

EVERY PROGRAMME FROM EVERY STATION (June 24-30)



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Every Friday. Two Pence.



## Both Sides of The Microphone



### 'T.E.C.,' Harrogate, Please Note.

I RECENTLY received a letter from a listener in Harrogate who suggested that *The Radio Times* should contribute its mite towards the increased enjoyment of broadcasting by forthwith ceasing to appear. It would be so much jollier, he thought, if no one knew in advance what the programmes were to be. I replied kindly but firmly. This sort of notion must not get about, or I shall find my job taken from me. A small innovation in this same direction is, however, to



'Has just arrived from flying round the World.'

be attempted. On Friday evenings, from July 6 onwards, there will be, between 10.45 and 11 p.m., a space in the London and Daventry programmes which will not be filled until the last moment. This quarter of an hour will, I understand, usually be one of vaudeville. In any case, the programme will have a topical, last-minute, 'stop press' flavour. Thus, a musical comedy star who is leaving to take up a better position in the U.S.A., or an aviator who has just arrived from flying round the world, may be invited to fill this 'hush-hush' period.

### Craxton and Manucci.

ON July 3 the well-known British pianist, Harold Craxton, will broadcast a short recital from 5GB. Mr. Craxton has done notable work in editing and revising a great deal of old English music, some of which, together with items by Chopin, will form the programme of his recital. Two days later, on July 5, another distinguished soloist, Manucci, the Italian 'cellist, will be heard from London.

### Our Explanation.

A NUMBER of listeners have been irritated by the fact that in several cases lately the timing, and even the names, of the operas relayed from Covent Garden have been wrongly announced in our programme columns. We apologise. The experience must have been singularly distressing—as harrowing as the discovery of a mistake in Bradshaw. But the fault is not ours. Of necessity, we go to press some considerable time before the date of issue. The Opera Syndicate give us as accurate information as possible—but theirs is no light task. As those of you who saw Maurice Moscovitch in *The Great Lover* will have realised, the presentation of grand opera, with foreign artists, is a tricky business—and the director must heave a sigh of relief when the curtain rings up on the right opera, with a complete cast peacefully assembled.

### Songs of the Bible.

THE present Sunday afternoon readings, 'Foundations of English Poetry,' will be concluded on July 3. Then will follow a return to the Old Testament readings. The new series will be entitled, 'Songs of the Bible.' It has been arranged by Prof. James Moffatt, D.D., formerly of Glasgow and now of the Union Theological Seminary, New York. The readings will consist of lyrical passages from the Old Testament—the Song of Deborah (Judges v. 1-31), a Song of Innocence (Job xxxi, 13-37), etc.

### News of Moment.

I FIND that news of American broadcasting generally provides me with a paragraph. I hear today from the Ipana Troubadours, one of America's leading dance bands both on the air and off, that their broadcasts have been the source of much pleasure and instruction in American prisons. A correspondent from Auburn Penitentiary writes: 'Gentlemen—Many of the members of our prison orchestra started their musical education by listening to the Ipana Troubadours. The



'American dance bands of a very sinister appearance.'

ambition of our musical prisoners is to be proficient enough to obtain positions in broadcasting orchestras upon their release.' Now I understand something which has been puzzling me for a long while. It had often occurred to me that the members of American dance bands were of a very sinister appearance. Perhaps the millennium is at hand, when gunmen will beat their guns into saxophones and their knuckledusters into trombones—and Jack Payne shall lead them.

(Continued overleaf.)



## Brighter Cricket.

**A** PARTICULARLY interesting discussion is to be broadcast from 5GB on July 2 from 8.0-9.0 p.m. Colonel Philip Trevor, who writes on cricket in the *Daily Telegraph*, and 'Pon' Hendon, of England and Middlesex, are to debate the question of 'What is Wrong with Cricket?' In spite of greyhounds, baseball, tennis, and beggar-my-neighbour, cricket remains the national game, and its well-being must be of interest to everyone who likes the combination of high summer, green grass, white flannels, and good sportsmanship. If anything is really wrong, let us find it out.

## A Missionary's Story.

**T**HE work of the missionary along the West Coast of Africa has been a tough one, for here until lately reigned supreme every form of juju, fetishism and magic. Dr. A. W. Wilkie, C.B.E., who gives a missionary talk from the London Studio on Sunday afternoon, July 1, has worked for nearly thirty years in 'the white man's grave,' first in Calabar as a member of the United Free Church of Scotland Mission, and then along the Gold Coast, where in 1918 he took over superintendence of the work formerly carried out by German missionaries.

## The Listener's Watch Dog.

**T**HE Wireless Organizations Advisory Committee continues its watchful activities on behalf of the listener. At its sixteenth meeting on June 4 it discussed such questions as the relative importance of precise punctuality and artistic unity, possible demonstrations of high-quality reception at various centres throughout the country, the inclusion of short gramophone recitals in the evening programmes, etc.



May 29.—Royal Obe day, but some now knows or marks it. Yet in my boyhood not to wear a sprig of clove on this morning was punishable by pinching in the sole of the arm. Watching Dona lay breakfast, it made me sorry the old fashion is gone out, she having the most temptingly plump pinchable arms that ever I did behold.

My wife keeps her bed with a blister to her nose-tipp by sitting in the sun yesterday against my advice—a great red angry blister that no powder will dim, for all her clapping it on in dollops, having first vaselined it to make the powder stick.

I to Mitcham to mine old friend Col. M. Bidder, to his shack in the woods by the river Wandie, a sweet place and in all respects most infinitely contrived both for simplicity and convenience (a rare conjunction). He is a most ingenious man for notions and for his knowledge of engines, whereby he reckons to save himself above 50N a year in repairs. When next my wireless self goes amiss, I mean to ask him to eat lunch with us. Canoeing on the river with my Col.'s lady, and good sport up a side-stream full of swags, and in one place a strand of barbed-wire stretched across to keep out trespassers, but by God's mercy saw it in time to duck it, before it scalped us. Landed and some discourse with Sir C. Worfold and his lady, with much wit and good entertainment. He hath, I find, a newstick leg like mine, and great joy we had in pitting our tortures one against the other, most pleasurable beyond everything almost. Presently to see them play tennis. My Col.'s lady wears socks over her stockings in playing, and in, so she says, to keep her feet from getting. Hers have tops with a neat like-Wedgwood pattern to them, making a good set-off to her pretty ankles.

## Of Ships' Concerts.

**A** LETTER came today from Muriel George and Ernest Butcher, who are touring South Africa together. They travelled out on the *Windward Castle* with Sybil Thorndike and Lewis Casson, who had their daughters Mary and Ann with them. The ship's concert seems to have been a 'starry' affair, with the senior Cassons playing sonnet from *The Taming of the Shrew*, the Butchers singing folk songs as you and I know they can sing them, and Mary Casson and Carleton Hobbs 'obliging' with single turns. Some people have all the luck. Most concerts at sea consist of amateur sopranos singing *Un bel di vedremo* out of tune. When Percy A. Scholes came back from New York last month, the leading Jewish Center of America was on board the *Mauretania*. He was the 'star' of the concert, 'and,' says Mr. Scholes, 'he sang so loudly I was afraid ships at sea would imagine we were in distress and rush to our rescue!'

## An Appeal You Should Consider.

**L**ONDON'S Good Cause Appeal on Sunday, July 1, will be made by the Countess of Carlisle in aid of the British Hospital for Mothers and Babies. This institution is more training school than hospital. It trains midwives, who work not only in England but in every part of the Empire. The system introduced by the British Hospital of a year's training for midwives is now compulsory in this country. H.M. the Queen opened the new building in 1922. Owing to lack of funds, only one-third of the projected National Training School could then be built. A second section is to be begun next month at a cost of £30,000—only half of which is at present at hand. Donations will be gratefully acknowledged by the Countess of Carlisle, British Hospital for Mothers and Babies, Woolwich, S.E.18.

## Samuel Pepys, Listener.

By R. M. Freeman.

(Part-author of the New Pepys' 'Diary of the Great War,' etc.)

At Supper, the Coll. gives me stout mist with cyder, the first time of my ever drinking it; and if it prove (tomorrow) to have liked me as well as I like it, I mean to continue it. Supping with us 2 young bachelors of the most infinite mirth and gayety. Set me thinking (rather sadly) of when I was gay and mirthful and a bachelor.

May 30.—This morning I poked the blister on my wife's nose with a damming-needle, which reduces the bigness of it, but not the redness, to her great discontent, with some jerks at me that I have bungled the pricking. Whereat I might have made her a sharp answer, but did not, seeing that every allowance must be made for the temper of a vain woman with an angry nose. So to fetch the ear-phones and connect them for her listening-in; which shall, I believe, (if anything can) beguile her into forgetting her angry nose. And—praise God and Savoy Hill—it did.

May 31.—Being about to go and buy me some new summer waistcoats and other fancy matters, come a letter with news that old Uncle Peter Pepys is grievously sick of an inflammation to his lungs. So to wait upon the buying of my new fancy matters till I see whether he live or die. We danced a little this night, my wife and I, to the wireless, and should have danced longer but for her bringing her high heel heavily down on my bad foot. Whereat, in my anguish, did damn her to her face; the first time I have damned my wife to her face this year. God forgive me for it.

June 1.—Reading in the paper an article upon 'The girl of today,' by my Lady Walsingham, that is puffed up to the sky almost in the headlines. But Lord! The poorest, meanest, silliest, twaddled imaginable, only a Marchioness wrote it.

## Come to Dacentry!

**T**HE Medical Officer at Dacentry is supposed to have said that the presence of 5XX and 6GB in the neighbourhood has made his home-town a happier and a healthier place. Last night I had a nightmare. I was in Dacentry, once a sleepy Midland market town, but now a fashionable spa where elderly hypochondriacs come to 'take the waves.' In my dream I saw an old gentleman with a crimson face racing past me in a bath chair on his way to take a dip in the Dacentry Shipping Forecast as its livery rays came streaming from the aerial.



'An old gentleman racing past in his bath-chair.'

## Choral Singers, Please Note.

**M**EMBERS of choral societies within thirty miles' radius of London will be interested in the B.B.C.'s scheme for the formation of a permanent amateur National Wireless Chorus of about 250 voices. Each year, the broadcasting of the more important great choral works—such as Haydn's *King David*, or Schubert's *Gurrelieder*—demands the services of a greater chorus than Mr. Stanford Robinson's well-known Wireless Chorus, which consists of thirty-eight voices. Eligibility for this National Chorus will depend upon a singer's connection with his local society, so that the new body cannot be said to compete in any way with existing organizations. Applications should be forwarded to the B.B.C. through the secretary of your local society. Every applicant will be given an audition. Members of the Chorus will have to attend approximately ten rehearsals (for each performance). The conductor and trainer will be Mr. Stanford Robinson, through the public performances will be conducted by leading British and Continental musicians.

## The 'Daughter of the Regiment.'

**O**UR programmes this summer have been marked by a perfect 'orgy' of opera, from both the Royal Opera House and the Studio. Puccini has been particularly well represented by broadcasts of *Manon Lescaut* and *The Girl of the Golden West* from Savoy Hill, and relays from Covent Garden of various acts of *Turandot* (in which Eva Turner was superb) and *La Bohème* (in which another English artist, Margherita Sheridan, uphold our reputation against the foreign invasion). The last opera of the 1927-28 'Libretto Season' will be broadcast on July 9 (5GB) and 11 (London, etc.). This is Donizetti's *Daughter of the Regiment*, first performed in London in 1847 with Jenny Lind in the title-role. The story of the opera is briefly as follows: Maria, an aristocratic orphan, is adopted by a French regiment. She wins the heart of a young peasant who 'joins up' in order to be near her. Her relations discover her and match her away to the family castle where she is to marry a husband of their choosing. But at the moment of the ceremony, Maria remembers the good old days with the regiment and—I leave the rest to your imagination. Percy Pitt will conduct the broadcast performances, the principal parts being sung by Sylvia Nelsa (Maria), Freddie Nash (Tonio, her soldier lover) and Harry Brindley (Sergeant Sulpius, who 'mothered' the daughter of the regiment).

(Continued on page 522.)



## The Pocket Book is Stolen!

# 'The Mewing Cat'

Chapter Five of *Old Magic*,\* Bohun Lynch's story of adventure. That listeners have enjoyed the opening chapters is evidenced by the many letters of congratulation received by the author. You can begin *Old Magic* this week.

THIS is a story of the Future, of England in the twenty-first century. Tom Carlew, a broadcaster in the service of the C.O.R.T. (the Central Office of Radio Transmissions), and his friend Melvil Rooke, the antiquarian, are on the track of a mystery connected with the death of Spiridon Kakoglou, a Greek financier, head of the Mid-Devon Farming Syndicate, which has tried unsuccessfully to achieve a monopoly of all farming in the West Country. Kakoglou's schemes had met with mysterious opposition in Devonshire. Before his untimely death on Dartmoor, he had come into possession of an old notebook of the eighteenth century, full of strange drawings and inscriptions. One drawing in particular—of a crude doll-like figure—interests Rooke, who has traced a similar figure carved on the walls of a house in Holland Town, a shum in North London. He and Carlew are aware of being followed. Someone is showing great interest in the old notebook, which Carlew has in his possession. And now news has just been broadcast from the C.O.R.T. that a further blow has been directed against the Mid-Devon Farming Syndicate, whose machine sheds at Culverton have been wrecked by an explosion.

THE following morning, after breakfast Tom Carlew folded the letter he had already written and put it, together with several sheets of soft paper,

He was looking across the road towards The Mewing Cat. 'See,' he said, 'coming out of the side door, there. It's—why, it's Guy Harvester himself!'



around the old pocket-book and put this into a strong envelope. He would send it, registered, to Sir Francis Cadogan, who would receive it by air-mail that afternoon. There was a post-office on the ground floor of the building, and with the packet in one hand, and a bundle of books that he was about to return to a neighbour in the other, Carlew left his flat and went down the stairs.

There were a good many people about at that time of the morning, for the floor below him consisted of a number of offices, and men and women were hurrying to and fro. At

the swing door of the post-office, which opened from a wide corridor, he was jostled by a man trying to push his way in before him. With his hand upon the glass panel of the door, Tom Carlew paused to let this fellow, who was evidently in a great hurry, through. To his astonishment the man suddenly turned from the half-opened door and seized his wrist.

'You thief!' the fellow shouted aloud. 'You've stolen my purse!' Hampered by the bundle of books and with neither hand free, Carlew tried to twist himself from the fellow's grasp, at the same time spluttering with anger and utterly failing to find words to suit the occasion. The man held on with a strong grip, and as they struggled, Carlew felt himself violently pushed from behind. In the next instant the packet containing the old notebook had been plucked from his hand. He turned, still in the grip of his first antagonist, and caught a glimpse of a grey-bearded fellow who was immediately lost in the now thickening crowd. It was the man he had seen watching his windows the previous evening.

The whole incident up to this point had occupied very few seconds. Carlew had been so utterly taken aback that he had not been able to utter a sound. Now suddenly he dropped his parcel of books, wrenched himself free, and with a shout, darted into the crowd after the thief. But the people nearest him had heard the first man's shouted accusation and he found himself held. The first man—a tall, bony fellow with piercing black eyes—leapt to the fore again.

'He's got my purse,' the man shouted. 'I felt him pick my pocket. Hi, constable!'

A policeman on duty in the corridor near the further entrance to the post-office, seeing that something was wrong, had now moved in their direction. Both Carlew and his accuser started to talk at once.

'A man pushed against me and took a packet I was carrying.'

'He's picked my pocket; he's got my purse.'

'Now—now—now,' said the constable. 'What is it?'

'This man—' Carlew began, only to be interrupted immediately by the other.

'He's stolen

my purse. He's got it in his pocket.'

'He's got my parcel, at least, he hasn't—some other chap—' It sounded foolish, but in the heat and hurry of such a moment, foolish things are often said, especially by innocent people.

'I give him in charge,' said the tall man. 'I tell you he's got it in his pocket.'

'I've not got it,' said Carlew, with the policeman's hand on his arm. 'I've never seen the fellow before. I tell you it's a dodge. He had a man with him who ran off with a packet I was just going to post—a thing of great value, which doesn't belong to me.'

'Doesn't belong to you, eh?' repeated the constable. 'Come along to the station, and you, too, as you're charging him.'

The police-station was in an adjoining street, and Carlew, violently indignant as he was and desperately perturbed at the loss of borrowed property which might be of great value, realized that nothing was to be gained at the moment by further expostulation. After all, he had not stolen the man's purse; his confederate, on the other hand, had got clean away with the notebook. The charge would have to be dropped and he might be able to turn the tables on the tall man.

On leaving the building they crossed the main street by the gently-arched foot-bridge, and proceeded along a covered pavement which gave upon the first floor of the opposite row of shops. A few of the throng outside the post-office had followed them, though vehemently discouraged by the constable. Presently, walking abreast, the policeman holding Carlew by the arm, they turned down a wide arcade, lit from far overhead by a glass roof. Halfway down this thoroughfare was the police-station, facing an entrance to an Underground station. Here there were swift escalators, which at

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



this hour were crowded with folk going about their business.

They turned in at the police-station, but Carlew suddenly stopped short.

'I thought so,' he said, quietly.

The tall man had disappeared.

'Now,' he continued, 'you can search me for that purse, but in the meantime, between them they've got a good five minutes' start. When you've gone through my pockets for the purse, I shall have to trouble the inspector with my own story.'

It was as yet only half-past nine in the morning, and he had three hours before he need report himself at the C.O.R.T. He must find Rooke and tell him about the loss of the notebook. To be robbed of any property in circumstances of such impudence was provoking enough, but when the theft entailed the loss of something belonging to other people, and confidently committed to his charge, he felt well-nigh desperate. And not only he, but the C.O.R.T. itself, would feel compromised. Theirs, after all, was the primary responsibility; he was a member of their staff, on him would fall the blame. Tom Carlew was sensitive about his duty. The old pocket-book might, or might not, be an article of great value; it was certainly an object of considerable interest. While it had been in his charge he had taken all normal precautions to safeguard; it now he suddenly remembered Rooke's strange outburst of the previous night: how that he would feel much more comfortable about him, Carlew, when he had got rid of the pocket-book. Well, he was rid of it, but in circumstances of the most unfortunate sort.

FROM the police-station, which was just off the south side of New Oxford Street, Tom Carlew walked to the top of Kingsway and took a tram to the Strand. Here, not far to the east of Somerset House, and entirely overshadowing that venerable building, was New Century House, a huge block exactly complemented by a sister building on the south side of the river, the two being connected by one of the larger of the new Thames bridges. At the top floor of New Century House, commanding a wonderful view over London and the Surrey hills, was the modest office of the *Antiquarian Review*. Here on three days a week Melvil Rooke was to be found in an inner room entirely lined with old calf-bound volumes and equipped appropriately enough with ancient furniture. Leaning back in a big arm-chair, persistently faithful to his old-fashioned tobacco pipe, his desk littered with letters and old manuscripts, his gaze more often than not was directed away from the business in hand to the river, with its towering embankments, interlacing bridges, and the swift motor boats and barges which dashed to and fro upon its still sunlit waters.

'Just let me get through these letters,' Rooke said when Carlew came into the room, 'and then I'll attend to you. You know where to find the cigarettes. I shall be very anxious,' he went on after a pause, during which his secretary had been reminding him of certain appointments which he was due to keep that day. 'Very anxious to hear what Cadogan has to say about that pocket-book.'

'And I,' said Tom Carlew, 'am still more anxious to hear what Scotland Yard has got to say about it. To say nothing of the C.O.R.T.'

Rooke raised an eyebrow, and Carlew told him of the adventure of that morning. Rooke seldom showed surprise.

'Last night,' he said, 'up in Holland Town I felt warm. No, I'm not talking about the weather. I felt on the edge of something. We're in a thick fog, we don't know what we are looking for, let alone where to look for it. Have you told the C.O.R.T. yet?'

'No, that's a pleasure in prospect.'

'Well, then, Harvester? You're primarily responsible to him.'

'I wanted to tell you first. May I get hold of Harvester on your telephone?'

'Of course.'

He's generally at Kakoglou's head office in Piccadilly. I'll get on there,' and Carlew took up the directory and adjusted the

### PRO and CON.

The Editor of *The Radio Times* receives each week many hundreds of letters from listeners. From these it is evident that there exists today a keen, intelligent, and critical interest in Broadcasting. It is, however, a well-established fact that, for every reader who puts pen to paper, there are many who, though they may have a strong individual point of view, do not, for one reason or another, take steps to express it.

With this fact in mind, and to encourage our readers to give vent to their opinions, we propose to publish each week, beginning in our issue of July 6, the two best letters, one of appreciation, the other of criticism, of the B.B.C.'s policy and programmes. To the writers of each will be sent a cheque for One Guinea.

The Editor reserves the right to publish the writers' full names and addresses, and to print also points from any other letters which may be of general interest.

In view of the restriction upon editorial space, letters should be not more than 200 words in length.

automatic telephone. 'Is Mr. Harvester in the office? It's very urgent. Carlew is my name.' There was a pause while some enquiry was being made, and Carlew stood listening, with his anxious face on Rooke's.

'Don't,' whispered the latter, 'tell anyone about the notebook except Harvester himself.'

Carlew nodded and turned again to the instrument. 'When do you expect him back? (He's out,' he added aside.) It's a very urgent matter indeed. Can you say where I shall find him? Please tell him when he returns that Mr. Carlew wishes to speak to him at the earliest possible moment. No, that's all. Thank you.' And he hung up the receiver.

'They said he'd gone to North London, and wouldn't be back before twelve, and at twelve I've got to go to the C.O.R.T.'

'North London?' said Rooke. 'I wonder. We'll go there too, to Holland Town.'

'But what earthly good is that?'

'I don't know. It's an inspiration of mine. We've got to fill in time somewhere before you go to the C.O.R.T., and why not that? I tell you I feel warm there.'

They descended by the lift to the deep-level station beneath New Century House, and in a very few minutes had emerged at Holland Town. The station here was some way east of the canal they had visited the previous night, whence Carlew had been guided by Rooke, without paying any particular attention to the locality through which they passed.

To-day there was a clearness in the atmosphere which betokened more rain in the near future. All the gentle colours of London were intensified: each drab and humdrum prospect revealed a secret of latent beauty. Here were no white, cliff-like palaces, towering to the sky, but the long, mellow street, whose dullest windows lay in purple shade, while blistered paint work gleamed white or primrose, and every little tree in the narrow gardens between the houses stood out sharply defined in exquisite green.

'Round to the right here,' said Rooke, 'this way. Last night when I got home I took the trouble to look up that book I told you about, "Unanswered Riddles"; and that led me to a post office directory, which in turn brings us to this corner.'

'What is it?' Carlew asked.

'That,' said Rooke and pointed across the way to a small tavern. 'Look at the name.'

CARLEW read the plain red letters painted across the front of the low house beneath the discreetly curtained windows—'The Mewing Cat.'

'Odd name for a pub,' he said, 'but London pubs have always been famous for curious names.'

'Yes,' Rooke replied, 'but this one has a history. The house you see there before you was built—when? say, fifty or sixty years ago, but a pub of that name has been here in the same place for more than a century. It was so called originally, in memory of that old horror I told you about last night. The first victim of that mysterious series of crimes was a poor old pussy cat who was discovered on a door-step, mewing its last breath. The poor beast had been treated with the most revolting cruelty.'

'You make me sick.'

'Yes, it was a nasty business. Well, they call the pub after it—"The Mewing Cat." And the name has come down to the present day.'

While they talked the clear sky had very suddenly become overcast, and from the North a storm-cloud of an inky purple was advancing with a slow and angry majesty upon London. It was said afterwards that no such cloud had been seen within living memory. The very streets began to grow dark.

'We're going to catch it in a minute,' said Rooke, but his companion paid no attention. He was looking across the road towards The Mewing Cat.

'See,' he said, 'coming out of the side door there. It's—why, it's Guy Harvester himself.'

Next week's chapter tells of the disappearance of Guy Harvester and the trail which led to the chapel in Holland Town.



# The Beauties of Biography.

Young authors who are contemplating blossoming into Biography—now most popular of literary sports—as well as those who are interested in the work of such contemporary biographers as Maurois, Strachey, Guedalla, and Ludwig, should read this complete and witty guide to the subject which was recently broadcast from London, by Harold Nicholson, who has himself written 'Lives' of Byron, Verlaine, and Tennyson, and that most delicious collection of 'near-biographies,' 'Some People.'

THE first problem in biography is the choice of a point of view. From the outset you must make up your mind whether you wish to write a scholarly biography or one which is merely brilliant: whether you intend to be erudite, ethical, informative, moving, impassioned, pert, witty, sarcastic, or simply disagreeable. On the whole, I should advise the beginner to adopt the scholarly point of view. If he has access to a good library or to a good encyclopaedia he will find that scholarship comes easily enough. The reviewers of his book, who might otherwise be irritated or hostile, will become deferential. Once you can convey that effect of knowing what you are writing about you can then be as witty and humorous as you like. But inaccuracy by itself is not, in biography, a very valuable element.

Having chosen your aspect, your thesis, or your point of view, you must keep to it. It is very disconcerting to the reader if the biographer begins in an ironical vein and then becomes impassioned.

## Beware of Rivals!

Next comes the question of a subject. It is best for the present to eschew the lives of people whose biographies have recently been published by Mr. Lytton Strachey, or M. André Maurois, or Mr. Guedalla. In your first biography you should avoid coming into open competition with such masters of technique. You should avoid also choosing a subject which has simultaneously been chosen by someone else. The British public, gullible though it be in all matters affecting biography, is yet unlikely to swallow two books on the same subject appearing within a week of each other. One of the two books is likely to be disregarded, and, for all you know, that one may be yours. This, then, is the first snag in the choice of subject, namely, that you can never be certain that someone else has not also chosen the same subject for himself. While you, in London, are accumulating material on the life and genius of James Haliburton, the Egyptologist (1788-1862), there may be a widow in sleepy Chester who is also writing a book on the genius and life of that great Egyptologist, James Haliburton (1788-1862). There is no absolute safeguard against such a disaster. You would be well advised, however, before embarking on your biography, to visit the London Library and there to ask for the books, for all the books, on Mr. James Haliburton. If these books have already been taken out, and if they remain out for prolonged periods, you may suspect that some other rat is gnawing at your material. The Librarian, if he takes you seriously, will tell you the name of this unseen competitor; you can establish communication with your rival, and some arrangement or compromise can generally be made.

Other requirements will depend upon your temperament. I do not think myself that one can write a successful biography of someone whom one despises *all round*. A little contempt for one's victim is, of course, essential, since otherwise your biography might lack that astringent quality which is so much in demand. But there must be some point of contact, some hyphen of sympathy, between yourself and your subject, and this point of admiration must, I feel, be emotional rather than intellectual. One should never write the life of someone whom one would not have cared very particularly to know.

## Choice of a Victim.

The second essential in the choice of subject is therefore that the victim should interest the biographer personally and emotionally: without this emotional connection between the author and his subject, the book will be mere dust and ashes. With it, the book will possess that suggestion of pity, that hint of mercy, which will at once soften and enliven the contempt by which all good biographers (by which I mean all modern biographers) should be inspired.

This brings me to the problem of method. Having determined your attitude and selected your subject, it is time to begin. The first thing to do is to buy a large and strongly-bound note-book. Having acquired this book, you will number the pages, and on the fly-leaf you will write the letters of the alphabet, leaving a space between each for subsequent insertions. This fly-leaf will constitute your future index of material and is very important. Unless your material is carefully arranged and indexed it will not be readily available when you start to write. If, as is generally the case, you know nothing about the person whose life you are about to publish, you will be well advised, before you start on your note-book, to look him up in the Dictionary of National Biography. There you will find recorded the main facts of his life, together with some vague and discreet references to his character and morals. It will be your business, later on, to render these references as precise and indiscreet as possible, but for the moment you are concerned only with collecting headings for your note-book. In the Dictionary of National Biography you will read, let us say, that General Buckfield (1835-1906)—I choose a name at random—did not, after the age of fifty-five, 'take that care of his health which his medical adviser would recommend.' You will at once record this fact under the letter D in your note-book. 'Drink,' you will write, 'addiction to.' See p. 50. And on page 50 you will repeat that heading, leaving the page blank for later research.

## Accuracy Rather Important.

Having thus obtained your main headings, you will then proceed to the London Library and take out the standard work on your victim. It will probably be in two, or even three, volumes, and if you are lucky it will be written in a tender manner which it will be pleasurable for you to deride. Nothing is of more assistance to a biographer than the sentimentality of the authority from whom he draws his information. In fact, I should advise the beginner to choose a subject on which the standard work has been written by a widow or other close relative of the deceased. Such works, while providing all the details that will be required, are frequently composed in a spirit of affection, not to say of hero-worship, and thus offer many opportunities for delicate irony and playful contempt. At the same time, the beginner should realize that he is not merely composing a work of art, but he is also making an important contribution to history. He must be accurate regarding the facts and the dates of his narrative, and these facts must from the outset, with the aid of his note-book, be carefully co-ordinated and arranged. It is a good plan to divide your note-book into sections. The first section will deal with the external circumstances of your story and occupy, say, forty pages. The next forty pages will be devoted, under separate headings, to character. The rest of the note-book will be used for material which, from its proper place, was crowded out.

## Query—Drink?

When taking notes from the main authority which will constitute the scaffolding and girders of your work, you must be very lavish with the pages of your note-book. Only write your notes on the right-hand page, leaving the left-hand page free for subsequent insertions. Allow two or three pages for each heading. In the strictly biographical portion of your note-book you would, for instance, devote two pages to 'antecedents,' two to 'heredity'—a popular branch of study—one to 'father,' three to 'mother,' four to 'other relations,' one to 'childhood,' and so on. You will, during the process of summarizing your main authority, keep a sharp eye open for your character entries. Thus, if you read of an uncle who died unmarried at the age of fifty-two in the Bermudas, you will at once be on the alert. You will make a note under your 'Drink' heading in the character section, and will write: 'N.B.—Uncle who died unmarried in Bermudas. Query, drink.' Such insinuations are invaluable in establishing your point of view.

By the time you have finished with your standard authority, and have thus compiled the main facts and facets of your biography, you will wish to prove that your predecessors



on the field were not only ridiculous, but inaccurate. Imagination alone will not suffice for this task, and you will thus be brought face to face with what is known as 'research.' This is done by going once more to the London Library and consulting all the indexes of all the books which are likely to have a bearing on your subject. This is wearisome work, and may take you from two to three hours. You may be obliged even to copy extracts from at least twelve different books. These extracts or quotations, if they confirm your point of view, should be written out in your note-book neatly and accurately. If they do not confirm your point of view, they can be ignored. It is imprudent actually to misquote: all one can do is to 'select'; no biographer is worthy of the name who does not possess a genius for selection.

Having thus accumulated and co-ordinated not only your material but also your counter-material, you will do well to digest it. It is possible that, having by now learnt more about your victim, you may be tempted to

modify your original point of view. Any such temptation must be sternly resisted. Nothing, as I have said, is so fatal to the unity of a work of art than a change in the point of view. The most you can allow yourself is what is called 'a subtle transition.' Of such transitions the most remunerative is the 'came to mock and remained to pray' transition. All readers love this particular transition—it satisfies their sense of poetic justice; biographies in which this transition is skilfully effected sell very well indeed.

#### Men of Action Preferable.

When you have accumulated and digested your material you can begin to write your book. If your biography is what is known as a 'critical biography,' you will also be obliged to read your victim's works. This is often very exhausting, and it is for this reason preferably that very busy people who wish to write biography should confine their choice of subject to men of action. It is far more trouble, for instance, to read through Wordsworth's 'Prelude' than to induce your

publisher to lithograph an old plan of the Taku Forts. You will also find it convincing and useful to insert quotations, especially foreign quotations. There is a very complete index to the collected works of Sainte Beuve, as also to those of Goethe. And if these fail you, there is always Taine.

There are, of course, other difficulties which may assail the would-be biographer. He may, for instance, be met by problems of construction, by problems, even, of style. The former will generally solve themselves, provided only that the original conception of the subject is sufficiently firm. Style, on the other hand, is less easily disposed of. The great difficulty with people who are unable to write is that they are unable to write. I can suggest no infallible remedy for this defect. I can suggest only that such people should try and write like themselves. And not like Mr. Lytton Strachey. And not like M. André Maurois. And not, even, if he will forgive my saying so, like Mr. Guedalla.

## Both Sides of the Microphone.

(Continued from page 518.)

#### Books to Read.

YOU may care to add to your library list the following novels reviewed by Mrs. M. A. Hamilton in her talk of May 31: 'The Saviour of Life' by Arnold Bennett (Cassell); 'The Emigrant,' by Frederick Howard (Longmans); 'The Hustling Hoho,' by D. B. Lawley (Butterworth); 'Philida,' by E. S. Reid (Chatto and Windus); 'A President is Born,' by Fannie Hurst (Cape); 'The English Miss,' by R. H. Mottram (Chatto and Windus); 'The Age of Reason,' by Philip Gibbs (Hutchinson); 'The Turn of the Wheel,' by June Marsh (Richards).

#### The Party Spirit.

ONE of the most delightful things about Radio is the way in which it brings one in friendly contact with all sorts of people whom, merely owing to the inexorable fact of space, one could otherwise never hope to meet, far less know. A correspondent from America, in the course of a generally interesting letter about American Radio, gives an amusing story of the latest 'party-cruise' in New York. Various hostesses gave Amyrian, Jag-and-Bottle, Pyjama, Bohemian, Zoological, and other parties. Finally, a hostess, eager to outdo the rest, sent out invitations for a 'White Elephant' party. But, alas, for good intentions! All the ladies invited arrived—with their husbands!

#### THE Linkman.

ON July 8 a specially interesting item is being broadcast from SGB. Mr. George Grossmith has written a burlesque in which he proposes to introduce 'Shades of the Old Gaiety Theatre.' The burlesque is to be entitled *The Linkman*, and will be produced by Mr. Harry Grantham, who has been responsible for the 'books' and the production of so many intimate revues. In the hands of two such experts at their respective jobs, and with such a theme to work on, anticipation and realization for once should be certain of coincidence. *The Linkman* will be repeated on the following evening from London, Daventry, etc.

#### Farewell and Au Revoir.

A RATHER delightful and informal party was given at Savoy Hill on June 9 to wish Miss Gertrude Lawrence all good fortune and a speedy return to England. Miss Lawrence is sailing this week for New York, where she is to play again this autumn. The company included



#### AU REVOIR!

After the party—in the centre (left to right) George Grossmith, Gertrude Lawrence and Nelson Keys, on the steps of Savoy Hill.

George Grossmith and Nelson Keys, Rex Evans and George Grossmith. The latter, who has already, I hear, written the music for a new musical comedy in which Miss Lawrence will appear, has just come from Paris, where on May 30 his Concerto in F was played for the first time with great success, causing a considerable sensation.

#### Mr. Gershwin and Jazz.

IT was interesting to hear that Mr. Gershwin is honestly not interested in the further history of his work, once it has been written and once performed. He made, however, an exception in the case of the famous 'Rhapsody in Blue,' because it had brought him so many letters from people who said that their lives had definitely gained something from hearing it played. As to Jazz, Mr. Gershwin believes it will persist, as all folk-music persists. Jazz, in short, is American folk-music. The form has been mutilated and twisted to cover everything and anything modern, but, in Mr. Gershwin's opinion, Jazz stands really for a method of attack, a point of view, an outlook. It can be applied to anything. Similarly it ought not to be applied to everything, any more than one applies, for example, the ancient Greek style of artistic expression to everything indiscriminately. You have only to talk to Mr. Gershwin for five minutes to discover that, in his hands at least, Jazz is something serious, and dignified.

#### Concert News.

FORTHCOMING orchestral programmes from London include a Symphony Concert on Sunday, July 1, conducted by Stanford Robinson (with Sybil Eaton, violinist); a Light Orchestral Concert on July 2, conducted by John Ansell (with Heddie Nash, who has sung at the Old Vic); and on Friday, July 13, a Symphony Concert conducted by Godfrey Brown, Musical Director of the Belfast Station.

#### Radio More Popular than Ever.

THOSE Jeremiahs and Cassandras who believe that the popularity of Wireless is beginning to decline and prophesy a speedy end to public interest in broadcasting will no doubt be disappointed to hear that the organizers of the National Radio Exhibition have this year received more applications for space from manufacturers than ever. There will be 263 stands at Olympia on September 22 as against 229 last year.

"The Announcer"



# Points of View.

## 1. 'Switch On the Lights.'

"Astyanax," the well-known writer on broadcasting, discusses the future development of radio drama, with ordinary visual drama on its own ground.

It should not, he urges, attempt to compete

IN the issue of *The Radio Times* of June 1 there was published an interesting letter over the initials 'S. W.' urging listeners to play 'to switch off their lights and listen in darkness.' 'Then,' adds S. W., 'it is so easy to visualise what is happening.'

Now, this letter is quite remarkably instructive. It reveals an attitude towards broadcast plays so mistaken as to make one wonder seriously whether it is worth while continuing with experiments in radio drama at all. I received the other day a letter from an anonymous correspondent couched in rather similar terms. Only he added this 'visualising' by turning different coloured lights off and on according to the progress and mood of the play that was being broadcast.

Whether the failure lies at the door of the listeners, or of the radio playwright and producer, I do not know and I would prefer not to express an opinion. Probably the responsibility is divided. But—pace Mr. Cecil Lewis—something must be very wrong somewhere. If, after four years or so of experimenting in a new medium, there is found to be a general impression that the medium is not a new one at all—merely a sort of inferior substitute for old mediums.

I do not think it can be put sufficiently strongly that the broadcast play has—or should have—nothing whatsoever to do with visualization. It has to do with the ear—not with the eye. It does not matter a pin whether the listener is in a room with a candle, facing the searchlights of a battleship, or lying in pitch darkness. The radio play does not—or should not—be considered a feeble attempt to make up to those confined to their homes for their inability to go to the theatre or the cinema. Its appeal—I run the inevitable risk of repetition—is to the ear, not to the eye. If to hear a broadcast play only results in listeners

wishing they could have really seen it, and regretting the comparative inefficiency of their imaginations, their 'mind's eyes,' that broadcast play is a failure. That is why, in my personal opinion, I consider that, in spite of the intrinsic interest of experiments along that line, recent plays like *Speed*, *Pursuit*, and so forth, have failed. Their constant and rapid changes of scenic background— allied to the technique of film scenarios—demand the constant use of the 'mind's eye.' To succeed they demand to be visualized imaginatively, the imagination being based on and stimulated by sound.

So much success they may achieve. But that success is a failure from the standpoint of the absolute radio play. For the latter to succeed it must aim at and achieve satisfaction of the ear alone. Its main factors should be a situation which would be dramatic even were all the listeners deprived altogether of their sight, words and language of beauty and significance, plus the proper handling of the human voice as an instrument complete in itself. If the poetic drama is only kept alive by a certain almost sentimental tradition; if the art of the use of the human voice is nowadays almost a lost art, here is the supreme chance for the upholders of battered falling standards and lost causes. Write a new poetic drama for the radio. Encourage the discovery and employment in its production of—not actors, who nowadays have no need to train or use their voices elaborately and skilfully beyond the ordinary but specialists in the new technique of the microphone voice.

There is the further point that the would-be author of radio plays must be encouraged on grounds purely economic. How this can be done is, in my view, one of the most difficult problems of radio drama. It calls for as much time, trouble,

and intelligence to write a radio play as to write an ordinary play or a film scenario. But at present the reward is hopelessly, disproportionately small, in the event of success. As a purely hypothetical suggestion, it might be possible for the B.B.C. to pay a successful radio author with publicity rather than actually in cash, and so to give him the necessary encouragement to continue this line of special work. For nowadays the author lives as much by publicity as by cheque, and no agency can rival the B.B.C. in this line whenever it cares to exert itself along it. I am aware that such an idea may conflict hopelessly with the excellent non-advertising policy of the Corporation. But the specialized radio author, like the specialized radio actor, must be found, and, when found, encouraged.

Unless I am entirely mistaken in my theory of the absolute radio play, we have in its development and encouragement practically a new art. As a new art it must stand on its own feet. It must find its specialist practitioners. It must not owe its very existence to its being considered, as it were, a younger sister of the legitimate theatre and the cinematograph, borrowing its words and actors from the former, its spirit and scenario from the latter.

With Mark Antony, the enthusiast for radio drama should say 'Lend me your ears!' It is for the ear of the country that radio drama must enter—an ear which is rapidly being dulled by the perpetual grind of machinery, the booting of cars, the tintinnabulation of jazz-bands, the din of crowds and megaphones. The ear of the country, if I may mix a metaphor, is thirsty for beautiful sounds—for a change and for an inspiration. Radio Drama is the supreme opportunity for our poets. It must not be denied them; and they must grasp it. Switch on your lights! Light your pipes! Listen!—ASTYANAX.

## 2. The Way of Wireless in the Wilds.

In the accompanying article Mr. J. Robertson-Scott, Editor of our contemporary, *The Countryman*, briefly describes the great influence which broadcasting is exercising upon the life of rural communities.

THE other day I went into a newsagent's shop in a little market town. I asked what periodical sold most. I was told *The Radio Times*—126 copies!

Then I went into a village newsagent's shop. Here there was one publication only—butressed by a captivating insurance scheme—which sold more copies than *The Radio Times*!

Can one ask for more practical evidence to show how much wireless has entered into the lives of country people? I go into one farm worker's cottage after another and find *The Radio Times* there. I go into farmhouses and find wireless as firmly established as tea-time.

Not so long ago I felt I ought to visit an old cottage woman whose husband had died. When I called—I ought to have called before—it was with, perhaps, an apologetic air. What did I find? That her daughters—there are so often daughters eking out cottage existences—had given her a wireless set, and that she was sitting in great contentment with the latest kitten on her lap and earphones on, listening to the Thursday afternoon service in Westminster Abbey. At our Poor Law institutions, where, thanks to a kind Master, we have loud-speakers and earphones all over the place, the old women, a-bed and in their sitting-rooms, listen to the wireless right through the day from the morning weather forecast.

It is idle to suggest that wireless means little to villagers who have got it in their cottages. The

politicians who think that, the churches who think that, the men and women who are reasonably content with things just as they are and think that, are hugging illusions. Is it likely that villagers who have heard over their wireless some of the best public speaking, some of the best music, and some of the best preaching, who have listened to competent men and women discussing social problems, and sketching in a fascinating way the incidents of our history, have not compared such mental fare with what they have been given at the ordinary type of village public meeting, lecture, and concert, at many a church and chapel, and in some country weekly papers?

The notion that only the lighter provender is received gladly by rural patrons of wireless is nonsense. There is already perceptible in many villages in Southern England, where hitherto education has not been held in such esteem as in the North, a changing attitude towards not only the school but the secondary school, and it is wireless that has had much to do in bringing about the improved condition of things.

Need I say that if cottage or farmhouse listening were merely a reception of facts or simply a means of passing the time it would not amount to much? What matters is that it is a stirring of the mind and a widening of sympathies. The village listener is being gradually taken out of his village, out of his county, out of England, even out of Europe. He is being brought into contact with men, ideas,

new attitudes, new aims. In a transition period in an agricultural and social life the farm worker and his master, the farm worker's wife and the farmer's wife find themselves not only looking at new things but looking in a new way at things they have always seen.

To suppose that, after this eruption of new ideas and new experience at its fireside, the countryside is the same as it has always been, is to be singularly unimaginative. The newspaper has done much to nudge the countryside; the cycle and the motor-bus, the schools and the women's institutes have done much; but after the newspaper, which had wireless's advantage in getting to the fireside, no instrument of the forward movement has done so much as wireless. It is not only that it is at the fireside, it is a voluntary thing. It is not imposed. The countryman and countrywoman have not been taken to it. They have taken it to themselves.

Wireless, the social reformer, has the ball at its feet in the villages, for in the villages there are men and women who have still time to think. If to technique and financial resources wireless continues to add statesmanship, feeling, and imagination, it will have more to do with the changes that are coming in Britain outside the Towns than any other agency.

Politicians and parsons debate a little loftily whether they shall avail themselves of wireless or no. As they will find out very soon, they have no option.

J. ROBERTSON-SCOTT.





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"How to build the Cossor 'Melody Maker'."  
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.....





## An 'Open-Air' Saturday.

On Saturday afternoon, June 30, London and Darenty, etc., are relaying commentaries on two of the leading events of the London Season—the Royal Air Force Pageant and the Lawn Tennis Championships. Listeners who cannot go to Hendon or Wimbledon will be able to 'attend' in spirit.



### The Royal Air Force at Hendon.

**Y**OU must picture a wide open space crissed with a pale, barred mass of faces upturned to the sky; more motor-cars in serried blocks than you can dread seeing even in Oxford Street during rush hours; blue sky and green grass (or just possibly—for even the Royal Air Force has no control over those depressions moving southwards from Iceland—grey sky and brown mud); the buzzing of tens of thousands of voices; the martial strains of the R.A.F. Band; and then the hum, the growling crescendo, the rattle, and the roar of our fighting and bombing aeroplanes! They sweep past, almost wing-tip to wing-tip, aligned and dressed in perfect formation like a company of the Brigade of Guards. They dip and swoop, rise and spin, dive, zoom, flutter like falling leaves. One moment there is a squadron so high above you that the aeroplanes might be mistle against a sunset. The next, and involuntarily you duck your heads as the aeroplanes, now apparently as big and twice as formidable as a motor-bus gone mad and launched into the blue, whirl a few yards above the clustered huts and motor-cars. Individual pilots whom, if you met them in ordinary life, you would probably mistake for schoolboys, perform their acrobatics, the trapeze 'stunts' of the air. Massed, sinister, night and day bombers; tiny, whizzing scouts; lithe, deadly fighting planes, follow each other in succession, or squadron by squadron. Men jump from balloons as casually as though they were stepping off a tram. Fighters mangle in a 'dog-fight' so frenzied that it is hard to believe it is not 'the real thing.' Bombers fly low and launch their deadly missiles; and a combined attack is launched on an oil refinery, which shoots up a blaze of flame and clouds of smoke.

These are the items from the display which the B.B.C. has arranged to broadcast from Hendon Aerodrome on the afternoon of June 30. But for those who can be there to see, and not only to hear, there will be many other incidents of thrilling interest, including an attack on transport by a flight of single-seater fighters; a parade of new and experimental types of machines; and eight squadrons of mingled bombers and fighters taking off in rapid succession. This broadcast, though a repetition of a previous success, cannot be more than an echo of the display, which should emphatically be seen as well as heard. Still, even the echoes, as it were, from the sky over Hendon should interest many of the people who are prevented by space and time from going in person to the display.

We all live in the hope that the day may come before very long when the Air Force will be able to drop the 'Force' from its title, and turn all its attentions to international communications and trade. But till that day comes, in present conditions the Air Force must hold its place among the Services, and the nation which maintains it should have an interest in (and knowledge of) its composition and activities as great as that which it has in the Navy and the Army. The Royal Air Force has become our first line, not only of defence, but of that attack which is the best form of defence. The display offers marvellous opportunities to all those who wish to gain in a short time some fairly comprehensive idea of the most youthful service, whose motto might well be 'Last but not least,' and in whose vocabulary the word 'impossible' simply does not exist.

### The Lawn Tennis Championships.

**O**F all athletic pageantry Wimbledon is the most personal to its spectators. The appeal of Henley, Epsom, Wembley, Ascot, is one of vague mass-excitement. The men and girls whose punts line the course at Henley are seldom experts, in any degree, of rowing. The majority of those who, with bated breath, watch the Derby know no more about the horses than the odds at which they are quoted in the morning newspaper. They are there for a 'thrill' or to be in the fashion. But the crowd round the centre court consists largely of Betty Nuthall and Henri Cochet in miniature, who, were the flesh as willing as the spirit, would themselves be contesting the championships.

They know. That flashing drive of Lacoste's deep to Borotra's back-hand—they feel for Borotra in his task of returning it, with Lacoste at the net ready smoothly to dispose of any ball that comes within his reach. They will recall similar tactics which led to their own utter undoing in last week's American Handicap at the local club. They are an audience of connoisseurs. They have experience of the fine flavour of the game as it is played—not merely as it is watched.

In these days, if we are to believe the newspapers, every Wimbledon is 'the greatest Wimbledon since the war.' These tennis championships are a dramatic business. On the wide green stage of the centre court, the drama lies almost more in the clash of personalities than in the clash of strokes. The relentless logic of a Rene Lacoste (who, like the Dohertys, has proved that there is a right way of playing tennis) is opposed to the inexhaustible versatility of a Tilden; the unfaltering strength of a Betty Nuthall, to the epigrammatic brilliance of a Lili Alvarez.

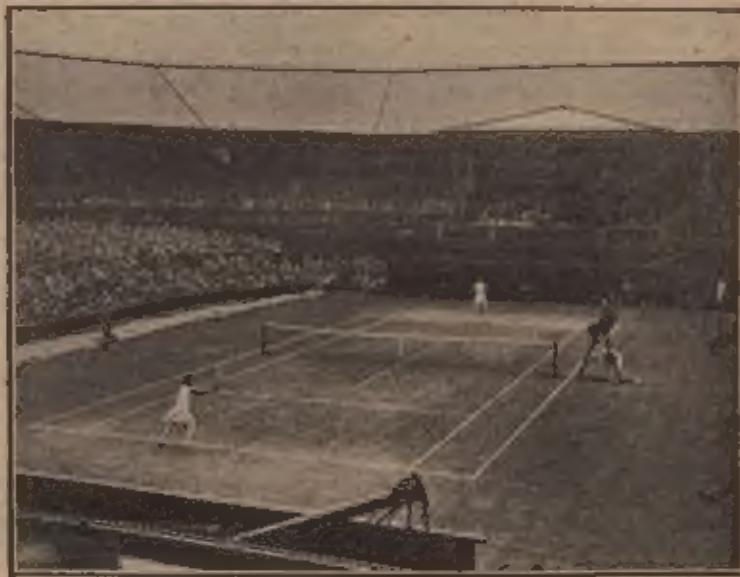
The arena between the towering ferro-concrete stands seems to catch in its trap all the sunlight that Providence ever granted to England. Once the ball is in play and all is hush and immobility—except for the whitely flashing figures of the players, the thud of a 'top-spin' ball and the singing note of a tightly-strung racket—the players appear to the onlooker as two lonely and diminutive figures. There can be no strain greater than this ordeal.

Last year the experiment of broadcasting from the centre court was attempted. That it was successful was due largely to the skill of the commentators. The same two experts will be on hand during this week and next. Naturally, it is impossible to predict the exact times at which the descriptions of matches will be relayed. As those of you who have been to Wimbledon know, not every centre court match has its dramatic appeal. Nor is it possible to predict until the day itself the time at which the 'big' matches will be available. The number of commentaries broadcast will increase during the second week, when potential finalists are beginning to emerge.

Despite the presence of a strong cohort of foreign 'accs,' this year's Wimbledon should be, for English listeners, more interesting than last. The recent French championships demonstrated the fact that our home players are not so far in the rear as we had once imagined. Particularly in the Women's Singles event, we have more than a chance of recovering a cup which lately has spent too much of its time on foreign sideboards.



Photograph



Sports and General



# PROGRAMMES for SUNDAY, June 24

2LO LONDON and 5XX DAVENTRY

(881.4 M. 830 KC.)

(1,004.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GREEN-  
WICH; WEATHER FORE-  
CAST

## 3.30 An Orchestral Concert MIDSUMMER DAY

ELSIE SUDDAHY (Soprano); ROBERT MATTALAND (Bass)

THE WIRELESS ORCHESTRA (Leader, S. KNEALE KELLEY), Conducted by LEONARD HOWARD

Overture to 'A Midsummer Night's Dream' Mendelssohn

IN the *Midsummer Night's Dream* Overture you will hear: (1) Fairies (light, flitting music for the first minute or so); (2) Festal pomp; (3) The bray of an ass (bottom, 'translated'). These are the three outstanding ideas from which this wonderful Overture grows. The work is famous for its fine quality, and for the fact that Mendelssohn wrote it before he was eighteen.

## 3.40 ROBERT MATTALAND and Orchestra Pogner's Address ('The Mastersingers,' Act I) Wagner

THIS is the song—or rather speech set to music—in which the worthy Pogner, a ripe citizen of Nuremberg, declares that he will give the hand of his daughter to the suitor who shall best prove his claim by minstrelsy. The declaration is made at a meeting of Mastersingers on a Sunday morning in the sixteenth century.

## 3.45 ORCHESTRA Prelude, 'The Afternoon of a Faun' Debussy Fêtes (Festivities) Debussy

DEBUSSY'S Orchestral Prelude *The Afternoon of a Faun* is a dream-picture of a yesterday-afternoon, vaguely remembered by a Faun (a woodland half-deity) who tries to recall whether he actually encountered 'nymphs, white and golden goddesses,' or whether it was but the 'shadow of a vision, no more substantial than the notes of his own flute.'

The music was suggested by a poem of Mallarmé. Its lines and its images have not been 'followed,' but rather felt or experienced, so fine and luxurious is this wonderful painting in the tones of a modern orchestra.

In *Festivities*, the first of three Nocturnes, Debussy intended to make a musical picture of 'the restless dancing-rhythm of the atmosphere interspersed with sudden flashes of light.' 'There is also,' he said, 'an incidental procession (a dazzling imaginary vision) passing through and mingling with the aerial revelry; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things.'

Thus the aim is to give, in terms of sound, impressions of the rhythmic effects of light and of cloud-formations.

## 4.5 ELSIE SUDDAHY and Orchestra Recit., 'O welcome now' Haydn Air, 'O how pleasing to the' ('The Seasons') Haydn

IN *Summer*, the second part of Haydn's *Canzoni The Seasons*, we have songs of noon and of sultry afternoon ('and panting languid man and beast outstretched upon the ground'); then comes this song of pleasant shades and cooling breezes. In the opening Recitative the playful Haydn lets us hear (in the orchestra) the purring brook and the hum of insects.

## 4.15 ORCHESTRA Midsummermasks ..... Alfvén Carnival in Paris ..... Svendsen

## 4.30 ROBERT MATTALAND Selected Songs

## 4.55 ORCHESTRA Suite for Wood-Wind, 'In the Garden' Debussy The Birds; The Little Visits; Drops of Rain

4.52 ELSIE SUDDAHY  
The fields are full ..... Götter  
In the Seraglio Garden ..... Delius  
Immaturity ..... Bouillon

5.0 ORCHESTRA  
Prelude, Dance and Procession (Act III of 'The Mastersingers') Wagner

THE most commanding character among the Mastersingers of Nuremberg was Hans Sachs, a man of action (he made boots) and of contemplation (he was a poet). In the Prelude to the third Act of Wagner's Opera the orchestra



## ALL THE YEAR ROUND?

A corner in a London backyard—a tiny clearing in the great forest of bricks and mortar that stretches for miles on every side—that is the nearest approach to the fresh air ever achieved by many a London child. To save some at least of these children from spending all the summer months in their slums is the aim of the Children's Country Holiday Fund, for which Miss Betty Nuthall will appeal tonight.

gives us a picture of Sachs in thoughtful mood. The Dance—a light tripping measure—shows us 'prentices at play. Presently they are scattered to their posts by the approaching Procession of the Mastersingers' Guild, come to hold a high ceremony—the singing contest fore-shadowed early this afternoon in 'Pogner's Address.'

## 5.15 TEN FOUNDATIONS OF ENGLISH POETRY— XIII, SHRELLY AND KEATS Read by Miss FAY COMPTON and Mr. ROBERT HARRIS

BETWEEN them, Shelley and Keats have probably given the first taste of the real rapturous enjoyment of poetry to more people than any other poets in the language; for they are all that youth imagines poetry should be. This afternoon's reading will include some lovely lyrics—Shelley's 'Invocation to the Spirit of Delight,' 'Music, when soft voices die,' and 'Ode to the West Wind,' and Keats's 'Bards of Passion and of Mirth,' 'La Belle Dame Sans Merci,' and of course the famous 'Ode to a Nightingale.'

5.45-6.30  
Each Cantata  
'My Spirit was in  
Heaviness'

ELSIE SUDDAHY (Soprano)  
TOM PICKERING (Tenor)  
ROBERT MATTALAND (Bass)  
THE WIRELESS CHOIR

THE WIRELESS ORCHESTRA, conducted by STANFORD ROBINSON  
For the words of the Cantata, see page 529  
(Next week's Cantata will be 'Compassionate Heart of Eternal Love')

## 6.0 A Religious Service

From the EDINBURGH STUDIO  
Conducted by Rev. Prof. HUGH MACKINTOSH, D.D., D.Phil.  
S.B. from Edinburgh  
Scripture Sentences  
Hymn, 'The Church's old Foundation' (Revised Church Hymnary, No. 206)  
Prayer  
Scripture Lesson, St. John xvi, verses 22-33  
Hymn, 'O for a closer walk with God' (R.C.H., No. 457)  
Address by Rev. Prof. HUGH R. MACKINTOSH  
Prayer  
Hymn, 'Come, we that love the Lord' (R.C.H., No. 447)  
Benediction; Vesper

## 6.55 THE WEEK'S GOOD CAUSES: Appeal on behalf of the Children's Country Holiday Fund by Miss BETTY NUTHALL

TO live in London all the year round is bad enough, but for a child to have to spend the summer in a London slum is a fate that no child-lover can think of with equanimity. The fund for which Miss Betty Nuthall, the famous tennis 'prodigy,' will appeal tonight was started in 1884, and since then it has provided a fortnight's holiday in the country for nearly a million and a quarter children, drawn from the poorest parts of London—children, who, as the Prince of Wales said, 'in the ordinary course of events would spend their whole youth without ever setting eyes on open country or ever once filling their lungs with country air.'

(Contributions should be sent to Miss Betty Nuthall, Children's Country Holiday Fund, 18, Buckingham Street, W.C.2)

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

## 9.5 A MILITARY BAND CONCERT

ETHEL COLEMAN (Contralto)  
ETHEL BARTLETT and RAE ROBERTSON (Duo for Two Pianos)  
THE WIRELESS MILITARY BAND, conducted by E. WALTON O'DONNELL  
Overture, 'The Mill on the Clif'.. Reisinger  
9.15 ETHEL COLEMAN  
As drones the bee ..... Balford  
The Nightingale ..... Harries  
Desire's Farewell to Scotland  
arr. Kennedy-Fraser

## 9.22 BASS Albanian Scenes ..... Maresca Sunday Morning; In the Workshop; Under the Limes; Sunday Evening

9.45 ETHEL BARTLETT and RAE ROBERTSON  
Romantic Waltz (No. 3) ..... Schubert  
Dances of Children ..... D'Almeida  
Waltz ..... (from First Suite) Aquino  
Polonaise ..... (from First Suite) Aquino

## 10.0 BASS Interlude, 'Over the Hills' ..... Balford Brilliant Rondo .... Weber, arr. Charles Stainer

10.05 ETHEL COLEMAN  
Sensation (Serenade) ..... Schubert  
Ave Maria ..... Schubert

## 10.15 BAND Solemn March ..... Gounod

10.30 Epilogue  
'The Struggle of Righteousness'





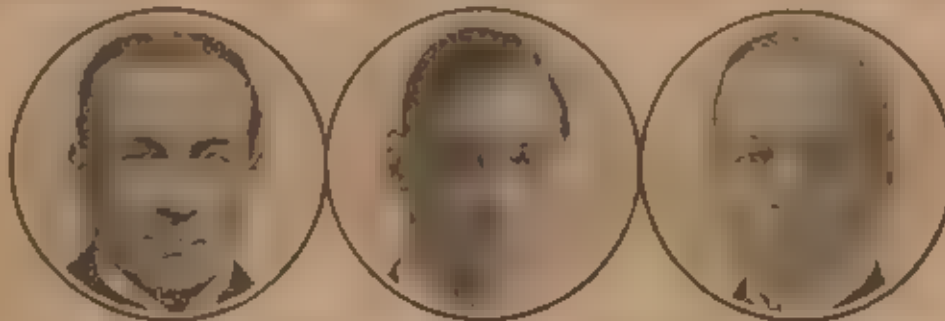


# Sunday's Programmes continued (June 21)

**SWA** 353 M.  
880 KC.

## 3.30 Hearth and Home

By the Fire  
H. M. L. V. M.  
H. M. L. V. M.



The Duke of York (centre), Lord Bute (left) and Home Secretary, Sir William Joynson-Hicks have all sent messages to aid the Dockland Settlement in Bristol, for which Mr. Burtwell Wigmore will appeal from Cardiff tonight.

**6ST STOKE** 284.1 M.  
1,020 KC.

1.30-6.30 S.B. from London  
8.0 S.B. from Edinburgh  
8.45 S.B. from London (9.0 Local Announcements)  
10.50 Epilogue

**2ZY** 284.0 M.  
760 KC.  
**MANCHESTER.**

3.30  
by F. V. LEYD

1. The Fighting Cavalier  
The of the Sugar Plum Fairy (The  
Sunday  
**RONALD HARDING**  
Symphony  
**LEONARD**  
Frank T.  
Träume (Dreams)  
Symphony in D Major (The Clock) Second  
The night has a thousand eyes  
Drunk to me only

4.30 A VIOLIN RECITAL  
by ALBERT VORBRUGEN  
Spanish Dance  
and Rigodon  
Unaccompanied

4.45 A GREEK PROGRAMME  
Violin in E Major from Pianoforte Sonata  
Holberg Suite  
Evening in the M.  
At the Cradle  
Triumphal March ("Signed Jorsalfar")

5.15-6.30 S.B. from London

8.0 S.B. from Edinburgh

8.45 THE WEEK'S GOOD CASE  
Appeal on behalf of the Dockland Settlement No. 3, Bristol, by Mr. Burtwell Wigmore

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

10.50 Epilogue

10.40-11.0 The Silent Fellowship

284.1 M.  
1,020 KC.

3.30 S.B. from Cardiff

5.15-6.30 S.B. from London

8.0 S.B. from Edinburgh

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

10.50 Epilogue

10.40-11.0 S.B. from Cardiff

**6BM BOURNEMOUTH.** 328.1 M.  
820 KC.

3.30-6.30 S.B. from London

8.0 S.B. from Edinburgh

8.45 THE WEEK'S GOOD CASE  
Appeal on behalf of the Royal Hospital on behalf of the Mayor of Derby (Mr. Burtwell Wigmore)

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

10.50 Epilogue

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

3.30-6.30 S.B. from London

8.0 S.B. from Edinburgh

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

10.50 Epilogue

**5NG NOTTINGHAM.** 375.2 M.  
1,000 KC.

3.30-6.30 S.B. from London

8.0 S.B. from Edinburgh

8.45 THE WEEK'S GOOD CASE  
Appeal on behalf of the Mayor of Derby (Mr. Burtwell Wigmore)

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

10.50 Epilogue

5.15-6.30 S.B. from London

8.0 S.B. from Edinburgh

8.45 THE WEEK'S GOOD CASE  
Appeal on behalf of the Mayor of Derby (Mr. Burtwell Wigmore)

8.50 WEATHER BULLETIN, NEWS (9.0 Local Announcements)

9.5 LIGHT CLASSICS  
Conducted by HARRY MORTIMER

Waltz of Sadness (Valse Triste)  
Ballet Suite, "La Source" (The Source)

White the bee has been  
Lullaby

My Neighbor  
Dance of Death (Danse Macabre)

Epilogue



The 'Duke of York's' Club-room in Dockland Settlement No. 3, Bristol, on behalf of which Mr. Burtwell Wigmore will make an appeal from Cardiff tonight.

## Other Stations.

**5NO** 300 M.  
NEWCASTLE

3.30-6.30 S.B. from London  
8.0 S.B. from Edinburgh  
8.45 S.B. from London (9.0 Local Announcements)  
10.50 Epilogue

**5SC** 400 M.  
GLASGOW

3.30-6.30 S.B. from London  
8.0 S.B. from Edinburgh  
8.45 S.B. from London (9.0 Local Announcements)  
10.50 Epilogue

**2BD** 300 M.  
ABERDEEN

3.30-6.30 S.B. from London  
8.0 S.B. from Edinburgh  
8.45 S.B. from London (9.0 Local Announcements)  
10.50 Epilogue

**2BE BELFAST.** 300 M.  
BELFAST

3.30-6.30 S.B. from London  
8.0 S.B. from Edinburgh  
8.45 S.B. from London (9.0 Local Announcements)  
10.50 Epilogue



## In the Near Future.

News and Notes from Southern Stations.

### Bournemouth.

The Service for the Sick on Thursday, July 5, will be addressed by the Rev. W. J. Nesbitt.

In his talk entitled "A Country Ramble," on Tuesday, July 3, Surgeon-Captain Cope, R.N., will take listeners through the beautiful corner of Hampshire about the Hamble River.

Two Englishwomen have ever penetrated as far north in Canada as Norway House, the headquarters of the Red Indians. Miss Cecilia Carr, who has made a trip to this out-of-the-way spot, will describe her visit in a talk on Friday, July 6.

### Plymouth.

The religious service in the studio on Sunday, July 1, will be addressed by the Rev. N. Miller, Headmaster of Kelly College, Tavistock, the musical portion of the service being provided by members of the College.

A one-act play entitled *Now O'Clock*, by Cecil Ashhurst will be presented by the M. P. C. at 8 p.m., on Tuesday, July 3. The characters will be taken by Charles, Eric Martin, and John Everett.

A talk by Mr. L. N. on the Progress of Tennis will be heard on Tuesday evening, July 2. It will be followed by a French and Italian programme contributed by Albert Fildbrook and his Trio, Gaby Valle (soprano), and

### Cardiff.

At the Cardiff and Swansea are the first in an archipelago of

M. L. and P. J. Jones are the winners on Sunday, July 1, when the winners will be from Wagner's works. The winners will be from Wagner's works. The winners will be from Wagner's works.

concerts will be given by the National Orchestra of Wales every Thursday afternoon. That on July 5 will include items by a vocalists, Evelyn L. of Weston-super-Mare, who will be her first broadcast performance.

### Daventry Experimental.

The soloist at the usual experimental will be relieved from the Leeds Picture House on Monday, July 2.

(Continued on page 531)

Thy reward is of God.  
Thank not, when lo, thy trouble sweeteth,  
That He in distant darkness dwelleth,  
That Thou by God forsaken art,  
Who fills with joy thy waiting heart,  
Thy reward is of God.

10. *Aria (Tenor)*  
Rejoice, O my spirit, in thy consolation,  
Joy now from thy sorrow thou findest salvation.  
Thy sorrow hath changed into wine,  
Within me there burneth and shineth the pure  
light of love, and of comfort in spirit and  
heart, for Jesus doth my consolation  
part.  
Rejoice . . .

11. *Chorus*  
The Lamb that was slain for us is worth  
to have all power, and riches, and wisdom  
and strength, and honour, and glory, and praise.  
Praise, and honour, and glory, and power,  
be to our God, for evermore and evermore.  
Blessed be. Amen.

## This Week's Bach Cantata.

Church Cantata, No. 21

"MY SPIRIT WAS IN HEAVINESS."  
(See London Programme.)

AT THE HOME of the Lord Sunday  
Cantata was designated  
a note on the outside of the  
part, as suitable for any occasion. It is of an  
elaborate order and includes four important

The introductory *Sinfonia*, too, is a specially  
striking one, and is throughout in very slow time.  
Besides the usual strings and continuo, the  
instrument includes oboe, bassoon, and  
basses, three trumpets, and drums. The  
required only in the final chorus. The  
which appear in No. 1, are throughout in unison  
with strings and bassoon, and the bassoon itself, as  
a rule, doubling the bass line of the continuo.  
The oboe has a largely independent part, particularly  
in No. 2, where it and the continuo alone  
provide the accompaniment; again in No. 3, along  
with the strings, it has a prominent part.

1. *Sinfonia*

2. *Chorus*

Lord, my God, my spirit was in heaviness  
and deep affliction; but, Lord, Thy consolations  
have my soul restored.

3. *Aria (Soprano)*

Sighing, weeping, sorrow, need, anxious long-  
ing, fear of death, rend my troubled heart in  
twain; I am torn by grief and pain.

4. *Recitative (Tenor)*

Why hast Thou then, O God, in this my  
need, in this my fear and anguish, thus quite  
forsaken me? Ah! knowest Thou not Thy  
child? Ah! hear'st Thou not the moaning  
of those who to Thyself in faith and truth are  
bound? Thou hast been my delight, and I  
saw Thee not. I seek for Thee in every place,  
I call, I cry to Thee alone, my grief and woe  
are full, when Thou, O God, regard'st not

5. *Aria (Tenor)*

Fast my bitter tears are flowing,  
And I need to comfort me.  
Waves and storms are o'er me going  
Ad this dark and troublous night  
O'er my fainting spirit waiteth  
Mine affliction none cansteth  
Floods of sorrow close me round.  
Where can light and help be found?

6. *Chorus*

Wherefore grievest thou, O my spirit, and art  
so unquiet in me?  
Hope thou in God, for to Him I will give thanks  
For He is the help of my countenance, and He  
is my God.

7. *Recitative (Soprano and Bass)*

Lord Jesus, my Saviour, my light, where art  
Thou gone?  
Behold, O Spirit, I am with thee.  
With me? but here is only night.  
I am thy faithful friend that watcheth in the  
night, when evil is abroad  
Then comfort with Thy light and radiance

The hour is coming soon when, all thy con-  
flicts o'er, thou shalt a sweet reward secure.

8. *Duet (Soprano and Bass)*

Come, my Saviour, and restore me.  
Yes, I will come and will restore thee.  
Shed Thy grace and gladness o'er me  
Shed my grace and gladness o'er thee  
O'er this spirit that shall perish  
Yes, thy spirit I will cherish  
That shall its continual sorrow never vanquish  
Nor beneath continual sorrow shalt thou  
long lie.

Yes, ah, yes, I am rejected, Thou hastest me.  
No, no, thou art elected, I care for thee.  
I am thy faithful friend, my Saviour, my  
Saviour, for thy sorrow shalt find consolation.  
Come, my Saviour  
Yes, I come . . .

9. *Chorus*

Now again be thou joyful, O my spirit,  
Of what avail our bitter sorrow? of what  
avail our pain and grief?  
Of what avail that each new morrow still finds  
our woe beyond relief?  
Now again . . .

(Continued at foot of col. 1.)

## 'Golden Shred' and 'Silver Shred'

Contain the whole of  
the Goodness of the  
Oranges and Lemons

The healthful juices are used.  
The indigestible white pith is  
thrown away.



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# PROGRAMMES for MONDAY, June 25

## 2LO LONDON and 5XX DAVENTRY

(201.4 M. 550 KC.)

(1,804.2 M. 167 KC.)

10.15 a.m. B

Short Religious Service

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

11.0 (Daventry only) Gramophone Records

12.0 A FAMILIAR CONCERT  
L. & W. WAY & GROUP  
MERVYN LAMBERT (Baritone)12.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

1.0-2.0 AN ORGAIN RECITAL

By HAROLD E. DARRIE  
From St. Michael's, CornhillSong 19. — — — — — the F. & C. and  
A.R.C.C. Examinations (July, 1928)Voluntary in G Minor — — — — — Stanley  
Pronounced F. — — — — —

L. &amp; W. Way &amp; Group — — — — —

Chorale — — — — —

Romance from Symphony 'The Queen of  
France' — — — — —

P. &amp; W. — — — — —

Song 20. — — — — —

### WIN BLEDON TODAY

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Watkinson between 3.30 and 5.0 p.m., 6.0 and 6.20 p.m. and 6.45 and 7.0 p.m., unless no matches are then in progress.

2.30 Miss Rhoda Power — — — — —  
Gala of Old and New English Literature  
Nineteenth Centuries—VIII, The First  
Stream 'Trains'

3.0 Musical Interlude

3.5 Great Stories from History and Mythology

Told by Miss Rhoda Power. 'Tales from the North—VIII, Hilda and the Story of Flax'

3.20 Musical Interlude

3.30 A SONG CONCERT

by  
THE MARGUERITE MORGAN TRIO

4.0 DANCE MUSIC

THE SAVOY ORPHANS  
From the Savoy Hotel5.0 Household Talk: Miss MARGUERITE  
GUY: 'Some attractive Cheese Dishes'

5.15 THE CHILDREN'S HOUR

'Water Wagtail' and other Piano Solos, played  
by Cecil DixonMr. Winkle answers the Door, from 'Pickwick  
Papers' (Charles Dickens)Songs with Choruses led by FRANKLYN KILBEY  
'How to Field'—More Practical Hints on Cricket  
by D. J. KNIGHT

6.0 THE MARGUERITE MORGAN TRIO

6.20 Boys' and Girls' Clubs' Bulletin

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

6.45 THE MARGUERITE MORGAN TRIO

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

MILTON ENGLISH SONGS

Sung by JOHN THORNE (Baritone)

Songs by VAUGHAN WILLIAMS

The Vagabond

The Water Mill

RICHARD VAUGHAN WILLIAMS was born at  
Down, Hampshire, on 18th February 1872.  
He was one of the greatest composers of his  
generation. His music is full of beauty and  
has a deep appeal to the imagination.



### VAUDEVILLE TO-NIGHT!

This is another good evening for lovers of vaudeville, for there is a fine array of popular names in the programmes at 9.35 and 10.25. In the first period there will be the three New Yorkers and Betty Chester, the famous revue actress and singer, whom everyone will recognise in a familiar role in the picture above. Then, after the opera-lovers have had their fill, comes a further sequence of five first-rate turns, winding up with the ever-popular Dance Band.

Of the three songs here chosen, the first two are comparatively early compositions. The Vagabond shares with Linden Lee the greatest popularity in Vaughan Williams' songs. It is also surely one of the two or three finest 'tramp' songs ever written. It is one of the settings from R. L. Stevenson's 'Songs of Travel'.

Silent Noon (from settings from D. G. Rossetti) is 'The House of Life' in a very different style and a phase which, in fact, Vaughan Williams seems to have long left behind him. It is a song of love and Nature mingled.

The Water Mill, one of Vaughan Williams' latest songs, is enough answer to anyone who suspects him of any chameleon or heaviness. It ripples along, easily and inconspicuously telling of a mill, an ancient one, brown with rain, and dry with sun, of the whirling wheel and roaring

7.25 M. E. M. (Baritone) — — — — —  
From his other practical demonstration with  
an English student.

7.45 GENE GERARD (Comedian)

8.0 The British Women's Symphony Orchestra

Conducted by Dr. MALCOLM SARGENT  
An introductory talk by DAVID FRITH SMITH

8.5 ORCHESTRA

By G. V. M. — — — — —  
Academic Festival Overture... — — — — —  
Overture to 'Rosamunde' — — — — —

ONE thing noticeable all through the  
Symphony is that Mozart has used  
it no drama or any of the heavier brass  
instruments.  
The first movement is a beautiful, restful relief after the agitation  
of the first.  
The Third Movement is a cheerful,  
vibrant movement.  
The Fourth Movement is the sweeping,  
rushing Finale, whose speed never  
slackens, though there are moments of  
tragedy.

The Second Movement comes as a  
beautiful, restful relief after the agitation  
of the first.

The Third Movement is a cheerful,  
vibrant movement.

The Fourth Movement is the sweeping,  
rushing Finale, whose speed never  
slackens, though there are moments of  
tragedy.

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 'I REMEMBER'

The Rt Hon ARTHUR PENSONBY M.P.  
Recollections of Sir Henry Campbell  
Bannerman

ALTHOUGH he was Prime Minister  
from 1896 to 1908, Sir Henry  
Campbell-Bannerman is perhaps the  
least-known politician of modern times.  
The tradition of his personal amiability  
and habitual modesty survives, but  
even when 'C.B.' was a leading figure  
in his political world he remained  
something of an enigma. Mr. Arthur  
Pensonby was his Principal  
Secretary throughout his career,  
and in this evening's talk he seeks  
to throw some new light upon the  
character of his former chief.

9.30 Local Announcements; (Daventry  
only) Shipping Forecast

9.35 Vaudeville

THE THREE NEW YORKERS  
In Harmonized Syncope  
BETTY CHESTER (Comedian)

9.55 'Aida'

ACT III

Relayed from THE ROYAL OPERA HOUSE,  
Covent Garden

10.25 Vaudeville

STAINLESS STEPHEN (Comedian)

ALAN CHENTRENS (Light Comedy Teller)  
THE TWO HOPKINS (Stereotyped Pianists on  
two pianofortes)JEAN PAUL and LEONIE LASCHELES (Light  
Vocal Duets)THE B.R.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE11.0-12.0 (Daventry only) DANCE MUSIC;  
JACK HYLTON'S AMBASSADOR CLUB BAND, directed  
by RAY STAMATA, from the Ambassador Club











# Monday's Programmes continued (June 2)

**5.00** *Molly on the Shore* ..... Granger  
*Londona. Fuzschi* ..... Denz, arr. Gower  
**5.15** *Edith Rummy*  
*Spring Waltz* ..... De Lacy  
**5.30** *W. F. O. LARRYSHIRE*  
*Most Wonderful of All* ..... and I  
*Dear on a night like this* ..... Conrad

**5.45** *Miss Eileen Phillips* 'Sally and Sioned'  
*London*

**5.15** **THE CHILDREN'S HOUR:**  
*Tanglewood Tales—I (James Olang), told and*  
*played by Eino Food*  
*Folk Songs of Yorkshire (Broadwood and Must-*  
*lund)* ..... *Sborough Fair* ..... *The Wazell Bough*  
*Sung by HARRY HOPWELL*  
*Rhymes and Rhythms (Edgar May)*  
*Sung by BETTY WHEATLEY*  
*Songs: 'Paddy, Peter and the Fan Polish'*  
*..... Peter Treweek*

**6.00** *London Programme relayed from Daventry*

**6.30** *S. B. from London*

**7.45** **More Musical Consequences**

*The State of the Nation*  
*ALAN JONES (Baritone)*  
*ISABEL TEBAY (Contralto)*

**9.0-11.0** *S.B. from London (9.30 Local An-*  
*thems)*

## Other Stations.

**5NO NEWCASTLE**  
**12.0-2.0** *London Programme relayed*  
**2.30** *Introduction to Science* ..... *Land. Ch. C.*  
**5.15** *W. F. O. LARRYSHIRE*  
**7.45** *Most Wonderful of All* ..... *and I*  
**9.0-11.0** *London Programme relayed*

**5SC GLASGOW.**  
**11.0-12.0** *Children's Hour*  
**12.0-2.0** *London Programme relayed*  
**2.30** *Introduction to Science* ..... *Land. Ch. C.*  
**5.15** *W. F. O. LARRYSHIRE*  
**7.45** *Most Wonderful of All* ..... *and I*  
**9.0-11.0** *London Programme relayed*

**2BD ABERDEEN**  
**11.0-12.0** *Children's Hour*  
**12.0-2.0** *London Programme relayed*  
**2.30** *Introduction to Science* ..... *Land. Ch. C.*  
**5.15** *W. F. O. LARRYSHIRE*  
**7.45** *Most Wonderful of All* ..... *and I*  
**9.0-11.0** *London Programme relayed*

**2BE BELFAST**  
**12.0-1.0** *Children's Hour*  
**1.0-2.0** *London Programme relayed*  
**2.30** *Introduction to Science* ..... *Land. Ch. C.*  
**5.15** *W. F. O. LARRYSHIRE*  
**7.45** *Most Wonderful of All* ..... *and I*  
**9.0-11.0** *London Programme relayed*

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# PROGRAMMES for TUESDAY, June 26

10.15 a.m. A  
Short Religious  
Service

10.30 *Weather Forecast*  
Weather Forecast

11.0 *Continental Concert*  
Continental Concert

12.0 A CONCERT

MERIEL MARSHALL (Contralto)  
RAY JELFITT (Violin)  
DORIS HUBSON (Pianoforte)

1.0-2.0 GROSCHER BOUTANGIE and his ORCHESTRA  
From the Savoy Hotel

## WIMBLEDON TO-DAY

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Waklam between 4.0 and 4.15 p.m., 4.30 and 5.0 p.m., 6.0 and 6.30 p.m., 6.45 and 7.0 p.m. Unless no matches are then in progress.

2.30 SIR WALFORD DAVIES  
Elementary Music—VIII, Looking Backward

3.15 Musical Interlude

3.20 M. E. M. STEPHAN: Elementary French

7.50 Musical Interlude

4.0 WILLIAM HODGSON'S  
MARBLE ARCH: From the Marble Arch Pavilion

4.15 Mr. J. C. SQUIRE: 'On Reading Poetry Aloud'

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA (Continued)

5.0 'HOLIDAYS ABROAD'  
Mr. F. H. C. NEWMAN

A REMNANT of feudal days, the little republic of Andorra, tucked away amongst the wildest of the Pyrenees, is one of the most romantic states in Europe. The staple industry of its people is agriculture, and their chief interest is smuggling, until recent years the way to Andorra has been more or less closed to travellers, and to a large extent semi-primitive conditions still obtain. But nowadays the traveller who wants to get off the beaten track and does not demand conventional comforts can spend a delightful holiday there, and Mr. Newman, whose recently published book 'Round About Andorra' has been described as the best book on the republic ever written, will prove a most admirable guide.

5.15 THE CHILDREN'S HOUR  
'Up in the Morning Early'—showing what really might happen to  
HELEN ALSTON  
E. L. BRETTON MARTIN  
and Certain Other Persons  
if they did manage to rise betimes!

6.0 A Recital of Gramophone Records  
Arranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 'Life in the Dominions': Mr. ALEXANDER GILCHRIST, 'Australia, by one who was born there'

2LO LONDON and 5XX DAVENTRY  
(381.0 M. 220 MC.) (1,804.0 M. 187 MC.)

IN the history of the Commonwealth, Mr. Peter Warlock is a name which is becoming familiar to many. He was born in 1894, and was a member of the Scottish-Australian Delegation, 1923. A native of Australia, he has lived for over ten years in each of three of the states, was for three years a member of the West Australian Parliament and proprietor of a provincial newspaper, and may consequently be considered an authority on the Commonwealth.

7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS

Sung by JOHN THORNE (Baritone)

Songs by PETER WARLOCK

As ever I saw

The Bayley beareth the bell away

Yarmouth Fair

Sleep

Rooster Doinster

## 9.40. 'The Rival Poets'

or

### The Love Charm

An Operetta in Two Acts

Libretto by W. HERBERT SCOTT

Music by EDWARD GERMAN

Paul Gervais (Village magistrate and oligarch) .....

Carol Cornoy (His Nephew, an aesthetic poet) .....

Victor Bonheur (a Mouthpiece) .....

Tomat (a Beetle) .....

Suzanne (Paul's housekeeper and nurse to Tomat) .....

The accompaniment will be played from a special arrangement by the Composer for two Pianos, Harp, and Mustel Organ.



PETER WARLOCK (born 1894, one of the best-known of our younger composers, is also, under his real name of Philip Hartnoll, familiar to us as a musical author and journalist.

Warlock is a great enthusiast for old English literature and music, and witness to this is borne by his very first songs, which are settings of old English poems. Two of these head the evening programme.

The first is lively praise of a maiden who is 'the fairest as ever I saw.'

The second is of a very different type—plaintive, mysterious. The maidens came when I was in my mother's bower... The bayley beareth the bell away. The only, the rose I lay... The robes they lay in laid.

Yarmouth Fair is a typical old English song of a man meeting a girl on his way to the fair.

Sleep is a setting of a beautiful old poem by John Fletcher.

Rooster Doinster is one of a set of 'Paterfamilias.'

7.25 Prof. F. A. DAVIES  
STALL: 'Engines for the Road and the Air'

7.45

By FRANK BAUMANN  
The German Radio and Gramophone Tenor

8.0 A MILITARY BAND CONCERT

MARJORIE PARRY (Soprano)

THE WIRELESS MILITARY BAND, (Continued)  
Overture to 'Masaniello' .....

Lord of our Chosen Race ('Ivanhoe') .....

Orphans with his late .....

Phantom from the Ballet, 'Sylvia' .....

Blow, blow, thou winter wind .....

Songs My Mother Sang .....

Ballet Suite, 'Pantomime' .....

Leander and Isabella, 'Serenade' .....

Waltz

8.0-8.30 (DAVENTRY ONLY)  
Mr. J. C. FLEWELL: 'The Psychology of Food and Dress—III, The Functions of Clothing'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 SIR WALFORD DAVIES  
Music and the ordinary Listener  
Series VI, Music in Double Harmonies

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 'The Rival Poets'  
(See centre column.)

ACT I

THE Operetta takes place in an imaginary Anglo-Swiss Republic and the actual scene is the courtyard of a house in which lives Gervais, J.P., a village magistrate. To a poor girl, Carol Cornoy, he has promised to marry her, but she is now to marry his nephew, Victor Bonheur, a wealthy man. Victor, however, has other hopes for himself, favouring Suzanne, a maid. Carol, who is a poet, is in love with Victor. Victor, who is a duke, is in love with Carol. Victor, who is a duke, is in love with Carol. Victor, who is a duke, is in love with Carol.

ACT II

Paul, to encourage his nephew, lets him into part of the secret of Tomat's parentage. She is really an heiress, and may prove to be a countess. Carol blunders along in his wooing.

Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while. Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while. Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while.

Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while. Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while. Victor, for his hard-headedness at the poetry contest, is to be banished from the village for a while.

11.0-12.0 DANCE MUSIC THE PICTORILLY DANCE BAND, directed by AL STARRA, and the PICTORILLY DANCE BAND, directed by CHARLES WATSON, from the Pictorial Hotel



## Tuesday's Programmes cont'd (June 26)

## 5GB DAVENTRY EXPERIMENTAL

(481.9 M. 610 KC.)

The 5GB DAVENTRY EXPERIMENTAL is a new station for the purpose of experimental work only.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre

## 4.0 A Military Band Programme

From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted  
by W. A. CLARKEThe Band will play a selection of the most popular  
military music of the day.4.15 PERCY OWENS, pianist  
The Art of Politeness ..... Bear  
Jury4.25 BAND  
The Band will play a selection of the most popular  
military music of the day.4.35 DOROTHY DANIELS (Pianoforte)  
The Band will play a selection of the most popular  
military music of the day.4.45 BAND  
The Band will play a selection of the most popular  
military music of the day.4.55 PERCY OWENS  
The Assurance ..... Bear  
Jury5.0 PERCY OWENS  
The Assurance ..... Bear  
Jury5.10 PERCY OWENS  
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The Assurance ..... Bear  
Jury6.50 PERCY OWENS  
The Assurance ..... Bear  
Jury6.55 PERCY OWENS  
The Assurance ..... Bear  
Jury

## 9.0 Light Music

From Birmingham

THE MIDLAND PIANOFORTE SOCIETY (LONDON)  
FRANK CASTELL

Selection from 'Rigoletto' by Verdi, arr. Godfrey

9.15 MARGARET WILKINSON (Soprano)  
The Band will play a selection of the most popular  
military music of the day.9.25 BAND  
The Band will play a selection of the most popular  
military music of the day.9.35 BAND  
The Band will play a selection of the most popular  
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The Band will play a selection of the most popular  
military music of the day.11.55 BAND  
The Band will play a selection of the most popular  
military music of the day.Ronald Chavira, baritone, and Maria Marova, soprano, will  
sing a Radio Concert this evening between 7.30  
and 8.0.10.15 An  
Orchestral  
Programme

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA  
Conducted by Sir Henry Wood

Overture to 'The Marriage of Figaro' by Mozart

A. M. E. (The Marriage of Figaro) by Mozart

The Marriage of Figaro by Mozart

The Marriage of Figaro by Mozart

The Marriage of Figaro by Mozart

The Marriage of Figaro by Mozart

The Marriage of Figaro by Mozart

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The Marriage of Figaro by Mozart

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# Tuesday's Programmes continued (June 26)

**SWA CARDIFF.** 353 M. 350 KC.

2.30 London Programme relayed from Daventry

4.0 **A LIGHT SYMPHONY CONCERT**  
Relayed from the National Museum of Wales  
THE NATIONAL ORCHESTRA OF WALES  
Overture, 'Opera Bouffe'.  
Fantastic Symphony.  
Suite, 'From the Countryside' *Elgar*

5.0 **ELSPETH SCOTT: 'Trooping to the Far East'**  
Part II

5.15 **THE CHILDREN'S HOUR**

6.0 **AN ORGAN RECITAL**  
From the New Palace Theatre, Brecon

6.30 *S.B. from London*

7.0 *S.B. from Swansea*

7.15 *S.B. from London*

7.45 **A String Orchestral Programme**

By the NATIONAL ORCHESTRA OF WALES  
(Leader, ALBERT VOORSANGERS,  
Conducted by WARWICK BRAITHWAITE  
Introduction and Allegro for String Orchestra *Elgar*

HERBERT HEYNER (Baritone) and String Orchestra

Five Mystical Songs ... Vaughan Williams  
Easter; I got me flowers; Love bade me  
welcome; The Call; Antiphon

STRING ORCHESTRA

André's Dance (First Peer Gynt Suite) Grieg  
Slow Movement from First Cello Concerto, No. 1 in G  
Major *Wagner*

Bourée (Suite of Four Pieces) ... Bach

HERBERT HEYNER

Music shall all your cares beguile ... Parcell  
What thing is love? ... Bartles—1806  
When from my love I looked ...

STRING ORCHESTRA

Serenade in F Minor, Op. 20 ... Elgar  
A Procession in the Choral Prelude, 'O Mensch,  
bewein' dein' Sünde gross' (Oh,  
man, bewail thy grievous sin)  
Bach, arr. Max Reger

Perpetual Motion  
Paganini, arr. Cohen

9.0-12.0 *S.B. from London (9.35 Local  
Announcements)*

**SSX SWANSEA.** 284.1 M.

2.30 London Programme relayed from  
Daventry

5.15 **THE CHILDREN'S HOUR:**  
Songs and a Story by Lilian Morgan

6.0 London Programme relayed from  
Daventry

6.30 *S.B. from London.*

**A WELSH INTERLUDE**  
ROYA DAVIES (Baritone)

André's Dance ... Vaughan Thomas  
T. a Minuet ... John Hughes  
The Minuet ... P. S. Hughes  
Y Colner du Bach ... Folk Song

**7.0** *Passion in the Desert* ... *Elgar*

A Review, in Welsh, by E. ERNEST HUGHES

7.15 *S.B. from London*

7.45 *S.B. from Cardiff*

9.0-12.0 *S.B. from London (9.35 Local Announcements)*

**6BM BOURNEMOUTH.** 326.1 M. 820 KC.

2.30 London Programme relayed from Daventry

4.0 **RED ELGAR and his BAND**  
Relayed from the King's Hall Rooms of the  
Royal Bath Hotel

4.15 London Programme relayed from Daventry

4.30 **RED ELGAR and his BAND (Continued)**

5.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 Mr. F. E. STEVENS: 'The Parish Pump'

7.15-12.0 *S.B. from London (9.35 Local Announcements)*

**SPY PLYMOUTH.** 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**

*A la Carte*  
A Menu of Songs, Verses, Stories and Music

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 Mr. CHARLES HENDERSON, of the University  
of the South-West, Exeter, 'Early  
Visitors to Plymouth: Eighteenth Century  
Visitors, including Dr. Samuel Johnson'

7.15-12.0 *S.B. from London (9.35 Local Announcements)*



**MALTA FROM THE SEA.**

In the second of her talks from Cardiff on 'Trooping to the Far East', which she will broadcast this afternoon, Miss Elspeth Scott will describe the voyage from Malta to Port Said. This picture shows the quays and Custom House at Valetta, Malta's great port.

**5NC NOTTINGHAM.** 315.2 M. 1,000 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 Dr. H. L. BLOOM: 'Touring in Germany—I'

7.15-12.0 *S.B. from London (9.35 Local Announcements)*

**6ST STOKE.** 324.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**  
'The Seventh Wave' (Hart)

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 Mr. E. SIMS-HILDETT: 'Bohemian and Gipsy Music'

7.15-12.0 *S.B. from London (9.35 Local Announcements)*

**2ZY MANCHESTER.** 380 M. 750 KC.

2.30 London Programme relayed from Daventry

3.50 **THE STATION ORCHESTRA**

Reminiscences of Grieg ... G. Grieg

CARMELLE ASCHÉ and ROBERT KENNEDY at  
Fun and Harmony at the Piano

ORCHESTRA

Selection from 'Hit the Deck' ... Youngens

CARMELLE ASCHÉ and ROBERT KENNEDY at  
More Fun and Harmony at the Piano

ORCHESTRA

Little Suite ... Tchaikovsky

5.0 London Programme relayed from  
Daventry

5.15 **THE CHILDREN'S HOUR:**

*By the Seaside*

Nature Talk: Seaweed ... Frank Law

At the Seaside ... Dunkley

Suite, 'Riviera Scenes' ... Brouke

Played by the SUNSHINE TRIO

March 'The Winning Fight' Holmann  
Romance and Two Dances from 'The  
Carnegie' ...

Wonders of the Shore Herbert Birch

A ship sails up to Bideford ... Rowley

Sung by BETTY WHEATLEY

6.0 **SPARK'S ORCHESTRA**

Relayed from the Palace Picture  
Theatre, Blackpool

Valer Triste (Waltz of S. Inessa)

Dainty Miss ... Sibelius

Sanctuary of the Heart ... Kallberg

Butterfly ... Butterfly

7.0 *S.B. from London*







# PROGRAMMES for WEDNESDAY, June 27

10.15 a.m. B  
Short Religious  
Service

2LO LONDON and 5XX DAVENTRY  
(381.4 M. 230 K.C.) (1104.2 M. 187 K.C.)

7.45 A SONG RECITAL  
By FRANK BAUMANN  
The German Radio and  
Gramophone Tenor

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
MILTON INGRAM, Mello-Soprano  
WALTER PAYNE (Baritone)

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

1.4-2.0 FRASCATI'S ORCHESTRA  
Directed by GUSTAV HENNINGSEN  
Restaurant Frascati

## WIMBLEDON TODAY

A running commentary on the Centre Court matches at the W. England Lawn Tennis Club will be given by Captain R. A. Brand or Captain H. R. T. Whistler between 3.30 and 3.45 p.m., 4.0 and 5.5 p.m., 6.0 and 6.20 p.m., 6.45 and 7.0 p.m. unless no matches are then in progress.

2.30 Mr. A. L. ANDERSON: Speech and Lecture

2.50 Musical Interlude

3.0 Mr. J. C. STUART and Miss MARY BOWEN  
The England that Shakespeare Knew—  
Vill, Masques, Pageants and Plays

3.30 Musical Interlude

3.45 Miss E. G. CLARKE: 'Food Values in Cooking'—III. Fat Foods

4.0 A Light Classical Concert  
LORRAINE TOMBO (Pianoforte)  
THE WIMBLEDON SYMPHONY ORCHESTRA  
(Conductor: S. KNEALE HENLEY)  
Conducted by JAMES ARSELL

ORCHESTRA  
Overture to 'Egmont'.....Beethoven  
Symphony No. 2, in F.....Brahms

4.45 LORRAINE TOMBO and  
Orchestra  
Hungarian Fantasia.....Liszt

5.50 ORCHESTRA  
Theme and Variations from  
Suite No. 3....Tchaikovsky

5.15 THE CRUISE OF THE HOUR:  
Hungarian Pictures in music  
and story  
The Artists-in-Chief will be  
EMILY LUDAS and THOMAS OLOV

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

6.20 The Week's Work in the  
Garden, by the Royal Horti-  
cultural Society

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

6.45 THE B.B.C. DANCE OR-  
CHESTRA (Continued)

7.0 Mr. L. B. BEALE, H.M. Trade  
Commissioner in New Zealand:  
'The Work of a British Trade  
Commissioner'

THE work done by a Trade Commissioner in New Zealand is the subject of a talk by Mr. Beale, who gives this talk, is His Majesty's Trade Commissioner in New Zealand, and he is at present temporarily in London after touring the provinces of New Zealand. He has been discussing with merchants, manufacturers and the Government of New Zealand the work of these Trade Commissioners in an aspect of the internal economy of the Empire which is far too little known for its always increasing importance.

## 7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS sung by JOHN THORNE  
(Baritone)  
Songs by J. S. IRELAND  
Sung by JOHN THORNE  
Songs by J. S. IRELAND  
Sung by JOHN THORNE

JOHN IRELAND (born 1879) wrote a fair number of songs which he wrote in his twenties, but most of it he has scrapped. He has not been a facile, over-productive composer, but he has a good sense of rhythm and a perfect sense of melody. He has written upwards of fifty songs; some of these have been very popular, and of all the first four are as representative of his work, at any rate, of all but his latest work.

## 7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good and the Question of an Answer Possible'

THE question that Dr. Hetherington will discuss is the question of the meaning of good. A man who is a good man, we know that certain things are better worth having than others. But what is the meaning of good? The simple values of good, and some philosophers have tried to define the supreme good. Today Dr. Hetherington will deal with the question of the meaning of good, and what there is no answer to the question, 'What is good?'

8.0

## 'Widow Engaging'

A Comedy in One Act

By BEATRICE FORBES ROBERTSON

Characters

Mildred Todd, an Elderly Spinster

Edward Mark, a Bachelor

A little story which might have been given the alternative title of 'The Subliminal Revenge.' But the use of advertisement is a waste of space and effort, and in spite of a disappointed author.

THIS was performed for the first time last year at Peterborough in the open air, with a very successful result. It was a comedy by Beatrice Forbes Robertson, and it was a very successful comedy. It was a comedy which was a very successful comedy. It was a comedy which was a very successful comedy.

8.30

## A SONG RECITAL

By WERNER TOBIAS

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. DAVID BOMBERG and Mrs. STEWART ESKINE: The Ancient City of Petra

THIS evening's duologue is the result of an advertisement which appeared in the rose-red city had as old as time, by Mr. Bomberg and his wife in 1924. Mr. Bomberg was the first painter to work in this ancient city of Arabia since the visit of David Roberts in the early part of the last century. They have lived there for six months, living under canvas, and with an armed escort sent for their protection by the Government of Jordan. They were visited there by Mrs. Stewart Eskine, the well-known author of 'The Desert of the East' and 'The Desert of the West'. They have now exchanged their positions, and Mrs. Stewart Eskine is now at 6, Wigham Street, Knightsbridge, and any reader who wishes to obtain an invitation should write to him there.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Tom Jones  
and the

Grand Hotel Orchestra,  
Eastbourne

Relayed from the Grand Hotel,  
Eastbourne

Overture to 'Der Fischerhuts'  
(The Marksmen)....Weber  
Four Indian Love Lyrics....Tchaikovsky

TOM JONES: Solo Violin

'L'Extase' ('Ecstasy') (By request).....Tchaikovsky

TOM JONES  
Playing Beethoven's arr. Kreisler  
Wolfram A. Brahms, arr. Huchard  
Mozart's.....Paganini

Grand Fantasia on Wagner's  
Lohengrin

10.45 The Sleep Walking Scene

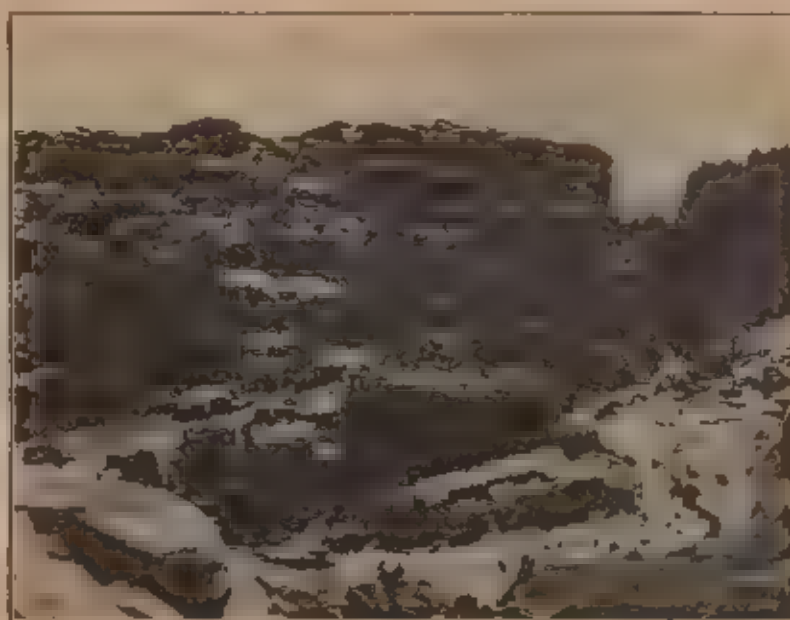
'Macbeth'

Spoken by EDITH STEWART

Relayed from the Arts Theatre Club

10.55-11.5 A SHORT PIANO RECITAL

11.5-12.0 (Daventry only)  
DANCE MUSIC GEORGE  
FISHER'S KIT-CAT BAND, from  
the Kit-Cat Restaurant



THE GREAT ROCK WALL OF PETRA.

In an interesting duologue to be broadcast at 9.15 tonight, Mr. David Bomberg, the painter, and Mrs. Stewart Eskine will exchange reminiscences of their visit to the ancient city of Petra, in Palestine. This is one of Mr. Bomberg's own paintings of the North-East wall of Petra's great rock facade.



# Wednesday's Programmes cont'd (June 27)

## 5GB DAVENTRY EXPERIMENTAL

(491.2 M. 810 MC.)

TRANSMISSIONS FROM THE 5GB DAVENTRY EXPERIMENTAL STATION

### 3.0 Chamber Music

From Birmingham

**THE WILFRED RIDGWAY PIANOFORTE TRIO**  
Trio in B Flat, Op. 99 ..... Schubert  
Allegro moderato; Andante un poco mosso  
Scherzo; Allegro Vivace

### 3.30 DONOVAN ROSSON (Soprano)

Muss es eine Trauung geben (Must we then, once more be parted?)

Stand und geh (Stand and go)  
Undenkwigle lachst (The air is still, Madchenlied (Song of a Maid, Vergebliches Ständchen (Vain Serenade), Auf dem Kirchhof (In the Churchyard), Spanisches Lied (Spanish Song), Holzwelt (Meadow)

### 3.50 WILFRED RIDGWAY (Pianoforte)

Study in G Flat, Op. 10 (on Black Keys) ..... Chopin  
Study in G Flat, Op. 25 .....  
Scherzo-Waltz, Op. 40 ..... Moszkowski

### 4.0 THE B.B.C. DANCE

Personally conducted by JACK PAYNE

AND THE B.B.C. DANCE BAND (Whistling Solos)

JAMES and ARTHUR A. BENT (Baritone and Tenor Duets)

### 5.45 THE CHILDREN'S HOUR

(From Birmingham): "Otto of the Lake Village" by Janet Muir. Lena Wood (Violin), Songs by Daphne Hickmott (Soprano). The Flowering Double, by William Hughes

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

### 6.45 Light Music

SYLVA VAN DYCK (Soprano), J. LEES (Xylophone), CALLENDER'S BAND, conducted by TOM MORGAN  
Spanish March, "Triana" ..... Lope

### 6.50 SYLVA VAN DYCK

She wandered down the mountain side ..... Clay  
By thy banks, gentle stream ..... Boyce, arr. L. E.

### 6.58 BAND

Parade Sketches ..... (Torch)  
Domestic Chorus (Dainty Maiden), Mad Masquerade (Costume Ball)

### 7.8 J. LEES

"Twice Heether and See" ..... G. H. Goldard

### 7.15 BAND

Selection from "The Rose of England" arr. Hume

### 7.30 SYLVA VAN DYCK

Hundred Song (from "Sadko") ..... Rimsky Korsakoff  
The Swallows ..... Cowen

### 7.38 BAND

The Gulls ..... Soteriou .. Hurst

### 7.44 BAND

March ..... (March)  
Katie's Song

### 7.50 BAND

Bahama Suite, "A Gipsy Love Story" ..... (Gipsy)

### 8.0 AN ORCHESTRAL PROGRAMME

From Birmingham  
For the Birmingham Symphony Orchestra

(Leader, FRANK CANTILL)

Conducted by JOSEPH LEWIS

Overture to "The King" ..... Smetana

MIRANDA SUGDEN (Soprano) and Orchestra

Air, "Titans and I (from "Mignon")

A. Whorwood Thomas

### 8.20 W. TESTA BROWNE (Pianoforte) and Orchestra

Concerto. Variations on a Nursery Tune Dohnanyi. THE tune Dohnanyi has chosen for treatment is that of an old French nursery song, "Ab, que dirais, Maman" (a theme on which Mozart wrote a set of keyboard variations).

The first is a portentous introduction, very fully and in an amusing contrast to which comes the first in a series of variations on the theme.

Variation I, (A little quicker).—The Strings have the theme, Piano decorating it. Glides for Piano and Harp conclude the section.

Variation II, (Ritardando).—Horns have a new musical theme, Piano and Woodwind answering.

Variation III, (Moderately quick).—The Piano is very prominent. The Strings taking a modest part.

Variation IV, (Moderately quick).—The Piano and Woodwind (in octaves) share this.

Variation V, (Moderately quick).—The Piano has a musical box. Bits of the nursery song are heard on the bells.

Variation VI, (Still quicker).—The Piano continues brilliantly, against Wind arpeggios.

Variation VII, (In strict time).—A Waltz theme appears first on the Piano and then on the Strings. The nursery theme appears in the Violins in two-time against the three-time of the piano.

Variation VIII, (Moderately quick).—A March. The Lower Strings and Drums keep up a bass part consisting of the keynote and the fifth above it.

Variation IX, (Very quick).—Playful, in a minor key.

Variation X, (Not too slow).—A part of the original tune is repeated in the bass, while the other instruments weave harmony above it.

Variation XI, (With dignity).—A grand finale version of the melody.

Final Section (Quick, spirited).—This is a fugue. Near the end there is a final statement of the nursery melody, and a gay Coda rounds off the work.

### 8.45 MIRANDA SUGDEN

Song of Joy ..... I. A. H. Jones  
At the mid hour of night ..... Charles W. C.  
Morning and You ..... Agnew

### 8.55 ORCHESTRA

Prelude ..... (Prelude)  
Rhapsody in C ..... Wagner

### 9.55 W. TESTA BROWNE

Rhapsody in C ..... Dukas

### 9.15 ORCHESTRA

Violin Rhapsody ..... (Violin)  
Rhapsody in C ..... (Violin)

### 9.30 A Vocal and Instrumental Recital

LARRY WILLIAMSON (Tenor)  
At Everglades ..... Gray  
You ..... (You)  
The Stars ..... Montague Phillips

### 9.35 KATHLEEN MOGHMOUR (Violoncello)

Andante Cantabile ..... (Andante)  
Serenade ..... (Serenade)  
Gigue ..... (Gigue)

### 9.50 HURDY WILLIAMSON

Now sleeps the crimson petal ..... Quiller  
All my very own ..... Hope  
Everywhere I go ..... Easthope Martin

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: FRANK ASHWORTH and his BAND from the Hotel Metropole

### 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant

(Wednesday's Programmes continued on page 540)



WINIFRED BROWNE

is the solo pianist in the Orchestral Concert from Birmingham to-night.

**HAVE YOU HEARD THE NEW AMPLION JUNIOR A.C.21.**

It is without question the most attractive "open type" cone speaker yet introduced. A particularly handsome model built with highly polished enameled bakelite rim, and fitted with a sturdy oxidized metal cone, enabling it to stand or hang anywhere.

Write for public catalogues W 1 32

**GRAHAM AMPLION Limited, Slough.**

Price 52/6

**The New Crochet Crepe Paper Hats**

You can easily make them in all the latest styles from Dennison Crepe. Remarkably durable, very becoming, cool and comfortable. Ideal for sports or business wear, showerproof, and surprisingly inexpensive. Write for FREE folder containing full directions for making two of the chic styles now so much in vogue.

**Ask your Stationer for Dennison Crepe**

Photo of a woman wearing a hat

DENNISON MANUFACTURING CO. LTD.  
Dept. N.Y., Kingway, London, W.C.2.  
Please send me FREE copy of your Crochet Hatmaking Folder.

Name .....  
Address .....

NEW BROAD STREET







A	Food	Temperature	in England	ground and Water
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80	100			



# PROGRAMMES for THURSDAY, June 28

## 2LO LONDON and 5XX DAVENTRY

(201.4 M. 530 KC.)

(1,804.2 M. 157 KC.)

The London Time  
is given in  
standard, beginning—

10.15 a.m. 21

Short Religious  
Service10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER BULLETIN

11.0 (Daventry only) Gramophone Records

11.15

LIGHT MUSIC  
ANDREW BROWN'S QUINTET  
ANNETTE BLACKWELL (Soprano)12.2.0 The Week's Recital of Gramophone  
Records

### Wimbledon Today

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain E. B. T. Winkham between 4.0 and 5.15 p.m. and 6.45 and 7.0 p.m. unless no matches are then in progress.



JOHN THORNE

John Thorne, well-known to the radio audience, will sing some of Roger Quilter's songs to be 'Foundations of Music' series tonight.

The sun will sleep the earth  
And the moon will kiss the sea  
What is all this sweet work worth  
If thou art not me!

or the sensitiveness of Tennyson's lines (from  
*The Princess*):—

Now sleeps the crimson petal, now the white,  
Nor waves the cypress in the palace walk;  
Now wrinkles the gold fin in the porphyry font;  
'Tis for thy wakening, waken thou with me...  
Now thou hast wakened her sweetness up,  
And thou hast wakened the bosom of the lake  
So that my dearest, there, and slip  
Into my bosom and be lost in me.

There is a winsome art in the music to Blake's poem in praise of 'the jocund dance' the softly breathing song... the laugh of the sea, the pleasant cot, and, lastly, of Kipling who is all to me.



### WHEN LIGHTNING CLEAVES THE SKY

This remarkable photograph shows every kind of lightning—fork, sheet, and ribbon—playing over the home-tops during such a thunderstorm as we expect to get periodically at this time of the year. Mr. Eric Parker will describe the inner workings of thunder and lightning in the last of his series of talks from London this afternoon.

O what if the fowler my blackbird has taken?  
The sun lifts his head from the lip of the sea  
Awaken, my blackbird, awaken, awaken!  
And sing to me out of my red fuchsia tree!

In *Over the Mountains* (the words from Percy's *Reliques*) Quilter has arranged an air from a collection dated 1632. The 'joyous burden of the song' is 'Love will find out the way'.

7.25 Prof. W. M. TATTERSALL: Nature's Re-  
luctance to Man. III. Animals and Human  
Beings. S.B. from Car. 7.

PARASITES in the body account for a very large number of human diseases—typhoid, sleeping sickness, and so on. But in the most scheme of Nature parasites adjust their relations with their hosts so that no disease results. This talk Professor Tattersall will describe how man, by incursions into fields for which he was not designed, has left himself open to endless and destructive attacks.

### 7.45 Chamber Music

MEGAN FOSTER (Soprano)

THE ENGLISH ENSEMBLE

MARJORIE HAYWARD (Violin), REBECCA CLARKE  
(Viola), MAY MCKEE (Violoncello), KATHLEEN  
LONG (Pianoforte)

THE ENGLISH ENSEMBLE

Phantasy Quartet for Violin, Viola, Violoncello  
and Pianoforte... Frank Bridge

### 7.55 MEGAN FOSTER

Clair de Lune... Fauré  
Green... Debussy  
Dune prison... Rahn  
Les Cigales... Chabrier

8.5 MARJORIE HAYWARD, MAY MCKEE and  
KATHLEEN LONG

Trio for Violin, Violoncello and Pianoforte  
Pelecco Clarke  
Moderato, ma appassionato; Andante  
ma compassato; Allegro vigoroso

### 8.50 MEGAN FOSTER

Der Vogling an der Quelle  
Fischerweise... Schubert

### 8.40 THE ENGLISH ENSEMBLE

Quartet in G Minor for Violin, Viola, Violon-  
cello and Pianoforte (K. 478)... Mozart  
Allegro; Andante; Rondo; Allegro

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

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

9.28 Local Announcements. (Daventry only,  
Shipping Forecast)

### 9.35 CHARLOT'S HOUR

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well  
known Theatrical Producer  
ANDRÉ CHARLOT

10.35-12.0 DANCE MUSIC: THE SAVOY  
ORCHESTRA, FRED ELLIOTT and his MUSIC,  
from the Savoy Hotel

### 3.0 Evensong

From Westminster Abbey

3.45 Mr. F. J. BROOKHEAD: 'Farm Poultry and  
Poultry Farming.'

4.00 ORGAN RECITAL  
by F. J. BROOKHEAD  
From Madame Tussaud's Cinema

4.30 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK FAYNE

### 5.15 THE CHILDREN'S HOUR

A String of Pearls, threaded by E. le BASTON  
MARTIN, with a certain amount of (so-called,  
assurances from the WICKED UNCLE and other  
collaborators)

6.0 Ministry of Agriculture Bulletin

6.15 Market Prices for Farmers

6.20 THE GERSON PARKINGTON QUINTET

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

6.45 THE GERSON PARKINGTON QUINTET

7.0 Mrs. M. A. HAMILTON: 'New Novels'

### 7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS, sung by JOHN  
THORNE, BARTON.

Songs by ROGER QUILTER  
Love's Philosophy  
Now sleeps the crimson petal  
I love the jocund dance  
The Fuchsia Tree  
Over the Mountains

QUILTER'S quick sympathy produces music  
that stuns happily with any mood of  
verse whether it be, as in the first song, the  
impulsive urging in Shelley's song:—











ABE MITCHELL

Pleasing  
Player's



Player's  
Please



H.O.C. 47



# PROGRAMMES for FRIDAY, June 29

## 2LO LONDON and 5XX DAVENTRY

2LO (11.00-12.00 M. 820 KC.)

5XX (11.00-12.00 M. 187 KC.)

10.15 a.m. **Short Religious Service**

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A SONATA RECITAL**  
DOUGLAS CAMERON (Violoncello), HARRY ISAACS (Pianoforte)

Sonata in A Major ..... Grieg  
Sonata in C ..... Mendelssohn

12.30 **AN ORGAN RECITAL**  
By LEONARD H. WARKER

From St. Botolph's, Bishopsgate

Chorus No. 1 in E ..... Purcell  
Funeral March and Song ..... Chopin  
Overture in B Minor ..... Grieg

1.0-2.0 **LUNCH TIME MUSIC**  
The Hotel Metropole Orchestra (London, A. Mantovani)  
From the Hotel Metropole

### WIMBLEDON TODAY

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Widdowson between 4.30 and 5.0 p.m., 6.0 and 6.30 p.m., 6.45 and 7.0 p.m., unless no matches are then in progress.

3.0 Mr. J. E. Young and Mr. J. E. Young  
History and Geography: History  
The Links of Empire; Geography—The Australian Routes

3.25 **Music of Interest**

3.30 **PLAY TO SCHOOLS**  
**A Midsummer Night's Dream**

By William Shakespeare

THIS afternoon's play is too generally well known to require anything in the nature of elaborate explanation. It has been specially adapted from the point of view of children's requirements, and the cast will include such well-known artists as Miss Dorothy H. Jones, Miss Lillian Harrison, and Mr. Douglas Burridge. Shakespeare never wrote anything more full of the atmosphere of high summer and of the English country of his day than this delightful mingling of comedy and fairy-tale.

4.30 **A BALLAD CONCERT**  
THOMAS GASKELL (Violoncello)  
JESSIE HOLMES (Soprano)

5.0 Mrs. MARION CHAM, A Garden Talk: "On Trees and Flowers"

5.15 **THE CHILDREN'S HOUR**  
"The Other Department, if you please!"  
KELLY KELLY GREEN ALLEN

and other keen bargain-hunters will prospect the possibilities in Emblem's Unrivalled Epithetion. (They will take a portable microphone with them, and will inform you of their finds.)

6.0 **FRANK WESTFIELD'S ORCHESTRA**  
From the Prince of Wales Playhouse, Lewisham

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

6.45 **FRANK WESTFIELD'S ORCHESTRA (Continued)**  
7.0 Mr. G. A. ATKINSON *Song of a Soldier*

7.15 **THE FOUNDATIONS OF MUSIC**  
MODERN ENGLISH SONGS  
Song by JOHN THORNTON (Baritone)  
Miscellaneous Songs

A Voice by the Cedar Tree ..... Somerset  
The Oak Tree Song ..... Somerset  
Silver Mountain ..... Somerset  
The Sergeant's Song ..... Huddell

Plain Man) III, King of the

### 7.45 The Open Air

THE WIRELESS ORCHESTRA (Leader, S. KNEALE KELLEY), Conducted by JOHN ARBELL  
Overture, "In the Spring" ..... T. J. H. H. H.  
Suite, "From the Countryside" ..... T. J. H. H. H.  
In the Meadows, Among the Poppies; At the Bar

8.10 **VIVIAN LAMBELET (Soprano), DOROTHY LEMISH (Contralto) and Orchestra**  
A Summer Night ..... Goring Thomas

### 8.15 ORCHESTRA

Overture, A Village Fair ..... T. J. H. H. H.

### 8.25 VIVIAN LAMBELET

Big June Moon ..... Lambert  
Summer Night ..... Lambert

### 8.30 DOROTHY LEMISH

Now June is come ..... Huddell  
Piper Jamb ..... Caron

### 8.35 ORCHESTRA

Autumn Song (for Strings) ..... T. J. H. H. H.  
Wood Nymphs ..... Eric Coates

### 8.42 VIVIAN LAMBELET and DOROTHY LEMISH

Summer Breach ..... Chapin  
Overture to the Rose ..... Huddell

### 8.50 ORCHESTRA

Suite, "Rustic Revels" ..... T. J. H. H. H.  
Dance on the Green ..... A. J. H. H. H.  
Quality Court; All the Fun of the Fair

9.0 **WEATHER REPORT, GENERAL NEWS BULLETIN, Road Report**

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

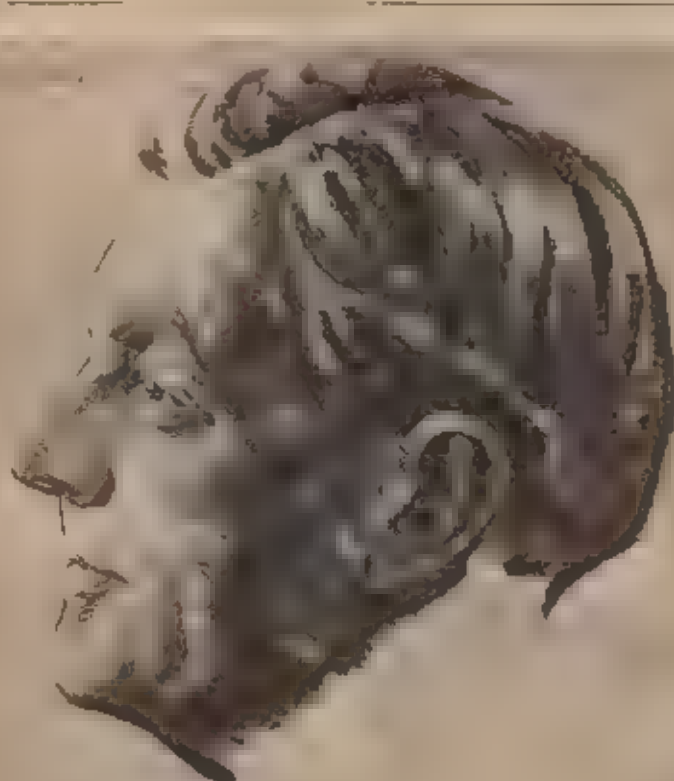
### 9.20 A SONG RECITAL by

IRAZZ BACHMAN  
The German Radio and Gramophone Tenor

### 9.35 A DISCUSSION

### 10.5 A PROGRAMME OF MODERN MUSIC

Played by THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAINTE



### MASTERS OF THE MICROPHONE SIR HAMILTON HARTY

Already a familiar name in the broadcast programmes, this distinguished conductor will make frequent appearances at the microphone next autumn, when the Hallé Concerts are again to be a regular feature of the broadcast music of the week.

DR. SOMERVELL'S cycle of songs from Tennyson's *Maud* has more than once been heard on the air. This is a song that is full of the love and hope and gayety of a trumpet's call.

The *Oak Tree Song* (poem by Edward Thomas) tells of the beauty and birds that, trapped by the keeper, hang on the dead bough.

Cyril Scott's song is an adaptation of an old French melody of the verses "Anchors alight."

The *Sergeant's Song* (poem by Hardy) is a satirical ditty of the time of "Boney," postulating various unlikely events, such as "When lawyers strive to heal a breach," "When . . . rogues are only found in jail," and so on and stoutly declaring that only then will Boney "pounce down, And sweep his men on London Town."

### STUDENTS' CHORUSES

TOM KENNEDY (Baritone)  
THE WIRELESS MALE ORCHESTRA  
Conducted by STANFORD ROBINSON

Come, Landlord, fill the flowing bowl  
Little Brown Jug  
In Colar Cool  
Down among the dead men  
Drink to me only  
Here's to the Maiden  
The Mermaid  
My bonnie  
Vive l'Amour!  
Auld Lang Syne

11.0-12.0 (Daventry only) **DANCE MUSIC**  
Directed by RAMON NEWTON, from City Club







BRANDES H.T.

DRY BATTERIES



*Brandes sell the bigger cell*

Most of the batteries in use to day do not suit the multi-valve set. The 3-valve uses about 8 or 9 milliamps. H.T. but the ordinary small cell battery seldom gives economical discharge of over 5 milliamps; to use them with a 3 valve set means a short life.

#### HIGH CAPACITY WITHOUT DISTORTION.

The small cell battery with the multi-valve set may begin well, but the potential drop is so great that although you arrange the Grid Bias to suit your H.T. voltage at the commencement of reception you get distortion towards the end. The Brandes Standard Battery F.S. Type does as it becomes well. It is a high capacity battery, charged at its normal rate by the 3-valve set and really long-lived.

**TRY BRANDES.** If your battery is short-lived it isn't a Brandes. Try Brandes once and no more "short life complaints."

#### PRICES

TYPE	VOLTS	PRICE
BP 60	60	9 - 6
BP 108	108	15 - 6
BS 60	60	12 - 6
BS 108 Standard Type	60	21 - 0
BL 60 Large Capacity	60	17 - 6
BL 108 Extra Large Capacity	60	21 - 0
FG 9 Grid Bias	9	2 - 0
BG 16 Grid Bias	16½	3 - 6

Brandes H.T. Batteries and L.T. Accumulators are specially recommended for use with the Brandeset IIIA. Ask any Brandes Authorised Dealer for full information on these and the full range of Brandes Products.

# Brandes

RADIO PRODUCTS



... is representing  
... greatest value  
today.

Brandes Products are only obtainable

#### THE BRANDESET IIIA.

3-valve set arranged for one detector, low frequency valves, and guaranteed to give good loudspeaker reception. The cabinet and panel are both of wax polished turned oak with silver oxidised metal fittings. £6 15.0 (Royalty and Accessories extra)



from Brandes' authorised dealers.

#### BRANDES L.T. ACCUMULATORS

A slow discharge accumulator introducing the laminated plate which besides retaining the charge for weeks, is proof against most of the abuses which rapidly destroy the ordinary plate. From 5/6 to 17/2 (according to capacity)



Efficient carriers supplied  
at modest prices for the  
whole range of accumu-  
lators.

BRANDES LIMITED, CRAY WORKS, SIDCUP, KENT.











# Saturday's Programmes cont'd (June 30)

## 5GB DAVENTRY EXPERIMENTAL

(491.0 M. 110 MC.)

TRANSMISSIONS TO BE MADE AT 10.15 AND 11.15 P.M. UNLESS OTHERWISE STATED.

**3.30 A Band Programme**  
(From Birmingham)  
**THE METROPOLITAN WORKS BAND**, conducted by  
H. H. Wilson  
Dreadnought March  
Overture to 'The Barber of Seville' .. H.

**3.45 A HUNT VOORBERGHER (Violon)**  
Nocturne in D .. ..  
Copy Caprice .. ..  
arr. Kreisler

**3.55 BAND**  
Selections from 'Eugen Onegin' .. Tchaikovsky

**4.0 EDITH JAMES (Entertainer at the Piano)**  
Selected Items

**4.15 BAND**  
F. ... Solo, Variations  
Waltz ..  
(Soloist, W. Staker)

**4.25 ALBERT VOORBERGHER**  
La Folia .. ..  
L. ...

**4.35 BAND**  
Descriptive Piece, 'A Day  
with the Huntsman' ..

**4.45 EDITH JAMES**  
Selected Items

**4.55 BAND**  
Selections from 'Katja the  
Dancer' .. ..

**5.0 A Ballad Concert**  
(From Birmingham)  
L. ...

Lazy Song .. ..  
The Waltz .. ..

Love's Philosophy Quilber  
**IVOR JAMES (Violoncello)**  
Violoncello Solo  
Cradle Song .. ..  
Hunt

**5.15 JOHN ADAMS (Tenor)**  
Benny George (to ...)  
So gently speak, my lady fair  
A Song of the Bow .. ..  
Dorothy Bennett  
In the May .. ..  
Nymphs and Fauns .. ..  
The Early Morning .. ..

**5.35 IVOR JAMES**  
A Hushaby .. ..  
The Green Rushes  
Cradle Hymn  
A Jig .. ..  
JOHN ADAMS  
The Gentle Maiden .. ..  
To Mary .. ..  
Sigh no more, ladies .. ..

**5.45 THE CHILDREN'S HOUR (From Birmingham)**  
'Brooky visits the Cannibal Islands' by Phyllis  
R. ... Songs by Dorothy Bennett  
Singing ...

**6.30 TIME SIGNAL, GREENWICH, W. ...**  
1. ... FIRST GENERAL NEWS BULLETIN

## 6.45 A MILITARY BAND CONCERT

From Birmingham

Relayed from the Bandstand, Cannon Hill Park  
... OF BIRMINGHAM ...  
Conducted by RICHARD WASSKILL  
March from 'Algerian Suite'  
...  
The Magn ...

**7.0 F. ... CLINTON (Soprano)**  
Love the Soldier

**BAND**  
First Norwegian Dance (from Suite of Four  
Dances) ...  
Cornet Solo, ...  
Solaut, P.C. Cook

Caucasian Suite ...

**7.45 FLORENCE CLINTON**  
Lost Love of Mine .. ..

**BAND**  
Kamarnikaj (Picture of a  
Slavonic Wedding) ...  
Overture to 'Zampa'  
Hérolt, arr. Godfrey

## 8.0 A Symphony Concert

From Birmingham

THE BIRMINGHAM SYMPHONY  
CONDUCTED BY JOSEPH LEWIS  
(Leader, FRANK CASTELL)  
Overture to 'Euryanthe'  
Weber

**ASTRA DESMOND (Contralto)**  
...  
The Chord Song and the ...  
Song from 'Cartoon' ..

**6.30 ORCHESTRA**  
Symphony No. 4, in G ...  
Allegro con brio, ...  
Allegro ...

**9.5 ASTRA DESMOND and**  
On ...  
Air, 'O, my Fernando,'  
from 'The Favorite' ..

**9.15 ORCHESTRA**  
Symphonic Poem, 'Mareppa' ..

**9.35 A Story Reading**  
'The Man who Stole the Pelican,' a short story  
by LOLO WILLIAMS, read by the Author

A WELL-KNOWN authority on book pro-  
duction and eighteenth-century poetry,  
Mr. I. A. Williams is reading tonight one of his  
own short stories, under the quaint but rather  
delightful title of 'The Man who Stole the Pelican.'  
Mr. Williams is one of the best-known contribu-  
tors to 'The London Mercury.'

**10.0 WEATHER FORECAST, SECOND GENERAL**  
NEWS BULLETIN

**10.15 Sports Bulletin (From Birmingham)**

**10.20-11.15 VARIETY**  
From Birmingham

JAMES DONOVAN (Saxophone)  
VLADIMIR ZAKOFF QUARTET (Russian Songs)  
HEATHER DE ROUX (Discs)  
CYRIL LINDSTON (in Light Songs)

Saturday's Programmes continued on page 55



## A BEAUTIFUL INSTRUMENT

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The advantages of a Rees-Mace portable wireless set over the ordinary kind with an outside aerial are almost too numerous to describe.

Instead of being chained to one room, the Rees-Mace can be taken anywhere in the house or garden upstairs to the sick room—out in the car up the river or away with you to Paris for a holiday. Wherever it is placed you have only to touch a switch to get pure mellow loudspeaker reception instantly.

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An illustrated leaflet describing the sets will be posted to you on request.

2 and 3-valve models, 16 guineas to 20 guineas.  
The "Super-four" valve model, 24 guineas.  
Five-valve, £30 Is. 8d.

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TYPE No 3002



TYPE No 3003

**6 DIFFERENT  
ANODE VOLTAGE  
TAPPINGS**

Philips H.T. Supply Unit Type 3002 for A.C. Mains covers every requirement with its wide range of voltages. As an example of its output it delivers a current of 50 mA at 120 volts. The choke coils and condensers are of heavy construction and absolute freedom from hum is maintained.

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AND 12 VALUES  
OF GRID BIAS**

Incorporating all the facilities of type 3002 for A.C. Mains this unit also provides 12 different values of grid bias variable between 0 and 40 volts. Such a high maximum voltage is more than sufficient even for the most powerful last valve.

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*for*



# Radio

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114



### HEAR FRANK WESTFIELD AND HIS BAND EACH FRIDAY!

You need pure H.T. current when the music of massed instrumentalists is being broadcast to you. See that you have a LISSEN New Process Battery in your set therefore. Then the rendering of individual instruments will be kept sharply defined. The melody and harmony Mr. Westfield and his fine band are going to make for you will be delightful to listen to. Because LISSEN Battery current is smooth. It is steady and sustained. The power lasts. There is eternal silence in every cell. So all the time every note of music is clear. Tones are true and reproduction natural all the time if you use the LISSEN New Process Battery. For in this battery you get a new process and new chemical combination which produces pure d.c. current.

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60 volt (reads 66) ..	7/11	9 volt Grid Bias ..	1/6
100 " ( " 108) ..	12/11	4 1/2 " Flash Lamp ..	5d.
60 " Super Power ..	13/6	(4/6 a dozen)	

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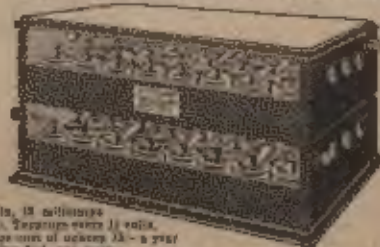
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## Maintenance of Receiving Sets.

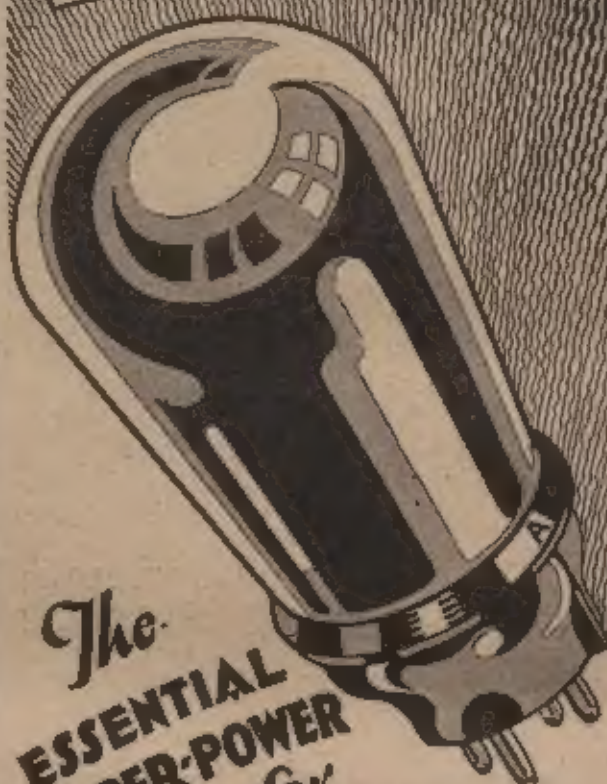
THE B.B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.B.C. Bookshop, Savoy Hill, London, or to any provincial stations. This pamphlet is published in conjunction with the Radio Manufacturers' and the British Radio Valve Manufacturers' Associations.

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Two-volt users often have recourse to overloading their ordinary power valves to obtain satisfying volume from a Cone or Coil-driven Loud-speaker. Result! Horrible Distortion.

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*I would not be  
without them*



I'M talking of radio valves. Mullard P.M. Radio Valves with the wonderful P.M. Filament. The wife and the children think the same, and you know kids, as a rule, have very keen ears . . . . . It was a long time ago, shortly after people first started talking about these Mullard P.M. Filament valves, that I bought one as a try-out, since all valves they said were pretty much of a muchness. Well, believe me! The improvement that Mullard valve made in my set plainly showed that there was only one thing to do—fit Mullard all through . . . . . I wouldn't be without them now and so many others think the same, it kind of gets you interested in the reason why.

Anyway, the secret of the whole business lies in the Mullard P.M. Filament. First of all it has a greater emission surface, in other words there's more of it. The remarkable length and thickness of the Mullard P.M. Filament is really amazing, and it results in a greater flow of electrons from the filament to the specially constructed plate. This increased flow is perfectly controlled by a grid designed in keeping with the Mullard Matched Electrode System of valve construction.

There are many other interesting points about this filament. It operates at such low temperature that there is no question of the filament losing its original nature, it remains tough. Why! . . . You can tie it in a knot long after a thousand hours of life, and again its low current consumption (.075 amps) is very, very easy on the L.T. Accumulator.

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