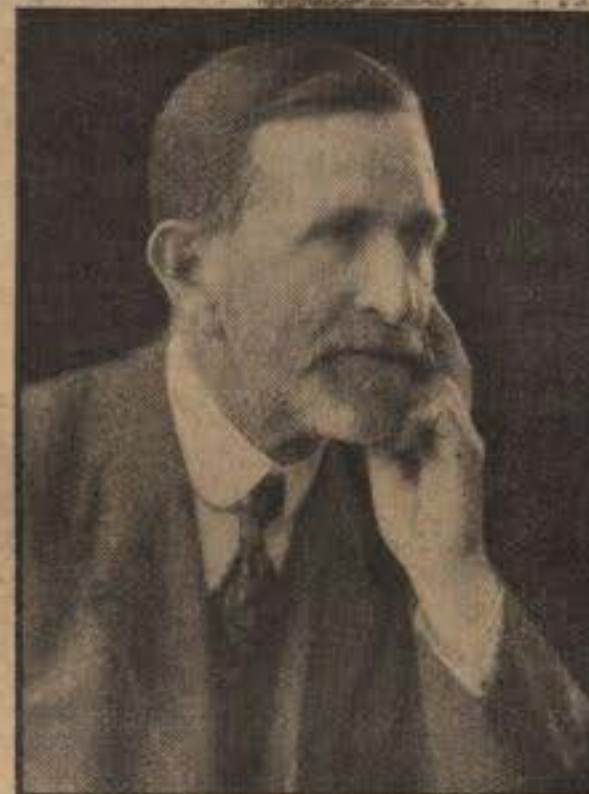
10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-2.0 National Programme

4.0 National
Programme5.15 THE CHILDREN'S
HOURTHE THEATRE ROYAL,
TOYTOWN(S. G. HULME BEAMAN)
has our special interest
today6.0 National
Programme7.0 Miss MARY KELLY:
'The Village Pageant'7.30 National
Programme

10.15 Local News

10.25-12.0 National
Programme

Mr. LEWIS DAVIES describes some walks round Merthyr in his talk from Cardiff this evening at 6.0.

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-2.0 National Programme

4.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-10.45:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless Orchestra. Harold Thompson (Baritone). (This Concert will be interrupted at 1.30 for an Eye-Witness Account of The Test Match at the Oval.) 4.0:—An Orchestral Concert. The Northern Wireless Orchestra. Olive Tomlinson (Pianist) (From Newcastle). (This Concert will be interrupted at 4.30 for an Eye-Witness Account of The Test Match at the Oval.) 5.15:—The Children's Hour. 6.0:—'Stories of Northern Towns—III. Ancient Ormskirk.' Miss Kate Lovell (From Liverpool). 6.15:—National Programme. 7.0-7.20:—Professor R. S. Conway: 'Britons Abroad.' 7.30:—Parker Lynch: Dramatic Excerpt, 'Othello.' 7.45:—A Concert. The Municipal Orchestra, Whitby, under the direction of Frank Gomez. Relayed from The Spa, Whitby. 8.0:—Vandeville. Nan Brown (Musical Comedy Numbers). McCallum and Taylor (Scottish Entertainers). Klinton Shepherd (Light Ballads). James Bernard (Pickwickian Character Studies). The Northern Wireless Orchestra. 9.45:—National Programme. 10.15:—North of England News. 10.25-12.0:—Dance Music. Bertini's Dance Band, relayed from The Tower Ballroom, Blackpool.

AUGUST 20

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

WEDNESDAY

NATIONAL PROGRAMME

- 10.15 a.m. **THE DAILY SERVICE**
- 10.30-10.45 **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 **Gramophone Records**
- 1.0 **Light Music**
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECHE
FROM THE RESTAURANT FRASCATI
- THE TEST MATCH**
An Eye-Witness Account of Play will be broadcast at 1.30 and 4.30 (and at intermediate times if the game is still proceeding and calls for special comment)
- 2.0-2.30 **A Ballad Concert**
ELSIE FITCH (Contralto)
PERCY UNDERWOOD (Tenor)
- 4.0 **A Light Classical Concert**
RUTH ARAUJO and DENISE DURBEC (Violin)
Duet in E Boccherini
- 4.12 **ELEANOR TOYE (Mezzo-Soprano)**
Come away, Death *Arne, arr. Foss*
Hark! hark! How all Things in one Sound rejoice!
Purcell, arr. Foss
It was a Lover and his Lass
Morley, arr. Peter Warlock
- 4.22 **RUTH ARAUJO and DENISE DURBEC**
Conversation (No. 1) about Bach
Somercell
- 4.27 **ELEANOR TOYE**
Three Old French Songs
arr. J. Tiersot
L'Amour de Moi (Love of Mine); Nicolas va voir Jeanne (Nicholas goes to see Jean); Tambourin
The Letter Aria (Mozart). *Hahn*
Me suis mise en danse (I am thrust into the Dance) (Old French) *arr. Arnold Bax*
- 4.35 **RUTH ARAUJO and DENISE DURBEC**
Minuet (Midnight) *Godard*
Bourrée *Stoessel*
- 4.45 **REGINALD NEW**
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Overture, 'Martha' *Flotow*
Intermezzo, 'The Rustle of the Flowers' *Von Blon*
Ballad, 'Love's Garden of Roses' *Haydn Wood*
Suite, 'By an enchanted Lake' *May*
- 5.15 **The Children's Hour**
'CHARLIE'—a Personal Adventure, written and told by 'Mr. X.'
Selections by THE GEORGIAN TRIO
The Story of 'The Fat Fairies' (Margaret O'Maley)

TO BE BROADCAST TONIGHT AT 9.10



'ILE'

By **EUGENE O'NEILL**
Adapted by *Dulcima Glasby*

Scene: Captain Keeney's cabin on board his steam whaling ship, *Atlantic Queen*, ice-bound in the Arctic

CHARACTERS:

- Ben, the Cabin Boy
- The Steward
- Captain Keeney, Owner and Master
- Slocum, the Mate
- Mrs. Keeney
- Joe, the Harpooner
- Members of the Crew

For two years the *Atlantic Queen* has been away, and still she is not loaded with enough of the precious cargo to justify her captain's boast, that 'Dave Keeney is the best whalin' skipper out o' Homeport.'

Production by **PETER CRESWELL**

- 8.0 **Mrs. FAWKES-ANSELL: 'Making Indian Eggs fit English Egg Cups'**
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 **EYE-WITNESS ACCOUNT OF THE TEST MATCH ENGLAND v. AUSTRALIA AT THE OVAL**
- 6.40 **The Foundations of Music**
SCHUBERT'S PIANOFORTE MUSIC
Played by **CYRIL SMITH**
- 7.0-7.20 **The Rt. Hon. THE EARL OF COTTENHAM: 'Up the Great North Road' (From Edinburgh)**
- 7.30 **Vaudeville**
1. J. H. SQUIRE CELESTE OCTET
 2. HAROLD SCOTT (Old Time Ballads)
 3. OLGA MOUSSINE-POUCHKINE (The Famous Russian Disease—An artist of the Russian Imperial Theatre)
 4. ARTHUR KLEIN and MONA MAGNET (In Light Comedy Songs and Duets)
 5. EDITH GUNTORPE and CECIL BAUMER (In Duets for Two Pianos)
 6. 'THE MAKER OF DREAMS' (Oliphant Down)
 7. STUART ROBERTSON (Bass-Baritone)
 8. JOHN COCKERILL (Harp Solos)
 9. ANN PENN (Impersonations)
 10. MADGE SAUNDERS and DENNIS HOEY
in
'Let's Pretend'
With **DORIS ROLAND** at the Piano
 11. J. H. SQUIRE CELESTE OCTET
- 9.10 **'Ile'**
By **EUGENE O'NEILL**
(See centre of Page)
- 9.45 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.0 **Talk**
- 10.15 **London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices**
- 10.25 **STRING ORCHESTRAL CONCERT**
THE B.B.C. STRING ORCHESTRA
Conducted by **JOSEPH LEWIS**
Serenade in E Minor, Op. 20 *Elgar*
Pantomime ('Les petits riens') *Mozart*
Siciliana ('Firework' Music) *Handel, arr. Harty*
Suite, 'Scenes from the Scottish Highlands' *Bantock*
- 11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
THE PICCADILLY PLAYERS under the direction of **SID BRIGHT**, from THE PICCADILLY HOTEL

AUGUST 20

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 Concert**
 THE NORRIS STANLEY PIANOFORTE SEXTET
 PERCY THOMPSON (Baritone)
 SEXTET
 Overture, 'Idomeneo'Mozart
 Waltz, 'Tales from the Vienna Woods'Johann Strauss

6.0 *London Regional Programme*

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

6.40 **DANCE MUSIC**
 BILLY FRANCIS AND HIS ORCHESTRA



OPERA FROM SALZBURG.

The Festspielhaus, Salzburg, from which the first act of Gluck's opera, *Iphigenia in Aulis*, is being relayed this evening at 7.0. Bruno Walter (inset) will conduct the opera.

PERCY THOMPSON
 Songs my Mother taught me.....Dvorak
 Five Eyes.....Armstrong Gibbs
 O, that 'twere possible.....Somervell
 NORRIS STANLEY (Violin)
 Siciliana and RigaudonKreisler

1.55 SEXTET
 Fantasy, 'Eugene Onegin'Tchaikovsky
 PERCY THOMPSON
 The infinite shining Heavens. . .Vaughan Williams
 AdieuSchubert

NORRIS STANLEY
 Bolero } German
 Saltarelle }

SEXTET
 Keltic SuiteFoulds

2.40-3.0 PERCY THOMPSON
 Birds in the High Hall Garden } Somervell
 She came to the Village Church }

SEXTET
 Fantasy, 'Lohengrin'.....Wagner, arr. Alder

5.15 **The Children's Hour**
 'Heroes over the Seas'—Other land incidents,
 by Robert Ascroft
 Songs by PHYLLIS LONES (Mezzo-Soprano)
 WINIFRED COCKERILL (Harp)
 The Week's Sport' by Maurice K. Foster

7.0 'IPHIGENIA IN AULIS'

An Opera by
 GLUCK
 ACT I
 Relayed from SALZBURG
 (From Vienna)
 Conductor, BRUNO WALTER
 Stage Manager: MARIA GUTHEIL-SCHODER
 Iphigenia Margit Angerer
 Clytemnestra Sigrd Onegin
 Artemis Luise Helletsgruber
 Agamemnon Dr. Emil Schipper
 Achilles Josef Kalenberg
 Calchas Josef Manowarda
 Arkas Viktor Madin
 (London Regional Programme)

8.0 *London Regional Programme*

9.45 'The Second News'

10.0 Midland News

10.5 **DANCE MUSIC**
 BILLY FRANCIS AND HIS ORCHESTRA

10.30-10.35 Experimental Transmission for the
 Radio Research Board by the Fultograph Process

This Week's Epilogue:
 'THE EARTH IS THE LORD'S'
 'THE GREAT WIDE SEA ALSO'
 Psalm 29
 Jonah ii, 2-9
 Songs of Syon, 321, 'Fierce was the Wild
 Billow'
 Wisdom xiv, 3-5

AUGUST 20



842 kc/s. (356.3 m.)



WEDNESDAY

LONDON REGIONAL

12.0 ORGAN RECITAL

by

EDWARD BLYTH

Relayed from ALL SAINTS', MARGARET STREET

EDWARD BLYTH

A Chromatic Fantasy and Fugue in A Minor Theile

MARGARET STEPHEN (Soprano)

I've been toroing... C. E. Horn

The Naid... Granville Bantock

Sweet Suffolk Owl

Elizabeth Poston

I have twelve Oxen... Ireland

EDWARD BLYTH

Pensée d'Automne (Thought of Autumn) Jungen

Choral Improvisation, Op. 65, No. 12 Karg Elert

MARGARET STEPHEN

The Dowerless Maiden

arr. Kennedy Fraser

A Fond Kiss... arr. David Stephen

Gathering Daffodils arr. Somercell

This joyful Easter-tide arr. Somercell

EDWARD BLYTH

Fantasy and Fugue in G Minor

Bach

1.0 Gramophone Records

1.30 A Light Concert

(From Midland Regional)

THE NORRIS STANLEY PIANO-FORTE SEXTET

PERCY THOMPSON (Baritone)

SEXTET

Overture, 'Idomeneo'... Mozart

Waltz, 'Tales from the Vienna Woods' Johann Strauss

PERCY THOMPSON

Songs my Mother taught me

Dvorak

Five Eyes Armstrong Gibbs

O, that 'twere possible. Somercell

NORRIS STANLEY (Violin)

Siciliana and Rigaudon

Kreisler

1.55 SEXTET

Fantasy, 'Eugene Onegin'

Tchaikovsky

PERCY THOMPSON

The infinite shining Heavens

Vaughan William

Adieu Schubert

NORRIS STANLEY

Bolero German

Saltarello German

SEXTET

Keltic Suite Foulds

2.40-3.0 PERCY THOMPSON

Birds in the High

Hall Garden Somercell

She came to the

Village Church ..

SEXTET

Fantasy, 'Lohengrin'

Wagner, arr. Alder

To be broadcast this evening at 7.0



'IPHIGENIA IN AULIS'

An Opera by

GLUCK

ACT I

Relayed from Salzburg (From Vienna)

Conductor, BRUNO WALTER

Stage Manager: MARIA GUTHEIL-SCHODER

Iphigenia MARGIT ANGERER

Clytemnestra SIGRID ONEGIN

Artemis LUISE HELLETSGRUBER

Agamemnon Dr. EMIL SCHIPPER

Achilles JOSEF KALEMBERG

Calchas JOSEF MANOWARDA

Arkas VIKTOR MADIN

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

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

6.40 DANCE MUSIC BILLY FRANCIS and his ORCHESTRA (From Birmingham)

7.0 'Iphigenia in Aulis' (GLUCK) (See centre column)

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL (Sole Lessees, Messrs. Chappell and Co., Ltd.)

STEUART WILSON (Tenor) ISOLDE MENGES (Violin) THE B.B.C. SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE) Conductor: Sir HENRY J. WOOD

BRAHMS

ORCHESTRA Academic Festival Overture ISOLDE MENGES Violin Concerto in D STEUART WILSON Die Schnur (The Tie), Op. 57 Dornroschen (Sleeping Beauty) (Volks- Marienwurmchen Kinder- (Ladybird) lieder) (Children's Folk Songs)

ORCHESTRA Symphony, No. 4, in E Minor

9.45 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Regional News

10.5 DANCE MUSIC BILLY FRANCIS and his ORCHESTRA (From Birmingham)

10.30-12.0 THE PICCADILLY PLAYERS, directed by SID BRIGHT, from the PICCADILLY HOTEL

SAMUEL PEPYS, Listener, By R. M. Freeman

July 24.—Dining this night, my wife and I, with Sir P. Fipps and his lady, she acquainted me among other matters of her alwaies going to Daily Service on the wireless, and the maids to join her therein, not from any pressure by her, but because they say it soothes and heartens them for the day, as it do herself. Which did, I confess, surprize me, having reckoned her rather a godless sort of woman. But never does to judge women their natures, any more than their faces, by what's on the outside of them.

July 25.—My wife gone gadding to Twit'nam to the school she was at there, for an old girls' conference, with sundry junketings to follow. So verie coolly tells me I am not to expect her home this night till I see her, and if she be late, noe need to sitt upp, having her latch-key with her. Which is a pretty sign of the liberties wives are now come to arrogate to themselves in this licentious age, returning home at all hours of the night, and onelic theyr own word for it (if eeven that) what they have been doing while out of our eyes.

Having eaten lunch at the Club, afterwards as I was going to my tobacconist in Piccadilly, whom do I meet in St. James's St. but saucy little Mumps and we walked awhile together. She mentiouned to me rather sadly her having been to goe to the Rivoli picture-house with an old school-friend, and afterwards to a little dinner in Soho. Where to old Nunky-Wunks (meaning Adm^l Norcker) had given his consent; but now at the last moment her friend cries off. Soe she is at a stand what to do with her day-out. Whereby, in part out of pity for the poor girl, in part for common civility's sake, I did offer myself substitute for her old school friend, and she did jump at me joyfully.

So into a taxi-coach and to the Rivoli (seats 11s. 6d., programmes 1s., chocolates 3s.), but Mumps too engrossed with Ivor Novello, the wonderfull face he has and other silly girlish matters, to have any thought for the chocolates; which vext me a good deal, both for her foolish ecstasies over Ivor, and my wasted 3s.

Soe presently into Soho to the *Tête-à-Tête*, where a good dinner with a botel of champagne wine thereto. Hereby Mumps did begin to open herself to me with sundry confidences, in particular her having got a boy, the T image, she says, of Ramon Novarro, and shows me his photo in proof of it. But the cruel thing is, she cries, that Nunky-Wunks will not countenance him, naming him for an ill-bred young pupp and other ridiculouse lies. In which, judging by the smirking fool's photo, I did, I confess, inwardly find myself, for once, of one mind with old Norcker.

So having seen silly Mumps on to her bus, I home, where (God save us) my wife is already home beyond my expectacioun. A mean thing, methought, after what she had said, to spring this early homing on a man. However was, by Heaven's mercy, too full of her own day's doings to question mine.

July 28.—A mighty civill letter from a gentilman from Caschorton—referring to my diary of July 5—wherein acquaints me that albeit no rose hath yet been given my name, my wife hath already graced a viola with hers. Sends me a seedsman's catalogue in confirmation, where sure enough among the violas is a 'Mrs. Samuel Pepys,' and 'tis extolled for 'a monstrous fine plant.' My civill gentilman very handsomely adds that, as I doubtless number manie rose-growers among my readers, it wd. not surprize him, if, among next yeare's seedlings, there shd. appear a 'Samuel Pepys.' Which 'tis my hope shall soe prove, not alone for mine own glory, but for my wife's good, to have her viola wholesomely ballanced, or eeven a little overballanced, by 'a' rose, as may gracious Heaven soon send.

AUGUST 20

CARDIFF

WEDNESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'ST. MELLONS'
by DOROTHY WORSLEY

6.0 National Programme

10.15 West Regional News

10.25-11.0 A Light Orchestral Programme

by
FALKMAN'S 'CAPITOL' ORCHESTRA
Overture, 'Mirella' Gounod
A Strauss Garland arr. Winter
Serenade, 'Milonga' Huguet
Poem Fibich
'Old Folks at Home and in other Lands'
Roberts
Selection, 'The Vagabond King' Friml

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.0 National Programme

10.15 West Regional News

10.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
The Disgraceful Business at Mrs. Goose's
by
S. G. HULME BEAMAN

6.0 National Programme

10.15 Local News

10.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National Programme

3.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.30 An eye-witness account of the Test Match at the Oval (if still proceeding)

4.0 FODENS' MOTOR WORKS BAND
Relayed from THE WEST END BAND STAND,
MORECAMBE
Conductor, F. MORTIMER
Overture ('Pique Dame') ('Queen of Spades')
Entr'acte, 'Bells at Sunset' Mackenzie
Suppl.
HARRY MORTIMER (Cornet)
Shylock Thomas Year
BAND
Musical Fragments Rimmer
Waltz, 'The Blue Danube' Johann Strauss
Excerpts from 'The Pirates of Ponzance'
Sullivan
By the Swanee River (American Sketch)
Myddleton

This programme will be interrupted at 4.30 for an eye-witness Account of the Test Match at the Oval (if still proceeding)

5.15 THE CHILDREN'S HOUR
DANCING DAYS

Songs by BEATRICE COLEMAN and HARRY HOPEWELL, including 'The Dance of the Wooden Shoes' (Cleary), 'The Second Minuet' (Besly), 'Golden Dancing Days' (Clarke)

6.0 National Programme

7.30 Nursery Rhymes

By WALFORD DAVIES
THE LANSDOWNE SINGERS
EDITH PASS (Soprano)
ELSIE WILLIAMS (Contralto)
SELWYN DYSON (Tenor)
TOM RUSHTON (Baritone)
First Cycle, Lullaby and Willie Winkie
Walford Davies
Valentine; Hunting of the Snail; P'other little tune; Thomas and Annis; If all the Seas were one Sea; The White Paternoster
Second Cycle, The Apology
The Old Woman; A Tragedy; A Little Old Man; The Fly and the Humble Bee; Bless You; An Old Cradle Song; My Little Sixpence

8.0 Promenade Concert
(London Regional Programme)

9.45 National Programme

10.15 North of England News

10.25-11.0 'The Maker of Dreams'

A Fantasy in One Act by OLIPHANT DOWN
Pierrot
Pierrette
The Manufacturer
Incidental music by THE NORTHERN WIRELESS ORCHESTRA
Soloist, WALTER JONES
The cast includes:
W. E. DICKMAN, HYLDA METCALF, F. A. NICHOLS

AUGUST 21

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

THURSDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 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 Concert

FRANCES NIGHTINGALE (Soprano)

THE LESLIE BRIDGEWATER QUINTET

12.0 QUINTET

Stately Dance }
Graceful Dance }
Flower Fairies } *Concen*

FRANCES NIGHTINGALE

The little Red Lark
arr. C. Villiers Stanford
Eider's Farewell to Cuculain
arr. C. Villiers Stanford
It was a lover and his lass Coates
The silent Water Lily .. *List*

QUINTET

The Magic Circle *De Falla*
Shakespeare Sketches No. 1
Norman O'Neill
Hornpipe .. *Norman O'Neill*

FRANCES NIGHTINGALE

Slumber song to the Madonna
Morfydd Llwyn-Owen
A Fairy Story by the Fire
Oscar Merikanto
Sing, break into song
Albert Mallinson
The Rose enslaves the Nightingale
Rimsky-Korsakov
Flowery Omens *Dvorak*

QUINTET

Intermezzo *Cyril Scott*
Handel in the Strand *Grainger*
Star of Love *Ponce*

1.0 REGINALD FOORT

AT THE ORGAN OF THE REGENT CINEMA (From Bournemouth)

2.0-2.30 Gramophone Records

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 A Ballad Concert

EDITH COATES (Contralto)
DAVID BRYNLEY (Tenor)

DAVID BRYNLEY

The Mole Catcher *Folk Song*
Of all the airts *Hadow*
Weep you no more *Quilter*

Mary and the Kitten..... *Bryan*

EDITH COATES

O that it were so *Frank Bridge*
Autumn *Alison Crompton*
The Silver Ring *Chaminade*

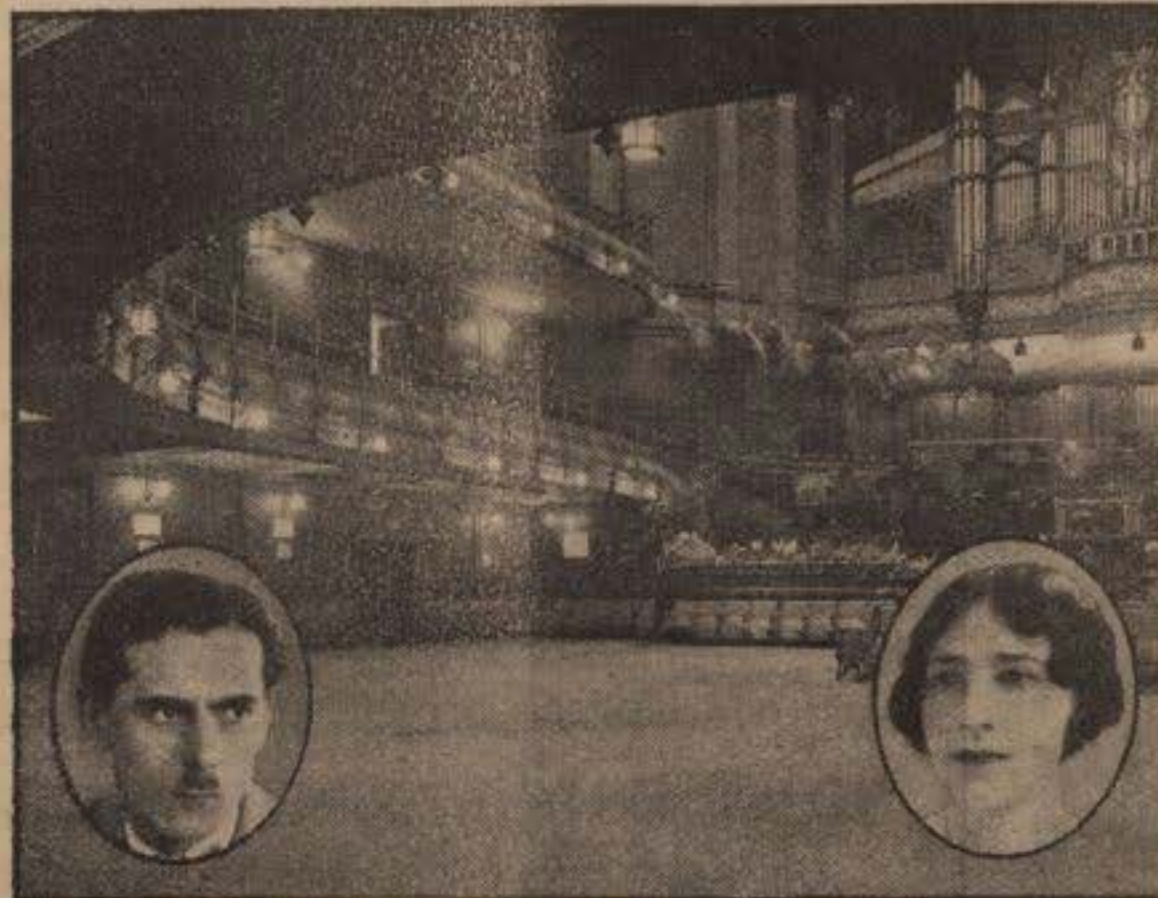
DAVID BRYNLEY

By an' by } (Negro Spirituals)
Things I used to do } *arr. Burleigh Sowerby*
The Cherry Tree *Robert Bram*
The little Irish Girl *Lohr*

6.40 The Foundations of Music
SCHUBERT'S PIANOFORTE MUSIC
Played by CYRIL SMITH

7.0-7.20 'THE CINEMA'
by Mr. FRANCIS BIRRELL

7.30 ORGAN RECITAL
By R. H. DIXON
Relayed from
THE TOWER BALLROOM, BLACKPOOL
(From Manchester)



THE QUEEN'S HALL ready for the Promenaders. Tonight's 'Prom' is devoted to the works of British composers and BERNARD SHORE (viola) and DOROTHY SILK (soprano), inset, are the soloists.

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessee, Messrs. Chappell and Co., Ltd.)

DOROTHY SILK (Soprano)
BERNARD SHORE (Viola)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY J. WOOD

BRITISH COMPOSERS

ORCHESTRA
Prelude, 'The Kingdom' *Elgar*

DOROTHY SILK
Aria, 'The Sun goeth down' ('The Kingdom') *Elgar*

BERNARD SHORE
Viola Concerto *William Walton*
(Conducted by THE COMPOSER)

Pastoral Symphony
Vaughan Williams

(Conducted by THE COMPOSER)
(Soprano Solo, DOROTHY SILK)

ORCHESTRA
Symphonic Rhapsody, 'Mai Duu' *Ireland*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Talk

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

10.20-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

12.0-12.5 (1,554.4 m. only)

Experimental Transmission for the Radio Research Board by the Pullograph Process

EDITH COATES

Sweet chance, that led my steps abroad
Michael Head
Looking for you..... *Wilfred Sanderson*
Love went a-Riding *Frank Bridge*

4.15 Light Music

THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
Relayed from GROSVENOR HOUSE

5.15 The Children's Hour

'The Dragon with the Scales of Gold' (*Philip Carmichael*)
Songs by CUTHBERT SMITH
A new Story specially written for the Children's Hour by HUGH CHESTERMAN and told by THE AUTHOR

6.0 Talk

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

Prices Are



Down!

Mullard Valve prices have been substantially reduced. Here's a timely suggestion. Winter radio is approaching; why not refit and rejuvenate your radio with an absolutely new set of Mullard valves?

Mullard

THE MASTER VALVE

Advt. The Mullard Wireless Service Co., Ltd.,
Mullard House, Charing Cross Rd., London, W.C.2.

AUGUST 21

626 kc/s. (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0	Light Music THE GRANGE ORCHESTRA Conducted by HAYDN HEARD Relayed from THE GRANGE SUPER CINEMA, SMALL HEATH, BIRMINGHAM March, 'The Liberators' Ancliffe Selection of English Airs, 'The Rose' arr. Myddleton Fantasy, 'A Modern Cinderella' Maraden Ballad, 'May Song' Elgar Waltz, 'A Thousand and One Nights' Johann Strauss Overture, 'Si j'étais Roi' ('If I were King') Adam	2.30-3.0	REGINALD NEW At the ORGAN of THE BEAUFORT CINEMA Relayed from WASHWOOD HEATH, BIRMINGHAM Selection, 'Chu Chin Chow' Norton Evensong Easthope Martin Selection, 'The Love Parade' Schertzing
1.0	A Ballad Concert GEORGE TAYLOR (Bass) Trade Winds Frederick Keel Limehouse Hyden Learin' T. C. Sterndale Bennett GLADYS PERRY (Pianoforte) Fantasy Impromptu in C Sharp Minor .. Chopin La Siesta Edmond Laurens CONSTANCE WILSON (Soprano) When Icicles hang by the Wall Arne A green Cornfield Head Lullaby Cyril Scott I love the jocund Dance Walford Davies	5.15	The Children's Hour 'Another Interrupted Interlude,' by Mabel Franco, with songs by GERTRUDE DAVIES (Soprano) and Sea Music by MARGARET ABLE- TROPPE (Celeste). ALFRED BUTLER (Baritone)
1.30	London Regional Programme	6.0	London Regional Programme
		6.15-6.35	'The First News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
		6.40	London Regional Programme
		9.0	'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
		9.15	Midland News
		9.20-10.30	London Regional Programme

WHAT IS TELEVISION? by Sydney A. Moseley

(Continued from page 329.)

the lamps may remain partially luminous. The effect of this is that the picture, instead of being made up of a moving point of light, is in the nature of a semi-permanent image; that is to say, at any instant the observer would see not a moving spot of light but practically the whole image. The result is that images by this method may be of dazzling brilliancy, a brilliancy superior even to the best cinematograph screen.

This opens out a completely new use for television, for these screens may be made so intensely brilliant that they can be seen in broad daylight, and can be best compared to the illuminated signs with which we are so familiar in Piccadilly Circus and elsewhere.

I do not, however, wish readers to labour under the impression that this new invention has reached a state of perfection; it has not. Much work remains to be done.

Four years ago, the late Mr. Sangers Sheppherd, who was one of the Members of the Royal Institution to see the first demonstration of true television, remarked to his confrères: 'He has got it; the rest is purely a question of £ s. d.' Mr. Sangers Sheppherd, whose work on photo-telegraphy had made him world-famous, had summed up the situation in one sentence. What was true then is true today. We have seen the little flickering images of 1926 improved almost out of recognition without any revolutionary discoveries having been made, and in the future we will see the images of today

perfected to rival the cinematograph. Of course, discovery may intervene. The engineers of the Baird Company are constantly exploring for variations and developments both of principle and practice. It is realized that a good deal has still to be done before television reaches the general service stage, but past progress provides reassurance for the future.

But what you and I, as radio fans, are looking forward to is the time when it will be possible to televise any 'turn' that takes place in the studio. For instance, many of the plays which are so excellently produced orally would gain so much if it were possible to see them as well. Shakespearean and other costume plays in particular. For instance, I listened again the other night to *A Midsummer Night's Dream*, and despite my love of the play and the incidental music, I found my attention wandering. If one could have looked-in at the grotesque figure of Bottom and obtained even a glance at the vision of the sylph-like Hermia, I am perfectly certain that I should have needed no great effort of concentration after the day's work. That, be it understood, is a vision of the future. All that is claimed for television today is, to quote the now historic phrase of the Postmaster-General, 'it is a noteworthy scientific achievement' which it is our duty to develop to the full. That is being done now, and the fact that the B.B.C. is displaying interest in this development is a happy augury.

SYDNEY A. MOSELEY.

AUGUST 21

★ 842 kc/s. (356.3 m.) ★

THURSDAY

LONDON REGIONAL

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

March, 'The Liberators' *Ancliffe*
 Selection of English 'Airs, 'The Rose'
 arr. *Myddleton*
 Fantasy, 'A Modern Cinderella' *Marsden*
 Ballad, 'May Song' *Elgar*
 Waltz, 'A Thousand and One Nights'
Johann Strauss
 Overture, 'Si j'étais Roi' ('If I were King')
Adam

1.0 A Ballad Concert
(From Midland Regional)

GEORGE TAYLOR (Bass)
 Trade Winds *Frederick Keel*
 Linchonse *Hyden*
 Lenin' *T. C. Sterndale Bennett*

GLADYS PERRY (Pianoforte)
 Fantasy Impromptu in C Sharp Minor
Chopin
 La Sesta *Edmond Laurens*

CONSTANCE WILSON (Soprano)
 When Icicles hang by the Wall.... *Arno*
 A green Cornfield..... *Head*
 Lullaby..... *Cyril Scott*
 I love the jocund Dance
Walford Davies

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, 'Chu Chin Chow' *Norton*
 Evensong *Easthope Martin*
 Selection, 'The Love Parade'
Schertzing

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

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

6.40 THE VICTOR OLOF SEXTET
DORIS VANE (Soprano)
GLYN EASTMAN (Baritone)

SEXTET
 Selection, 'Adrienne Lecouvreur' *Cilea*

6.47 GLYN EASTMAN
 Devotion *Strauss*
 Cotswold Love *Mullinar*
 Cherry Valley *Quilter*
 The Return *Holliday*

7.24 GLYN EASTMAN
 My Love she's but a Lassie yet...arr. *Owen Masc*
 Song of the Horn *Fl'gier*
 Merchant Adventurers *Elgar*

7.34 SEXTET
 St. Paul's Suite *Holst*
 Jig; Ostinato; Intermezzo; 'The
 Dargason'

7.46 DORIS VANE
 Don't come in, Sir, please... *Cyril Scott*
 The new Umbrella *Eosly*
 Holiness *Boughton*
 Neglected Moon *Armstrong Gibbs*

7.55 SEXTET
 Polonaise in A Major..... *Chopin*

8.0 Reading

8.20 Co-Optimistically Yours

DAVID BURNABY
BETTY CHESTER
GILBERT CHILDS
STANLEY HOLLOWAY
PHYLLIS MONKMAN
HARRY S. PEPPER

At the Pianos
HARRY S. PEPPER and DORIS ARNOLD

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

9.20-10.30 THE WIRELESS MILITARY BAND

Conducted by
CHARLES LEGGETT
LENGHI CELLINI (Tenor)

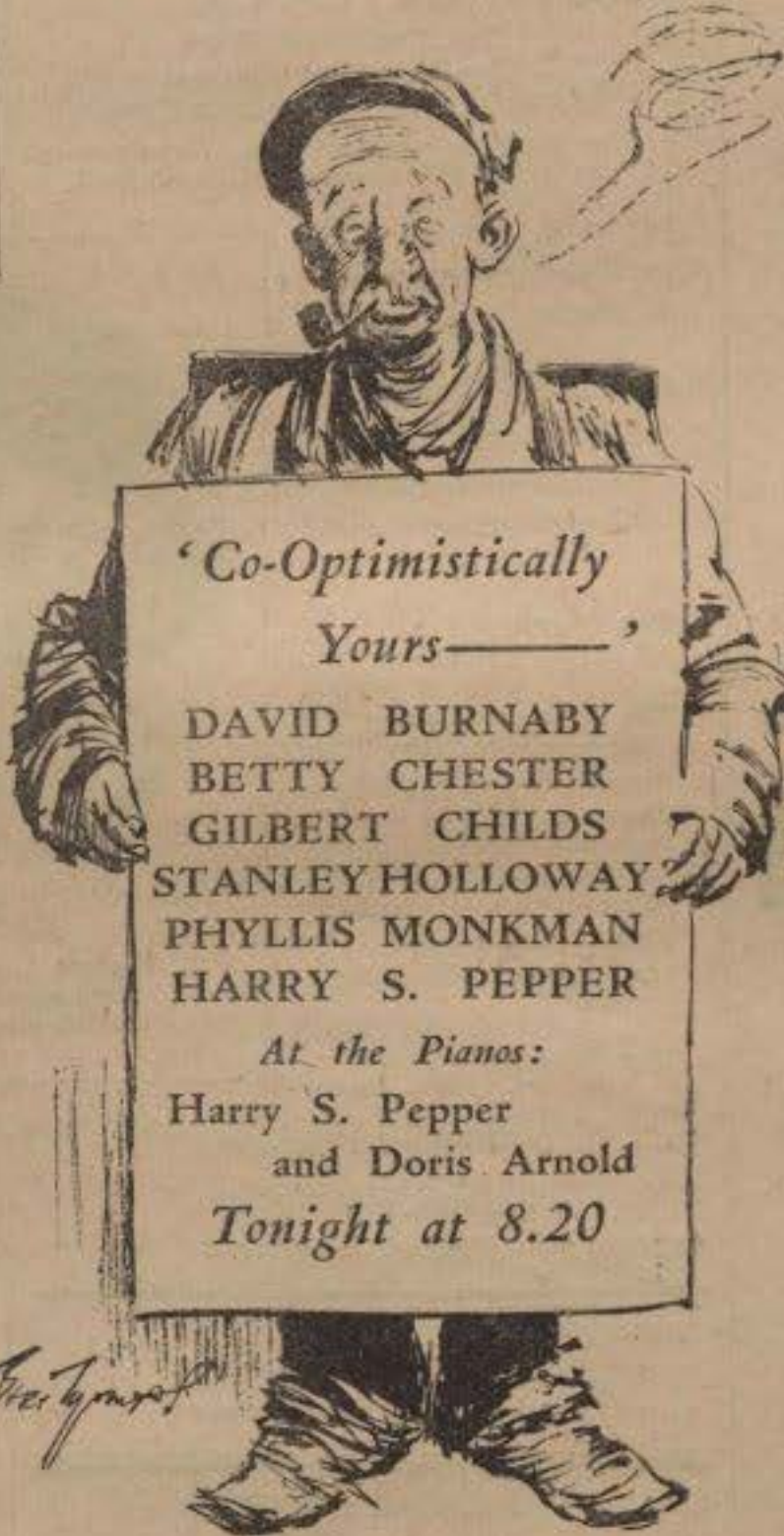
9.20 BAND
 Overture, 'Cleopatra' *Mancinelli*

9.31 LENGHI CELLINI
 Addio Mignon ('Mignon')... *Ambroise Thomas*
 La Danza ('Neapolitan Tarantelle')... *Rossini*
 Il sogno (The Dream) ('Manon')... *Massenet*

9.41 BAND
 Suite from 'The Miracle'..... *Humperdinck*

10.2 LENGHI CELLINI
 Ecco il dolor si posa (See how Grief
 hath set) ('Maia') } *Leoncavallo*
 O mio piccolo Tavolo (O my little
 Table) ('Zazà') }
 E un riso gentile ('Tis a gentle
 Laugh) ('Zazà')

10.12 BAND
 Egyptian Ballet *Luigini*



6.56 SEXTET
 Naomi (Prelude, 'Jew Süss')
Coventry, arr. Lotter
 Gopak (Russian Dance) *Mussorgsky*

7.7 DORIS VANE
 Songs my Mother taught Me..... *Dvorak*
 When Chloris Sings *Homer Samuels*
 At Parting *James Rogers*

7.17 SEXTET
 Plaisir d'Amour (Love's Happiness)
Martini, arr. Mulder
 Minuet *Pugnani, arr. Kreisler*

Daily Bread needs 'Golden Shred' -it's fine



ROBERTSON—only maker

Treble Wear Footwear

Direct from Factory



Style X103

GENTLEMEN,—this Brown Grain Shoe combines two remarkable features—Barratts' scientific modeling and the extraordinary durability of Dainite soles and heels which wear three times longer than leather, and are waterproof and won't slip. A "storm welt" stops wet getting in between sole and upper. The extended heel corrects "treading over." Of medium weight and suitable for ordinary city wear, it gives equally good service on the links or the long country ramble. Barratts' famous footwear value is fully maintained in the factory price.

21/-

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Sizes stocked 5 to 12. Widths: 4 (medium), 5 (wide), 6 (extra wide). Please state size, width, and style X103. Or send pencil outline of foot (in sock). Size 12, 1/- extra. Enclose cheque or money order for price and postage.

BARRATTS' — Dept. 30 — **Northampton**
Footshape Works.

Write for splendid catalogue of Footwear (postage 2d.).

AUGUST 21

CARDIFF

THURSDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 LIGHT MUSIC

by

BOBBY'S STRING ORCHESTRA

Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

'THE MOON MYSTERY'—II

A Visit to Mars by DOROTHY EAVES

6.0 Miss NANSI LLEWELLYN JOHN, Vice-President of the Students' Representative Council of Swansea University: 'Windows of Youth'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.30 A Choral Concert

THE OGMOR GLEEMEN

Conducted by JOHN REES

EVELYN AMEY

(Pianoforte)

THE GLEEMEN

All among the Barley

Elizabeth Stirling

The Nowquay Fisherman's

Song... David Mackenzie

EVELYN AMEY

Toccata.....

Autrefois (On

a Time)....

Arabesque....

Chaminade

THE GLEEMEN

Rosyn prydyferth roayn

airiol

Rev. J. Lumley Davies

Daw dydd ar ol y nos

Wm. Davies

8.0 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 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

7.30 West Regional Programme

8.0 National Programme

10.10 West Regional News

10.20-12.0 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 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR

'WISHES'

Now's your chance—for we visit 'The Wishing Well' (Helen Sutherland)

6.0 National Programme

10.10 Local News

10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 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

10.30-10.45 National Programme

12.0-1.0 Ballad Concert

LEONARD GREAVES

JESSIE BELL (Pianist)

JESSIE DAWSON (Contralto)

3.0 National Programme

3.45 An Orchestral Concert

FROM THE PAVILION GARDENS, BUXTON

THE MUNICIPAL GARDENS ORCHESTRA

Conducted by HORACE FELLOWES

HILDA SHAW (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

7.30 Organ Recital

(From Blackpool)

(National Programme)

8.0 National Programme

10.10 North of England News

10.20-12.0 National Programme



MISS NANSI LLEWELLYN JOHN,

of Swansea University, talks on 'Windows of Youth' from Cardiff this evening.

AUGUST 22

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**
ELSIE OWEN (*Violin*)
KATHLEEN THOMSON (*Pianoforte*)
Sonata in B Flat (K. 454)Mozart
Largo; Allegro; Andante; Allegretto
Finale (Sonata in F)Dvorak
Allegro

12.30 **ORGAN RECITAL**
By LEONARD H. WARNER
Relayed from St. Botolph's, BISHOPSGATE

1.30-2.30 **A Recital of Gramophone Records**
By CHRISTOPHER STONE

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

5.15 **The Children's Hour**
‘The Scratch Party’—A TONY GALLOWAY Story
‘The Sassy Sailor’ and other songs, sung by
DOROTHY KITCHEN
The Story of ‘The Green Dragon’ (F. Harold
Sunderland)

6.0 **MR. F. DILLISTONE: ‘More About Violets’**

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

*‘Do We Need an
INTERNATIONAL
LANGUAGE?’*

A Discussion between
Professor W. E. COLLINSON
Mr. L. N. NEWELL
and
Mr. A. LLOYD JAMES
Tonight at 9.0

6.40 **The Foundations of Music**
SCHUBERT'S PIANOFORTE MUSIC
Played by CYRIL SMITH

7.0-7.20 **Mr. MAURICE A. WEBB: ‘Architecture and Aerodromes’**

7.30 **PHILIP RIDGEWAY'S PERIOD VAUDEVILLE**
A SPECIAL NIGHT
(A Music Hall in 1950—looking back 20 years for songs)

Music arranged by
DOROTHY HOGBEN
Written and Produced by
PHILIP RIDGEWAY

9.0 **‘DO WE NEED AN INTERNATIONAL LANGUAGE?’**
A discussion between
Professor W. E. COLLINSON, Mr. L. N. NEWELL,
and Mr. A. LLOYD JAMES

9.45 **‘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

10.10 **Andrew Brown's Octet**
HARDY WILLIAMSON (Tenor)
OCTET
Turkish MarchMozart
Elfentraum (Elves' Dream)Lautenschläger

10.19 **HARDY WILLIAMSON**
AbsentMetcalfe
Maire, my GirlAiken
Everywhere I goEasthope Martin

10.28 **OCTET**
IntermezzoStrauss
March—Musette—Gigue...Bach, arr. Woodhouse

10.32 **HARDY WILLIAMSON**
I came to your GardenKent
Innis FarrellAiken
O, Vision entrancingGoring Thomas

10.42 **OCTET**
Au Bord d'un Ruisseau (On the Bank of a Stream)Bischoff
MinuetBeethoven
MinuetMozart
Souvenir de Chopin

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
BILLY MASON and his CAUPEANS, from THE CAFE DE PARIS

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



Philip Ridgeway's
PERIOD VAUDEVILLE

A Special Night
A MUSIC HALL IN 1950—
looking back 20 years for songs

Music arranged by
Dorothy Hogben
Written and Produced by
Philip Ridgeway

TONIGHT

AT 7.30

ED



BITES!

**DAB SOME
MILTON ON!**

Z-Z-Z-Z-Z! Here come the summer pests—gnats, mosquitoes, wasps! Are you going to be tormented again this year? Already in your house you have the quickest, pleasantest healer of bites and stings—the MILTON you use every morning to clean your mouth and your teeth. It will soothe away pain and inflammation—stop the swellings before they start, or quickly reduce them if they have started.

Bites and stings are not just painful. They're dangerous. But even when the skin has been scratched and broken—MILTON rapidly heals—makes poisoning impossible.

This summer, keep your bottle of MILTON handy. Apply it neat. Rub it well into the skin. Repeat as many times as you like—MILTON can only do good.

**MILTON**

ANTISEPTIC

PRICES 6d 1/- 1/6 & 2/6 A BOTTLE

AUGUST 22

625 kc/s. (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Music

LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS:

Overture, 'Hungarian Comedy' Keler Eola
Waltz, 'Gold and Silver' Lehar
Selection, 'Tannhauser' Wagner, arr. Rhode
The Flight of the Bumble Bee Rimsky-Korsakov
Intermezzo, 'Zazra' York Bowen
New Selection of Sullivan's Works
The Radio March Pecking

1.15 London Regional Programme

5.15 The Children's Hour

'The Emperor's Fan' a Story by Helen White
Bird Songs by AMY FRANCIS (Soprano)
ARTHUR LINDSAY will entertain
'Sharing Friends—a Letter from New South
Wales' by FRANCIS PEARMAN

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Midland News

10.5 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA

10.30-11.0 London Regional Programme

WHEN LISTENERS FORGET THEIR MANNERS

GOOD manners have been the keynote of broadcasting since that science—or is it just a function?—began. We are always bid a polite 'Good evening,' and the charm of the regular 'Good night' must send many a lonely soul to bed comforted in their isolation. Those who Talk (with a capital T) are always introduced to us with the perfect formal precision which makes me want to rise to my feet and bow from the waist forwards. The announcers are so abject in their humble apologies when, by the merest chance, they have read a sentence backwards or lost a precious minute in the programme, that I am sure I voice the sentiment of millions when I mutter: 'That's all right, old chap!'

It is a curious fact that listening to broadcasting, therefore, should have made listeners forget and lose their manners, and this is no temporary failing on the acquisition of a new set, which the most punctilious of us might forgive; it continues and increases with the age of the set. Those who were paragons of politeness are now, after six years' listening, ill-mannered Philistines and churls.

Would any of us, interrupted in the most thrilling passage of an interesting book, hesitate when someone drops in to see us? Can there be any question as to whether we would finish the chapter or put the book down?

It is a great effort to disconnect the wireless as soon as anybody arrives, but it is certainly the thing to do.

I am certainly finding these listening days a strain in other people's houses, although at times I enjoy it as much as anyone. But there does seem to be a kind of national movement of

economy on that makes people listen—or rather makes them turn their wireless on when they have no desire to listen—lest, I conclude, they should be missing anything that they have paid ten shillings for.

I am a particular victim to this tyranny when, about twice a year, I and eight or nine members of my family dine at the house of an old friend. Few of us have seen each other since our last meeting there, and we all have news to impart and news to hear. This one-time cheery and interesting family event has now become a nightmare since our host once declared in a loud and proud voice, 'There are three loud-speakers in the room. Can you spot them?' There was a blast of sound and a roar of music, and this issued, we found from the clock on the mantelpiece, a china ornament on the desk and, I think, the door handle. Unfortunately, there was a sudden lull in the wireless programme which made my remark audible to every member of the assembly, since when my popularity has gone into a noticeable decline with our host. However, we had all three loud-speakers working without cessation the whole evening, when not one person present wanted to listen—nor, indeed, did our host, for he proved to be one of the best at shouting it down.

It is deemed by some a difficult question to know when to switch on and off, but a host who has any regard for that name at all knows that to inflict any sort of occupation—even listening—on his guests is not wise. He may suggest it, but if he is a sensible soul he will separate those who want to listen from those who don't. It is just as irritating for ardent listeners to have to endure the turning over of newspapers and the tittering of subdued conversation as it is aggravating for the others to have to listen to a violin solo when, to them, it means nothing more than the screeching of a legion of cats condemned, and they would infinitely prefer to talk.

MARK SESSELLE.

AUGUST 22



842 kc/s. (356.3 m.)



FRIDAY

LONDON REGIONAL

12.0 Lunch-Hour Music

(From Midland Regional)

LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Hungarian Comedy' Keler-Bela
Waltz, 'Gold and Silver'.....Lehar
Selection, 'Tannhauser'

Wagner, arr. Rhode
The Flight of the Bumble Bee

Rimsky-Korsakov
Intermezzo, 'Zazra'

York Bowen
New Selections of Sullivan's Works

The Radio MarchPecking



CLARA SERENA (left), ARTHUR CRANMER, and KATHARINE GOODSON (right) are the soloists in tonight's Promenade Concert from the Queen's Hall.

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees—Messrs. CHAPPELL & Co., LTD.)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conductor, Sir HENRY J. WOOD

BEETHOVEN

Overture, 'Leonora,' No. 1

1.15 Light Music

THE MAY FAIR HOTEL ORCHESTRA, FROM THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL

by LEONARD H. WARNER

Relayed from St. Botolph's, Bishopsgate

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 Concert

KENNETH ELLIS (Bass)

THE B.B.C. ORCHESTRA

Conducted by JOHN ANSELL

ORCHESTRA

Overture, 'Fiesque'Lalo, arr. Salabert
Miniature SuiteAdam Carse

7.2 KENNETH ELLIS

The old bold Mate.....E. Bristol
Sea FeverIreland
The Lute PlayerAllitsen

7.11 ORCHESTRA

Entr'acte, 'La Colombe'Gounod
Serenade and Waltzd'Indy
Rhapsody Mauresque ('Suite Algerienne').....Saint-Saens, arr. Mouton
Marche Militaire.....

7.31 KENNETH ELLIS

The Song of the Volga Boatmen
Chaliapin, arr. Koenehan
Tonight and all the YearsLyal Phillips
We sway along.....Mallinson

7.40 ORCHESTRA

Tone Poem, 'Finlandia'Sibelius
Suite, 'Conte d'Avril' (Tale of April)
Widor, arr. Mouton

ARTHUR CRANMER (Baritone)

Life is nothing without money } Arias ('Fidelio')
Ha! what a day this is }

KATHARINE GOODSON and Orchestra

Pianoforte Concerto, No. 5, in E Flat ('Emperor')

CLARA SERENA (Contralto) with Orchestra

In questa tomba (In this dark Tomb)
Erlkonig (The Erl King)

ORCHESTRA

Symphony, No. 2 in D

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Regional News

10.5 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA

(From Birmingham)

10.30-12.0 BILLY MASON and his CAPHEANS, from CAFE DE PARIS

You should go to the Proms at least twice a week. Go tonight.
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AUGUST 22

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

'Our Programme,' by the Citizens of Toytown, by S. G. HULME BEAMAN

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

6.15 *National Programme*

10.0 West Regional News

10.10-11.0 *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*

4.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

10.0 West Regional News

10.10-11.0 *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

We Deal in 'Two's' even to a Story—'Two FAT DRAGONS' (M. Braidwood)

6.0 *National Programme*

10.0 Local News

10.10-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

4.0-11.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

4.0 THE NORTHERN WIRELESS ORCHESTRA

March, 'The Stein Song' Fenstead
Waltz, 'Nymphs of the Danube' Johann Strauss

RUTH ARAUJO (Violin)

Chaconne Vitali, arr. Charlier

ORCHESTRA

Suite for Flute and Strings, 'Go little Book'

Milford

Thy Garden; Meat in thy Hall; Thy Bin of Wine; Thy Wit; Thy House and Lawns; Thy Living River; Thy Nightingale

RUTH ARAUJO

Aria Porpora, arr. Conti

Souvenir Della

Allegro Guerin, arr. Salmon

ORCHESTRA

Selection, 'A Trip to Japan' Klein

Four Cornish Dances Collins

May Day Dance; Fisher's Dance; Rustic Dance; Floral Dance

5.15 THE CHILDREN'S HOUR

What Shall we have for Dinner today?

Songs by BEATRICE COLEMAN and HARRY HOPEWELL, including Strawberry Fair (Folk Song) Rice Pudding (Fraser-Simson), The Lobster (Brahe)

6.0 HOLIDAY HOBBIES—VI

Miss MARGARET PILKINGTON: 'The Joys of Sketching.'

6.15 *National Programme*

10.0 North of England News

10.10-11.0 **Light Orchestral Music**

By THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Overture, 'Athalia' Mendelssohn

Suite, 'Seascape' Carroll, arr. Eric Fogg

Sea Hunting; Mermaid's Lullaby; Dwarfs of the Mist; The Echo Nymph; Samoan's Dance

Waltz, 'The Emperor' Johann Strauss

Selection, 'The Damask Rose' Clutsam

March, 'Père La Victoire' (Father Victory) Ganne

**Results of Literary Competition No. 7.
'ROUGH SEAS.'**

1st Prize.—Mrs. M. M. Snow, Northdown Hill School, Margate.

2nd Prize.—Charles Hird, Malvern Villa, Rhiwbank Avenue, Colwyn Bay.

3rd Prize.—Miss Rosemund Parkinson, Brooke House, Norden, Nr. Rochdale, Lancs.

AUGUST 23

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

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT

FROM THE COMMODORE THEATRE, HAMMERSMITH
Selection, 'Americana' Thurban
Waltz, 'Melody Divine' Spencer
Selection, 'Melodious Memories' Finck
Suite, 'Four Cornish Dances' Collins
Descriptive Waltz, 'The Cuckoo' Jonason
Selection, 'The Shamrock' Myddleton
Selection, 'Life on the Ocean' Binding

3.30 A Running Commentary on the

ROYAL AUTOMOBILE CLUB
INTERNATIONAL TOURIST TROPHY
MOTOR RACE

over THE ARDS CIRCUIT, BELFAST
(From Belfast)

A continuous commentary will be broadcast giving full details of positions of cars, lap timings, finish, and PRESENTATION OF THE R.A.C. TOURIST TROPHY to the Winner.

Commentators: B. H. DAVIES, of *The Autocar*, and R. GAMBIER PARRY

5.15 The Children's Hour

Xylophone and Vibraphone Solos played by RUDY STARITA

'Bombay Oysters'—a Story of the Gnome Family (Mabel Marlowe)

'How the Bishop Came' from 'What Happened Then' (W. M. Letts)

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Sports Bulletin

'Co-Optimistically Yours'

Harry S. Pepper
Doris Arnold
Gilbert Pears
Stanley Holloway

Tonight at 9.0

6.45 The Foundations of Music
SCHUBERT'S PIANOFORTE MUSIC
Played by CYRIL SMITH

7.0 COUNTRY LIFE—III

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

7.30 The Wireless Military Band

Conducted by Captain W. A. FEATHERSTONE
March, 'Banner of St. George' Alford
Overture, 'William Tell' Rossini

7.46 HARRY BRINDLE (Baritone)
Songs

7.53 BAND
Selection, 'Iolanthe' Sullivan

8.4 MARGARET WILKINSON (Soprano)
The Pearl }
The Sapphire } (A Jewel Cycle) Carso
Amber and Amethyst }

8.15 BAND
Three Hungarian Dances Brahms

8.26 HARRY BRINDLE
Songs

8.33 BAND
Selection from Offenbach's Operas... John Ansell

8.35 MARGARET WILKINSON
Twenty-one } (High Days and Holidays)
Bridal Dawn } Easthope Martin
Tell me, my Heart Bishop

8.45 BAND
Waltz, 'Bournemouth Calling' .. Featherstone
Frivolity—Café Chantant Fletcher
Selection, 'The Ball of New York' Kerker

9.0 CO-OPTIMISTICALLY YOURS

(See top of centre column)

At the Pianos

HARRY S. PEPPER and DORIS ARNOLD

9.40 'The Second News'

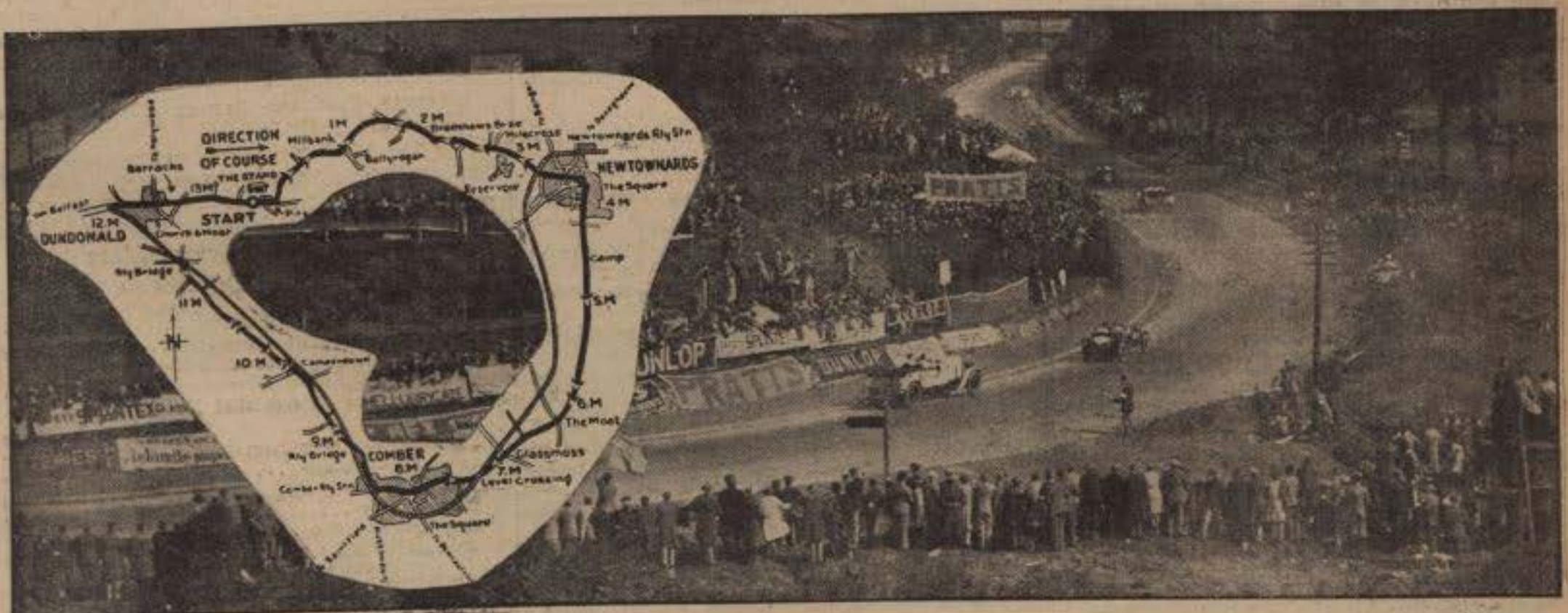
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 'REJECTED TALKS'—III
By Mr. V. C. CLINTON BADDELEY

10.10 (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, from THE PICCADILLY HOTEL



CARS AT QUARRY CORNER, just after the start of last year's race for the R.A.C. Tourist Trophy over the Ards Circuit, Belfast. Listeners should follow the running commentary on this afternoon's race, which will be broadcast between 3.30 and 5.15, with the aid of the plan of the course which appears above.

AUGUST 23

SATURDAY

626 kc/s. (479.2 m.)

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 6. It is scientifically and acoustically perfect—in size (the smallest made) and results—true-to-tone.
 7. It has been commended by every important medical journal, and Mr. R. H. Dent personally shows at the British Medical Meeting yearly—always something new and improved subsequent on experiment and experience under his service system.
 8. Every type before being placed on the market is tested by actual deaf people and reported on—amongst them leading Scientists, Doctors, and people in every station of life.
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- Birmingham - 118, New St.
- Edinburgh - 111, Princes St.
- Glasgow - 206, Sauchiehall St.
- Newcastle - 23, Blackett St.

MIDLAND REGIONAL

3.30 G. POWELL-EASTBURY and MARJORIE BOWYN with their famous PLAYMAKERS
Relayed from THE JEPHSON GARDEN PAVILION, ROYAL LEAMINGTON SPA

4.15 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA

4.45 REGINALD NEW
at THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection of Wilfred Sanderson's Songs
The World is waiting Seitz
Slumber Song Schumann
Waltz, 'Eugene Onegin' Tchaikovsky

5.15 The Children's Hour

'John the Bell-ringer,' a Story by Betty Keane
Songs by CUTHBERT FORD (Baritone)
TERRY HARRISON (Banjo)
'Gardening made (Un)easy'—a Packet of laughter-raising Seeds by NORMAN TIMMUS

6.0 London Regional Programme

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

6.40 Midland Sport

6.45 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Relayed from CANNON HILL PARK, BIRMINGHAM
March, 'War March of the Priests' Mendelssohn
Overture, 'The Mastersingers' Wagner, arr. Winterbottom
Selection, 'Madame Butterfly' Puccini, arr. Godfrey
Cornet Solo, 'Land of Hope and Glory' Elgar, arr. Retford (P.C. COOK)
Slavonic Dance in B Minor Dvorak
Norwegian Rhapsody Lalo, arr. Godfrey

7.30 ORGAN RECITAL
by FRED DUNNILL

Relayed from THE CATHEDRAL, BIRMINGHAM
Prelude and Fugue... (Sonata in B Minor, Theme and Variation) Op. 146) Rheinberger
Andante in G Minor Beoly

Prologue Henicker
March Pontificale Lemmens
Fuga fanfare.... }

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, Sir HENRY J. WOOD
(London Regional Programme)
Overture, 'Benvenuto Cellini' Berlioz
Symphonic Poem, 'Ulalume' Holbrooke

DOROTHY BENNETT (Soprano)

Two Shakespearian Songs Eric Coates
Who is Sylvia? It was a Lover
(Conducted by THE COMPOSER)

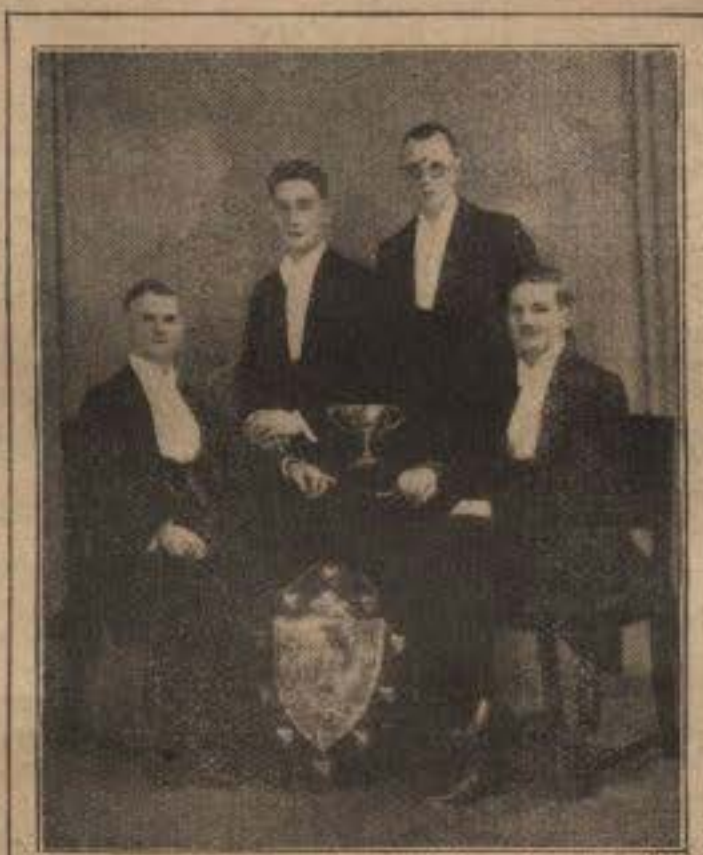
ORREA PERNEL, and Orchestra
Violin Concerto Delius

PARRY JONES (Tenor) and Orchestra
Field Marshal Death Mussorgsky

ORCHESTRA
English Dance for Orchestra and Organ .. Grainger
(First Performance in London)

(Organ, BERKELEY MASON)

Scherzo, 'L'Apprenti Sorcier' ('The Apprentice Magician') Dukas



THE MCGOWRAN MALE VOICE QUARTET

give a recital to-night in the Midland Regional programme from 10.0 to 10.30.

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Midland News

10.0-10.30 THE MCGOWRAN MALE VOICE QUARTET

- The two Roses Werner
- Little Tommy went a-fishing Macy
- Drink to me only with thine Eyes arr. Elliot-Button
- Fain would I change that Note Vaughan-Williams
- They kissed, I saw them do it Hawley
- O peaceful Night German
- The Goslings Bridge
- Allan Water arr. Elliot-Button
- Sally in our Alley Carey
- A Slumber Song Lohr

10.30-10.35 Experimental Transmission for the Radio Research Board by the Fultograph Process

AUGUST 23



842 kc/s. (356.3 m.)



SATURDAY

LONDON REGIONAL



ORREA PERNEL is a soloist in tonight's Promenade Concert from the Queen's Hall.



PARRY JONES sings during the Promenade Concert from the Queen's Hall at 8.0.

3.30 An Orchestral Concert (From Manchester)

THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON

Overture, 'Russian and Ludmilla'..... Glinka Four Dances ('The Blue Bird')..... O'Neill Dance of the Mistmaids; Dance of Fire and Water; Dance of the Stars; Dance of the Hours

ANNIE CHADWICK (Soprano) with Orchestra 'Ocean, thou mighty Monster' ('Oberon') Weber

ORCHESTRA Selection, 'Carmen'..... Bizet, arr. de Groot

ANNIE CHADWICK Still as the Night..... Bohm A Prayer to Our Lady..... Donald Ford Will-o'-the-Wisp..... Spruce If my Songs were only winged..... Hahn

ORCHESTRA Japanese Suite..... Holst

Prelude—Ceremonial Dance; Dance of the Marionette; Interlude—Dance under the Cherry Tree; Final—Dance of the Wolves

4.45 REGINALD NEW At the Organ of the Beaufort Cinema

Relayed from Washwood Heath, Birmingham (From Midland Regional)

Selection of Wilfred Sanderson's Songs

The World is waiting Seitz Slumber Song..... Schumann Waltz, 'Eugene Onegin' Tchaikovsky

5.15 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA

Relayed from BIRMINGHAM

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

6.40 Sports Bulletin

6.45 THE FRANK WALKER OCTET

RISPAH GOODACRE (Contralto) JOHN ARMSTRONG (Tenor)

OCTET Slavonic Dance, No. 11..... Dvorak Clair de Lune (Moonlight) Debussy, arr. Mouton

6.53 JOHN ARMSTRONG A Feast of Lanterns..... Francis Toye Shy One..... Rebecca Clarke Castlepatrick..... Foss

7.0 OCTET Selection, 'La Boutique Fantasque' ('The Fantastic Toyshop') Rossini and Respighi, arr. Howard Carr

7.16 RISPAH GOODACRE Sea Wrack..... Hartly The Lament of Isis..... Bantock

7.23 OCTET Minuet in G..... Beethoven Slave Dance ('The Romance of a Mummy')..... arr. Weninger Ballet Suite..... Tchaikovsky, arr. Albert Goossens

7.30 JOHN ARMSTRONG She walks in Beauty..... Godfrey Sampson Piggessie..... Peter Warlock I will make you Brooches... George Butterworth

7.36 OCTET Waltz, 'A Thousand and One Nights'... Strauss Russian Cossack Dance (Gopak) Tchaikovsky, arr. Weninger

7.45 RISPAH GOODACRE When two that love are parted... Secchi, arr. A.L. Come, Lassies and Lads..... arr. Cluotam

7.51 OCTET Spanish Dance No. 1 ('La Vida Breve') ('Life is short')..... De Falla, arr. Chapelier

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL (Sole Lessees, Messrs Chappell and Co., Ltd.)

THE B.B.C. SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE)

Conductor, SIR HENRY J. WOOD

Overture, 'Benvenuto Cellini'..... Berlioz Symphonic Poem, 'Ulalume'..... Holbrooke

DOROTHY BENNETT (Soprano) Two Shakespearean Songs..... Eric Coates Who is Sylvia? It was a Lover (Conducted by THE COMPOSER)

ORREA PERNEL, and Orchestra Violin Concerto..... Delius

PARRY JONES (Tenor) and Orchestra Field Marshal Death..... Mussorgsky

ORCHESTRA English Dance for Orchestra and Organ Grainger (First Performance in London)

(Organ, BERKELEY MASON) Scherzo, 'L'Apprenti Sorcier' ('The Apprentice Magician')..... Dukas

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Regional News

10.0-10.30 A PIANOFORTE RECITAL

by SHEPHERD MUNN

Sonata, No. 17, in B Flat Haydn

Allegro—Adagio—Presto Danse Rituelle du Feu (Ritual Fire Dance) ('El Amor Brujo') ('Love the Magician')..... de Falla

Sonnet..... Voormolen

Le Danse d'Olaf Pick-Mangiagalli

Waltz ('Naila') Delibes, arr. Dohnanyi



THE FRANK WALKER OCTET give a concert with RISPAH GOODACRE and JOHN ARMSTRONG as soloists this evening at 6.45.

SOME NOTES ON FORTHCOMING PROGRAMMES

Many Stars Next Week.

A'STAR TURN' of next week's vaudeville will be Bobbie Howes, Mireille Perrey and Peter Haddon in excerpts from *Sons o' Guns*. This Hippodrome success has a silly melodramatic story, but no one minds much, for both the actors and most of the music are charming. Mademoiselle Perrey, a French girl with impudent legs, should prove a fine microphone artist; her broken English is full of character. *Sons o' Guns* is included in a Regional programme on Monday, August 25. On Wednesday, August 27 (Regional), and Thursday, August 28 (National), we shall hear a show which certainly deserves to be given twice, for it will include Nellie Wallace, Fairchild and Lindholm, Margaret Bannerman and Joseph Coyne, and 'Those Four Chaps.' Nellie Wallace recently made a successful microphone debut. Margaret Bannerman, who has of late years blossomed as a dramatic actress, will sing. She has a delightful voice and originally made her name in musical productions. Joseph Coyne needs no introduction. Younger listeners will have seen him in *No, No, Nanette*, *The Baby Cyclone*, etc., while their parents—but perhaps Mr. Coyne would not care to have us mention it. 'Those Four Chaps' are Bobbie Comber, Paul England, Claude Hulbert, and Eddie Childs. There are four of them, but they are not 'Two Pairs.'

The Wireless Singers at the Proms.

A GOOD popular programme from the Proms will be broadcast on Tuesday, August 26 (National). It includes Tchaikovsky's *Number 5*; Hilda Bor as soloist in Saint-Saëns' fourth pianoforte concerto; Oda Slobodskaya; and the Wireless Singers. Listeners who remember the week of Madrigals sung by the Wireless Singers in the 'Foundations' last year, will be glad to hear them repeating their success from a Prom platform. Two other Prom programmes will be relayed on the National wavelength during the same week. On Wednesday (the 27th) there is a first-rate Bach programme (including two of the Brandenburg concertos, a pianoforte concerto, and a concerto for violin, flute, pianoforte and strings), with Harriet Cohen and Dorothy Silk as soloists; whilst on Friday (the 29th) in the Beethoven programme, we are to hear the *Eroica* and the third pianoforte Concerto—James Chink as soloist.

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*.

AUGUST 23

CARDIFF

SATURDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15	THE DAILY SERVICE
10.30-10.45	National Programme
1.0-2.0	National Programme
3.30	National Programme
5.15	THE CHILDREN'S HOUR A COUPLE OF COONS, with Song and Jest ARTHUR LESLIE'S BOHEMIAN DANCE BAND
6.0	National Programme
6.40	Regional Sports Bulletin
6.45	National Programme
7.0	'WATCH THERE!'—An Interview with a Gower Coast Guard
7.20	National Programme

6.0	National Programme
6.40	West Regional Sports Bulletin
6.45	National Programme
7.0	West Regional Programme
7.20	National Programme
8.0	West Regional Programme
9.0	National Programme
10.10	West Regional News
10.20-12.0	National Programme



WATCH THERE!—An interview with a Gower Coast Guard will be broadcast from Cardiff this evening at 7.0. This picture shows Rhossilly Bay, a typical stretch of the Gower coast.

8.0 H. C. BURGESS AND ORCHESTRA

Relayed from
THE ROZEL BANDSTAND, MADEIRA COVE,
WESTON-SUPER-MARE
Selection, 'The Gondoliers' Sullivan
Entr'actes:
A Chiffon Frock Carr
Fairy on the Clock Myers
Hungarian Rhapsody, No. 1 Liszt
Suite, 'Three Cinema Stars' Haydn Wood
Ivor Novello, Dolores Costello, Charlie Chaplin
Characteristic, 'The Clock and the Dresden
Figures' Ketelbey
Overture, 'Cleopatra' Mancinelli

9.0	National Programme
10.10	West Regional News
10.20-12.0	National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-10.45	National Programme
1.0-2.0	National Programme
3.30	National Programme
5.15	West Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-10.45	National Programme
12.0-1.0	Gramophone Recital Light Orchestral Programme
3.30	National Programme
5.15	THE CHILDREN'S HOUR 'HOW THE BISHOP CAME' From 'What Happened Then?' by W. M. LETTS

Musical Interludes by THE PLYMOUTH LADIES' TRIO

6.0	National Programme
6.40	Local Sports Bulletin
6.45	National Programme
10.10	Local News and Items of Naval Information
10.20-12.0	National Programme

BOURNEMOUTH

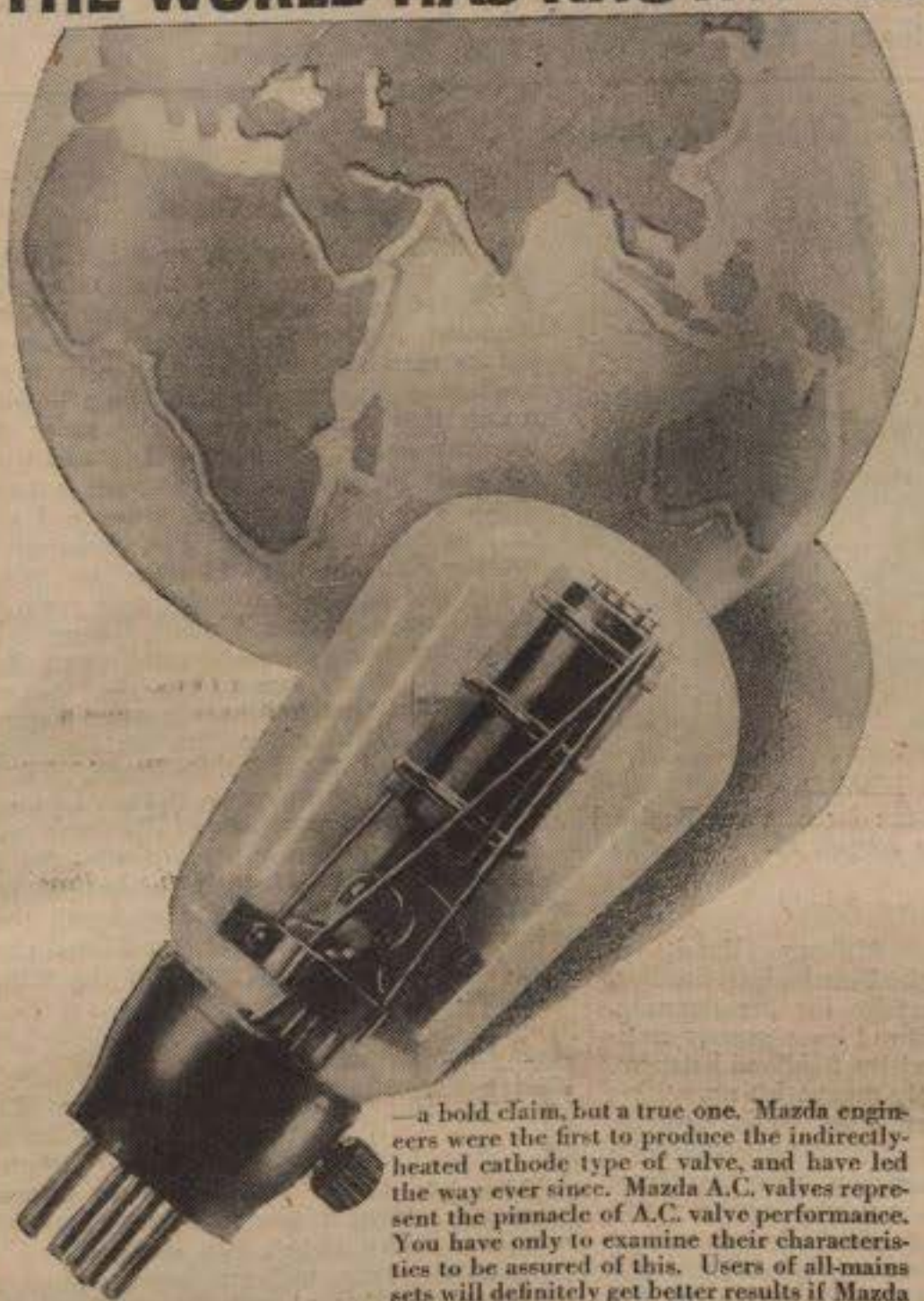
10.15	THE DAILY SERVICE
10.30-10.45	National Programme
1.0-2.0	National Programme
3.30-12.0	National Programme

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:—Sir Arthur Lambert, M.C.: 'Dream Spots of the Eastern Adriatic' (From Newcastle). 7.20:—Royal Horticultural Society's Bulletin. 7.30:—'They Had to See Blackpool'. A Novel Revue Entertainment by Edwin Lewis. Introducing 'The Browns of Gwelham'. 9.0:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.

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FOR MIDLAND REGIONAL LISTENERS.

BIRMINGHAM'S SPORTING CLUB WANTS MEMBERS

A Novel Method of Assisting the Children's Hospital—Norris Stanley and a Wireless Story—Wolverhampton Singers in a Saturday Programme—The Birmingham Military Band—'Two-Handed' Musicians—Popularity of the Police Band.

A PAGE OF NOTES BY 'MERCIAN'

A Club of 'Sports.'

A 'SPORTING' club which is concerned only with charity, and has nothing to do with games, is to make an appeal for the Children's Hospital on Sunday, August 24. The club was formed on St. Valentine's Day last year, its members being men and women who consider themselves 'sports,' and who are prepared to give 2s. 6d. a year, and as much time and trouble as they can spare, to making money for the Children's Hospital. No member must make a fuss about his work, nor must he interfere with the Hospital Governors in their disposal of the money collected by the club. The members themselves feel amply rewarded when they go round the hospital and see the little ones comfortably tucked in bed with toys to amuse them, and attended by fully trained nurses. It is hoped that the appeal will attract many more members. A membership of 50,000 is the ambition of the Birmingham Sporting Club.

A Good Old Set.

NORRIS STANLEY, the leader of the popular Pattison's Salon Orchestra, who will be heard from the Birmingham Studio on Wednesday, August 27, tells an amusing story of a mishap during a broadcast a week or two ago. His orchestra was in the middle of Handel's *Largo* when, from the street below, came the strain of a brass band. It grew in volume. Making a quick decision, Mr. Stanley brought his players to a standstill. When the band had passed they finished the broadcast. But the next day came a letter from a wireless enthusiast telling them that during their broadcast a foreign station—obviously a German one—had 'butted in' on the same wavelength. He was delighted, nevertheless, that his old set was capable of picking up a station so far away.

The Wulfruna Singers.

A GROUP of singers from the Black Country are to be heard from the Birmingham Studios on Saturday, August 30. They come from Wolverhampton, a Midland town—one end of which is amid blast furnaces and chimney stacks and the other in the greenest of country lanes. Here the Wulfruna Singers live and sing at hospitals and charitable events, often giving their services without fee for deserving causes. Several members of the group have been heard in solo work from the studios. The programme on August 30 will include some charming love songs, ranging from the sixteenth-century *Down in a flow'ry Vale* to the lovely little Lullaby of Brahms, and still more modern music.



HAYDN HEARD,
whose Sextet is to broadcast for Midland Regional listeners on August 28.

The Birmingham Military Band.

THE Birmingham Military Band, so often heard from the Birmingham Studios, was formed especially for broadcasting. Mr. W. A. Clarke realized how greatly military band music is liked by Midland listeners, and felt he could supply them with something finer than the ordinary band could provide. His musical work brought him into touch with the most experienced musicians in the city. From these he chose his players and set to work. An audition before the Station Director was so successful that from that day Mr. Clarke and his players were included regularly in the Midland programmes. Listeners will notice how widely Mr. Clarke ranges in his choice of music.



THE WULFRUNA SINGERS
are taking part in the Midland Regional programme on August 30.
They come from Wolverhampton.

Haydn Heard and his Sextet.

A SEXTET that can turn itself into a dance band at a moment's notice is to broadcast from the Midland Regional Station on Thursday, August 28. All its members are what is known in the profession as 'two-handed men'—which means that every man can play more than one instrument. In a trice they can throw off their seriousness, and become a merry band, with lots of popular tunes and a bit of jazz here and there. The leader of the sextet—Mr. Haydn Heard—has played the violin all over Europe, and from the West Indies to the United States. His fiddle has been heard in Chili and Peru, and Mr. Heard assures me that he once played it in the Rockies. It came about in this way. During the War, Mr. Heard was a member of the Marines Band, and left England for Vancouver on H.M.S. *Lancaster*. The journey through the Rockies was made aboard the trans-continental train, and Mr. Heard formed a small orchestra from members of the band, who grouped themselves on the observation-car and fiddled cheerfully, while the rest of the travellers joined in the choruses.

A Popular Combination.

THE Birmingham City Police Band, which is to broadcast for Midland Regional listeners on Saturday, August 30, came into existence sixty-six years ago, when a few members of the Birmingham Police Force, who could play a bit, formed a private military band, which met so many evenings a week for the fun of the thing. It continued like this until the present Chief Constable, Sir Charles Rafter, C.B.E., came to Birmingham. He recognized the band's possibilities and completely reorganized its affairs. Annual concerts were given, and over £1,000 was raised to provide the players with new instruments. Rumour has it that they were badly needed! Before the new trumpets and cornets could be purchased, however, the War came and stopped everything for a time. When the fighting was finished Sir Charles got to work again. The best players from military bands were obtained, and a fine new set of instruments was purchased. The band plays in the Birmingham parks, where during the summer months it is an enormous attraction. It has thousands of admirers, who follow it about from park to park. Mr. Richard Wassell—the band's energetic conductor—rehearses the players every morning from 8 to 9.30. He speaks with great personal pride of 'his men,' who, he is never tired of asserting, are not merely bandmen, but fully-certificated policemen who do a hard eight-hour day's work.

A LITTLE KNOWN INDUSTRY OF CARMARTHENSHIRE

Interesting Talk by an Antiquarian who Studies Cockles—The 'Almost Human' Donkeys—Burlesque Musical Comedy from Cardiff—
The Roads of England and Wales—A Walking Tour for Holiday Makers—Concert by a Family Quartet.

'STEEP HOLM' LOOKS AT FUTURE PROGRAMMES

Cockles.

THE extremely versatile Honorary Secretary of the Carmarthenshire Antiquarian Society, Mr. George Eyre Evans, is giving another talk for West Regional listeners on Thursday, August 28, at 6 p.m. He is to speak on 'Cockles and Cockling,' a subject to which he tells me he has devoted many years of study and inquiry.

Alive, Alive-oh!

MR. EYRE EVANS tells me that his study of cockles reveals the fact that about two hundred living species are known; that the foot is used for burrowing and also for jumping an inch or two, and also that one species is often sold in large quantities in the towns of the British Isles. It is, however, on the inquiry side that Mr. Eyre Evans scores. He will describe to listeners how in the village of Llansaint the husbands do the housework and mind the babies while their women folk go cockling on the Ferryside and St. Ishmael's cockle sands. Mr. Eyre Evans will also tell stories of the donkeys on the sands, which have been described as 'almost human.' There are many other little-known but absorbingly interesting points about this industry of Carmarthenshire with which he will deal.

Carmarthenshire.

CARMARTHEN, the capital of South West Wales, is a town of great interest, being one of the places where Welsh women's beaver hats and red cloaks were to be seen long after they had died out in other parts of Wales. By his interest in current affairs Mr. Eyre Evans helps to dispel the notion that those who run museums have Dryasdust as their middle name, for he records with pride that he has seen every object, book, and manuscript brought into the Museum of the Carmarthenshire Antiquarian Society during the last quarter of a century.

Break Away.

A BURLESQUE musical comedy entitled *Break Away*, which has been written by Dorothy Eaves, will be heard by West Regional listeners on Friday, August 29, at 10.20 p.m. It is staged in Cardiff, and the characters include a private detective, a part which will be played by Donald Davies, who, by the way, has been doing some film work. He will be assisted by Sidney Evans, his usual collaborator, while John Rorke plays the part of Huw Huws, a sailor boxer. Others in the cast will be Elsie Eaves, who breaks into song from time to time, and Mary Cardew. The music and lyrics of the play have been written by Mai Jones.



COCKLE WOMEN
of Llansaint and Ferryside, referred to by Mr. Eyre Evans
in his talk on August 28.

The Old Roads.

A FASCINATING subject has been chosen by Mr. H. J. Randall for the last of his series of talks on 'The Old Roads of England and Wales,' which is included in the programme on Saturday, August 30. Mr. Randall considers that the history of the road began with wandering trails and that its present development points to the construction of solid concrete roads reserved for fast motor traffic. Mr. Randall will distinguish between the roads that grew and the roads that were made. From the time that the Romans left Britain, there was no great period of systematic road-making until the end of the eighteenth century. From the sixteenth to the eighteenth centuries the ideal seemed to be, remove the obstructions, clean the ditches, let in the sun and air and the roads will grow better by themselves.



PEBBLE BEACH, PORTHKERRY,
an attractive spot in South Wales, mentioned in the talk on Walks
Round Barry, to be heard on August 26.

Walks Round Barry.

BARRY is a specially suitable district for a talk in the 'Tramp Abroad' series on Tuesday, August 26. Many listeners are holiday-making in the district at this time of the year, and Barry, being partly on the mainland and partly on an island, forms a fine holiday haunt. The town has historical associations which its modern growth cannot hide, and between Barry and Cardiff are picturesque villages with ancient churches, full of interest to the archaeologist.

Friar's Point.

THERE is a fine promenade round the sweep of the bay, but that is to be expected in any popular seaside resort. A walk to Friar's Point reminds us that in the middle of the fifth century a small community of friars dwelt on Barry Island. St. Samson, a Welsh saint, who afterwards became Bishop of Dol, in Brittany, lived in the Abbey in the sixth century, and it is related of him that he 'gave alms so lavishly that all the vagabonds of Siluria flocked to the place.' Prehistoric burial mounds are to be found on the headland of Friar's Point, and it is interesting to learn that the island was part of the mainland in early times, for when one of the docks was constructed Roman remains were found with logs and roots of trees far below the water.

Porthkerry Park.

A PATH along the coast brings the pedestrian to Porthkerry, where the lovely park is a great attraction. The village itself lies nearer to the sea, but you can walk to it from the park if you like a steep climb. Passing through the park, it is possible to reach the cliffs and beach of Ffont-y-Gary. A walk inland leads to the village of Aberthaw, which was once a greater place than Cardiff.

For the Children.

SAMUEL Anointing Saul' is the episode prepared by Mr. E. R. Appleton for the children's feature which he will conduct on Sunday, August 24, at 3.55 p.m. Mr. Appleton proposes to begin with the dramatic story of Saul seeking for his father's asses, and his request for a seer, which leads him to Samuel, who recognizes him as the future king.

The D'Alton Instrumental Quartet.

THE D'Alton Instrumental Quartet, who with Charles D'Alton (baritone) are to give a concert for West Regional listeners at 10.20 p.m. on Wednesday, August 27, are all members of one family. The quartet consists of mandolins, mandola, and guitar, and specializes in national music, such as Italian, Spanish, Irish, and Hawaiian.

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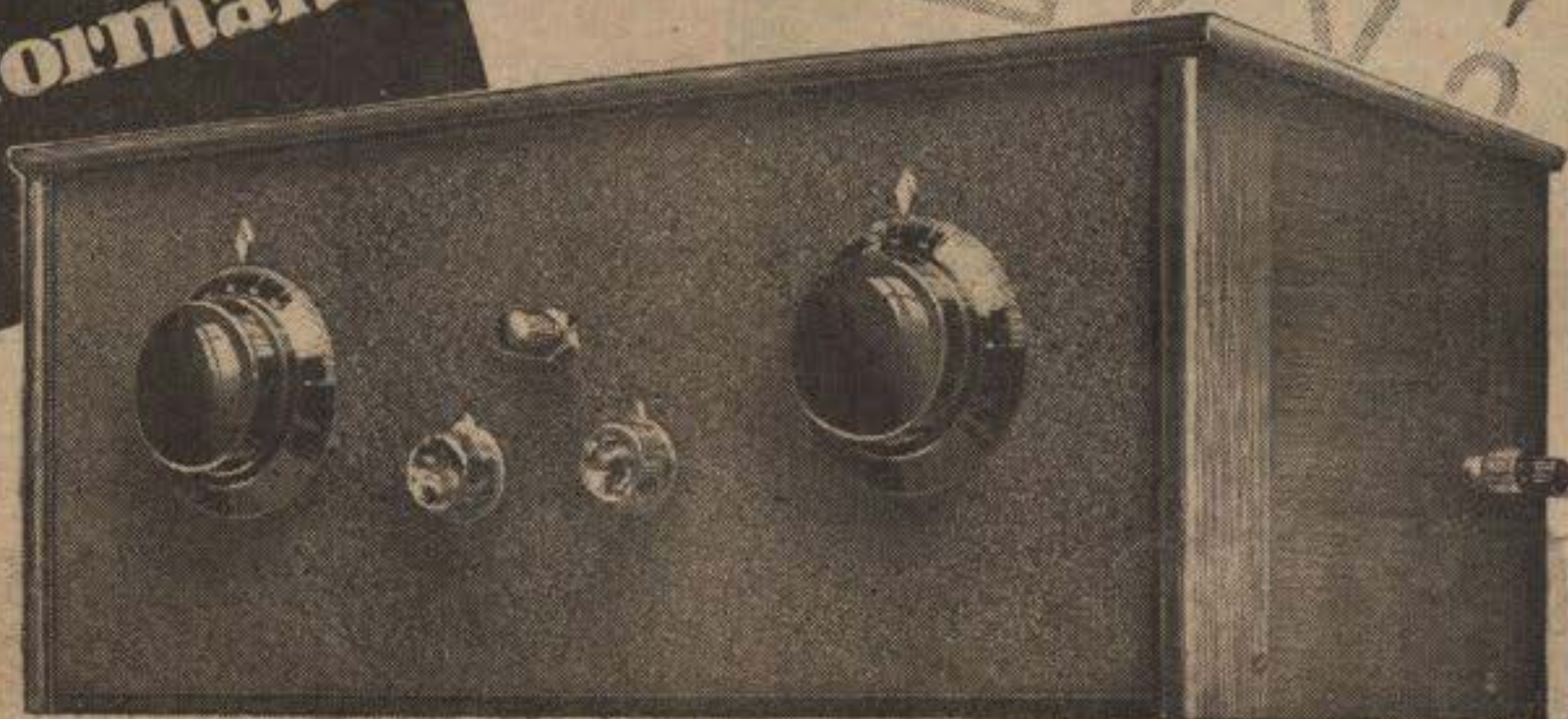
how to pronounce these uncommon English place names? Very few people do know: yet an Announcer in the B.B.C. may be called upon to render one of them at a moment's notice. ————— The B.B.C. has prepared its own book of reference, which contains the pronunciation—with legitimate variations—of 1,500 English names, a few Manx names, and one or two Welsh names from border counties. All the information this book contains has been supplied by listeners, and 'edited' by A. LLOYD JAMES (University Reader in Phonetics at the School of Oriental Studies in London).

The name of this book is BROADCAST ENGLISH (II) THE PRONUNCIATION OF SOME ENGLISH PLACE NAMES. It contains 84 pages, and is available to the public price 1s., by post 1s. 2d., through the B.B.C. Bookshop, Savoy Hill, London, W.C.2:

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