

PROGRAMMES OF THE WEEK (July 1-7).



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Every Friday. Two Pence.

An Old Ghost Finally Laid to Rest! Does Broadcasting Cause Bad Weather?

The Royal Meteorological Office says 'Certainly not!'

FROM 1922 to 1927 inclusive there have been six consecutive wet years in England, and, to make matters worse, some of the heaviest and most persistent rain has occurred during the summer months, especially during the holiday seasons. Recently there have been frequent suggestions that this excess of rain is being in some way brought about by the electrical energy sent out in 'wireless' waves, and at times arguments which at first sight appear to be learned and scientific have been brought forward in support of this belief. When these arguments are critically examined, however, it is found that they are all meaningless and beside the point, and it can be stated quite definitely that meteorologists and physicists do not know of any way in which 'wireless' waves can condense the water vapour in the atmosphere to cause rain, or even electrify already existing clouds and so cause thunderstorms.

Wireless waves cannot part with energy unless they are intercepted by some obstacle (as, for example, a receiving set), and the very fact that they penetrate to such

enormous distances shows that they do not give up any great part of their energy to such obstacles in the air. It is true that electrical phenomena are often associated with rain, and that in some experiments artificial clouds have been formed by electrical means, but the electric discharges in these experiments are of an entirely different nature from 'wireless.'

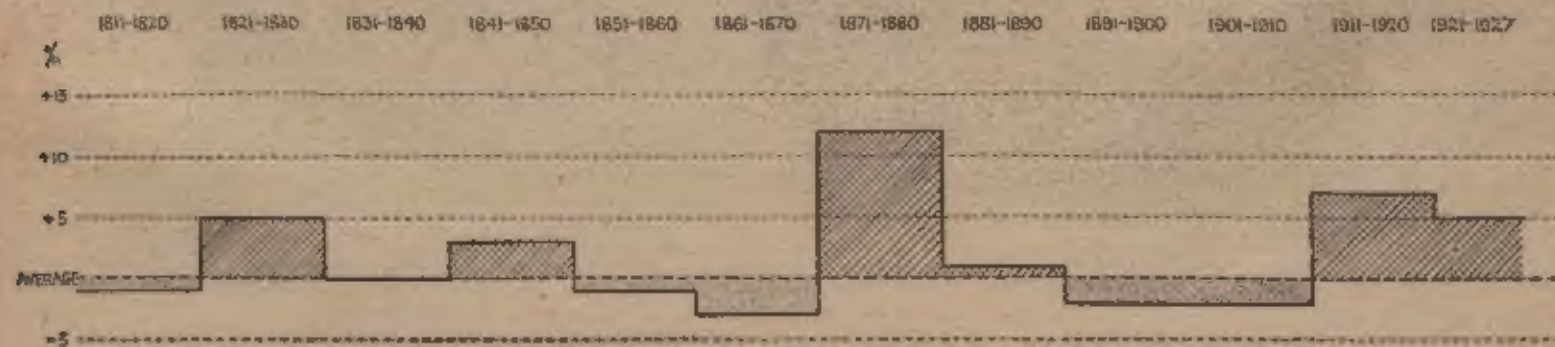
More Rain near B.B.C. Stations?

One might also point out that if this idea of wireless causing rain were correct, then one would expect to find that the heaviest storms of rain occurred near the great wireless stations. The electric forces fall off very rapidly as the waves spread out from the transmitter. In the immediate neighbourhood of the transmitter the forces decrease according to the cube of the distance from the aerial, while at greater distances the decrease is not less rapid than in proportion to the square of the distance. Nevertheless the heavy rainfall of the past few years has not been in any way more remarkable near the great wireless stations than in other parts of the country.

It should, however, be remembered that 'broadcasting' in its usual sense of radio-telephonic entertainment makes only a small contribution to the total electromagnetic energy at any average place. The total rated power of all the broadcasting stations of Europe is less than 500 kilowatts, and by no means the whole of this power is radiated. It is probably safe to assert that not more than 250 or 300 horse-power is radiated by European broadcast stations, of which about 50 horse-power is supplied by British stations.

Now there existed before the advent of broadcast entertainment several commercial wireless stations each of which radiated as much power as does now the whole European broadcast service, and that for longer periods each day. Before the advent of wireless communication at all there was at least as much energy dissipated in a few lightning flashes per day as in the whole present-day wireless communications of the world.

The whole controversy, if limited to the broadcasting era, tacitly assumes that the weather of the past six years has been worse



As this diagram, referred to above, will tell you, there were rainy summers long before Radio existed.

than any weather which we experienced before the great expansion of broadcasting. If it can be shown that this assumption is not true, the whole *casus belli* ceases to exist, and there is nothing to argue about. Now it certainly cannot be said that broadcasting had any influence on our weather in the years before the Golden Jubilee of Queen Victoria, and yet, as some of the older generation may recall, the years from 1872 to 1886 were far rainier than the years from 1922 to 1927. Each of the three years 1872, 1877 and 1883 were wetter than either 1924 or 1927, and from 1875 to 1883 there were nine consecutive years, all of which were either wet or very wet. But the rainfall from year to year in this country is so variable that we need to think in terms of longer periods.

What Comparison Tells Us

Let us take as a basis the rainfall of the seven years 1921 to 1927, which cover the main development of broadcasting, and compare it decade by decade with the rainfall of pre-'wireless' days, making use of some figures compiled by Dr. J. Glasspoole and published in a recent number of the *Meteorological Magazine*.

The standard of comparison is the average for the thirty-five years 1881 to 1915. Calling the average rainfall of England during this standard period 100, we find

that the rainfall of the years 1921 to 1927 was 105. The rainfall of the ten preceding years 1911 to 1920, when there was much less broadcasting, comes out as 107. Going back more than a century, and working out the rainfall of each decade, we get the figures indicated in the diagram on the previous page. These are shown graphically in the diagram, the shaded hills representing the wetness of the wet years, and the dotted valleys the dryness of the dry years.

IN NEXT WEEK'S ISSUE:

'The Day of Electrical Battles,'
by Colonel J. F. C. Fuller, C.B.E., D.S.O.

'Talks or Conversations—Which?'
by Francis Barrcl.

'Things I should like to hear broadcast,'
by H. V. Morton.

'Samuel Pepys, Listener,'
by R. M. Freeman.

On sale, Friday, July 6. Price 2d.

This at once shows us two interesting points. The first is that the ten years 1871-1880 were so much wetter than the broadcasting years that the column representing the wetness is more than twice as high as in the latter. Even if we leave out the dry year 1921, the average rainfall of the six years 1922 to 1927 is still less than the average of

these rainy 'seventies. The second interesting point is that the wet years 1871 to 1880 came about fifty years before 1922 to 1927, and the wet years 1821 to 1830 came another fifty years before that. Dr. Glasspoole's figures go back as far as 1727, and we find that there was a fourth wet spell about 1770, again an interval of about fifty years. Although we cannot say why there should be these wet periods at intervals of fifty years, or how often meteorological history will repeat itself in this way, there does seem to be a suggestion that the wet weather of the past few years was about due, and would have come just the same if broadcasting were unknown.

Replacing the Comet

From time immemorial our weather has had its vagaries, and from time immemorial the people have demanded a cause for each successive vagary. Comets are out of fashion now, so in 1916 and 1917 the rain was caused by the war, in 1921 the drought was caused by the coal strike, and now the rain is caused by broadcasting. It is as if a butterfly watched a mighty pendulum, and of each successive swing remarked: 'Ah! that was because I flapped my wings—this time I caused it by blowing my nose—and then I stamped my foot.'

(We are indebted for the above article to the Royal Meteorological Society.)

The 'Wireless Wave' as Visualized in Modern Sculpture.



A symbol of the poetic beauty of the greatest discovery of the nineteenth century—*L'Onde Hertzienne* ('The Hertzian Wave') by Miss Mabel White. This charming piece of sculpture is on exhibition at the Paris Salon. The graceful pose and slender flowing lines of the figure symbolize, through the medium of stone, the Wireless Wave, the discovery of which by Heinrich Hertz in 1889, marked the first step on the road to modern-day broadcasting.

Building a Great Dictionary.*

In this talk Professor George Gordon describes the fascinating and intricate task of the small body of workers who are engaged upon the perfection of *The Oxford English Dictionary*, the standard guide to our language.

THERE are many dictionaries in the world, and more than one Oxford Dictionary. Indeed, dictionary-making is something of an Oxford specialty. But when we speak in Oxford of 'the Dictionary' we mean only one thing. For nearly two generations it has grown unobtrusively alongside us, and is become by this time not so much a book as an institution. Its quiet company of workers, by their example of single-mindedness and modest excellence, have set a model, for which the world is the better, of the old scholarly life. They are, in many ways, a typically British establishment: no luxury or superfluity, no useless complication, no fuss, no brag. You enter and find a few men—three or four—seated quietly behind their unstained deal partitions at their equally unstained deal desks. In a side room, perhaps, a couple of younger assistants are arranging or re-copying slips. Fifty yards off, in the neighbouring Bodleian, two or three others are checking quotations with the original texts. And that is all.

The Oxford Manner.

The editorial staff at no time, I think, exceeded twenty, and for a number of years it has not exceeded twelve. Had the Oxford English Dictionary been, shall I say, an enterprise of another continent, the staff would have occupied a six-storey building, would have employed three hundred typists, and the job, the Dictionary—well, about that I will say nothing. There are virtues in modest means, and economy of machinery gives peace of mind at least, and time for thought. No sound of a typewriter, no sound at all, issues from the ground floor rooms in the Old Ashmolean where the staff of the Dictionary have their quarters, in the very heart of the most venerable and beautiful buildings of the University. Scholars from all parts of the world drop in to see them, and for anyone with a real question, about the English language, there is always a welcome and generally an answer.

If I may judge from the Press, and from conversation, there is a genuine and widespread interest in this country in the history of English words—in their origin, their ups and downs, and their shifting varieties of meaning. Yet the public, even the educated public, are still, I believe, very imperfectly aware that the Oxford Dictionary solves nearly all their puzzles. 'Week by week,' said Lord Curzon some four years ago, 'week by week, notably in the Sunday Press, I see interesting letters on literary and philological subjects. All those questions are answered in the Oxford Dictionary, if you take the trouble to look into it.' I hope that this brief talk, and the current celebration of the completion of the work, if they do

nothing else, will arouse, at any rate, curiosity, and incite the British public to try the experiment of opening a volume of this Dictionary, to see what it attempts, and what is in it.

There must be many among my readers who have never made this experiment, though their Public Library probably possesses a copy, or should possess one. They are wondering, no doubt—if they have had the patience to listen so far—how this much-vaunted Dictionary differs from others. Well, in the first place, it is the Lord Chan-

The Romance of a Dictionary, told by Professor George Gordon. If you are interested in, or curious about, the history and meaning of words, you will find the Oxford English Dictionary in your Public Library.

cellor of dictionaries, and all other dictionaries look up to it. I am not talking now of its size, though it is the largest and completest thing of its kind.

When I am told that it contains 414,825 words, some half a million definitions, nearly two million illustrative quotations, all in 178 miles of type, I am impressed, of course, just as you are; but statistics of this sort convey little to the mind, and mere bulk is an uncertain criterion. There is more masonry in the new Regent Street than in the old, but I need not, on that account, prefer it. I would rather emphasize the method of the work, for it is this, rather than its size, that has placed it beyond rivalry. If you were to ask the proprietors and editors of any other English dictionary or students of the language anywhere, their opinion of the book, they would all tell you the same thing: that it is their court of appeal; that it has set a new standard of what may be discovered about the history of a language, and has revealed, beyond what was once thought possible, the domestic secrets of the English tongue.

The Whole History of our Language.

I should like to remind you of what is not well enough known, that it is a dictionary not merely of modern English, but of all English—that the English of Chaucer, of Spenser, of Shakespeare, of the Bible, of all our writers for twelve centuries past, is revealed there, with the same care and accuracy and the same wealth of illustration as is devoted to the most modern authors. The great majority of dictionaries only engage to tell us three things: how to spell and pronounce a word, and what is its current meaning. Some go farther and inform us, not always accurately, from what it is derived. The Oxford Dictionary does all this, but it tells us, in addition, when the word

came into the language; who, so far as is known, first used it in writing; what it meant when it came in; and how its meaning has changed and shifted to the present day.

If the word is now obsolete, it tells you this also, and when it went out of use. It prints a carefully-selected set of evidence, illustrative quotations from English writers, all dated and set out in order, from the first appearance of the word, through all its varieties of uses, to the last. I was wondering, for example, the other day, when people began saying they were 'bored': an important moment, you will agree, in social history. So I turned to the Dictionary. I had guessed it would be late eighteenth or early nineteenth century, and so it was; but how satisfactory to be assured of that; and how interesting to catch it, while it was still fresh, on the lips of that prince of boredom in his day, Lord Byron! I used the word 'interesting' just now; but I should never have known, but for the Oxford Dictionary, that

the word was an invention of the eighteenth century. When I find, from the same source, that 'fellow citizen,' 'fellow countryman,' and 'Mother Country' are creations of the Elizabethan period I feel that I have done more than discover the date of a few words; I have learned something valuable about the reign of Queen Elizabeth and the growth of the English nation.

Scotching the Vulgar Error.

The Dictionary has also done a great deal to correct vulgar errors. One of its proudest discoveries is the origin of that ridiculous phrase 'the psychological moment.' This phrase is used freely in conversation, and by inferior writers, to mean 'the critical instant,' though how an instant of time can be affected by psychology it is beyond my wit to discover. Well, it is all a mistake, and the mistake began in France. In 1870, during the siege of Paris, the German phrase *das psychologische moment* was translated into French by somebody who didn't know that *moment*, when it is neuter, means, not 'moment,' but 'momentum.' 'Psychological momentum' is an intelligible phrase; but it became, alas! 'psychological moment,' which really in itself means nothing. It crossed the Channel to England, and all I wish it, since the Dictionary's exposure, is a speedy but not a painless end.

Since the first volume of the Dictionary was published, in 1888, the language has not stood still. It is interesting to note that in 1888, when the letter A was published, neither 'aeroplane' nor 'aviation,' nor even 'appendicitis,' was yet known; and that when the letter P was published, the unhappy word 'pacifist' had not yet been heard. The staff of the Oxford Dictionary are now at work on a *Supplement*, which will make good such involuntary omissions, and it promises to be one of the most interesting of all their volumes.

* The Talk of the Week, No. 23. Broadcast from London on June 1.



Hot Dog!

THESE seems to be a number of talented animals in the world. A Cambridge listener writes to tell me that, when the National Anthem was played at the conclusion of a recent relay from Westminster Abbey, her dog immediately stood up straight on his hind legs and wagged his tail steadily until the verse was ended. "Can any of your listeners explain this?" she plaintively inquires. "The dog came to us about five years ago from a dog's home—a stray." I have been thinking this matter over in my bath and the only



"He exacted military discipline from his pets."

solution I have arrived at is this—that the dog formerly belonged to an Indian Army officer called Bathurstwhite, who lived at The Willows, Tunbridge Wells, and exacted military discipline from both his servants and his pets. The dog was, of course, cashiered from his service for drinking the King's Health in water—a gaffe for which he has since striven to atone by meticulously standing to attention during "God Save the King."

Switzerland.

THE Holidays Abroad series rises to a climax on Tuesday, July 10, when Mr. Douglas Connah is to talk of Switzerland. Apart from their rolls, their milk, and William Tell, the Swiss are best known, perhaps, for their country's invincible attraction for holiday-makers. With the qualifications of having acted frequently as a personal guide, Mr. Connah should be able to add a good deal to the conventional knowledge we all share of cowbells, St. Moritz, Interlaken and the Matterhorn. There is another and a more delightful side to Switzerland than that commonly covered by Continental tourists.

Ulster will be There.

IN co-operation with the Belfast Station a special Ulster Programme is being broadcast from London on July 12, at 8.0. The programme will include Folk-Songs for a soprano and a tenor; ballads spoken and sung in the traditional manner to a fiddle accompaniment; anecdotes of Ulster life and character; a short story by either Lynn Doyle or Forrest Reid; a dialogue; and finally a piece of *vers libre* entitled "Dilemma." July 12 is the anniversary of King William III's victory over James II at the Boyne, and is accordingly celebrated in Ulster as a national festival.

A Spanish Concert.

SPANISH music is popular with the English listener. Works by de Falla, Granados and Albeniz are welcomed when they appear in the programmes. On Friday, July 20, Pedro Morales, the Spanish composer, poet and critic, is coming to Savoy Hill to conduct a programme of music of his own country. The soloists will be Broes and Gertrude Johnson.

BOTH SIDES OF THE MICROPHONE



Radio Revue.

ANOTHER example of Radio Revue is to be broadcast from 5GB on Wednesday, July 11, at 8.0, and from London on Saturday, July 14, at 9.35. This has been written by Mr. Harold Simpson, with music by Stanley Holt. Listeners will remember several other examples of the Radio work of this capital combination. Mr. Simpson, of course, is the author of those well-known revues, *Down Street to Dixie*, *The Nine o'Clock Revue*, and *The Little Revue*. His experience of intimate theatres like the London Pavilion and the Little Theatre is one of his chief qualifications for Radio Revue, which must be intimate and witty, and can, of course, have no spectacular appeal to help it out.

A Theatrical Good Cause.

HIDDEN away among the theatres, liliard saloons and umbrella shops of Leicester Square is one of the cheeriest little clubs in London. It is called the Rehearsal Club, and was founded in 1892 for the benefit of those minor actresses who could not afford a more expensive club and yet required somewhere to rest between rehearsals. Though the club premises in such a central position are naturally expensive to rent, the annual subscription is only twelve shillings. Outside help and subscriptions are necessary to help the Club to carry on. An Appeal for such assistance will be broadcast from London on Sunday evening, July 22, by the Secretary.

'The Fourteenth.'

THE great French National holiday—the quatorze Juillet (July 14)—falls this year upon a Saturday. That day is a gay one for Paris. The French celebrate the fall of the Bastille and the end of the "bad old days" with as much zest as over here is inspired by the far less sentimental Bank Holiday (it is an odd thought that our own days of secular rejoicing have no greater spirituality than this). The London and Daventry programmes on July 14 will reflect in some sense the spirit of the Parisian's "day off." There will be French songs and music in a specially designed programme which will, it is hoped, be sponsored by a prominent Frenchman.

Vaudeville News.

NEXT week's programmes will be of particular interest to "vaudeville fans" (anglicised "music-hall enthusiasts"). On July 9 Gene Gerrard and Rudy Starita are together in a programme. As far as I know, this will be the former's first microphone exploit. If you saw him in *Kolji the Dancer*, *Yvonne*, or *The Dancer Song*, you will listen out for him. Rudy Starita, brother of Ray and Al of dance band reputation, is the famous xylophonist. On the same evening, Helen Gilliland is giving a short song recital. Miss Gilliland, whom you probably heard in the recent broadcast of *A Cousin from Nowhere*, started her stage career with the D'O'Sy Carte people. She has sung most of the principal parts in Gilbert and Sullivan operas, including those of Yum Yum, Patience and Elsie Maynard. She is now in *Lady Mary* at Daly's Theatre. On Wednesday evening we are to hear Sidney Nesbitt and Dickie Dixon. The former, with his ukulele, is always a popular name on a radio "variety bill." Dickie Dixon is a synopsed pianist who sings in the smallest voice imaginable (and therefore "comes over" delightfully). She has long been a noted figure in London night-life, as pianist at one or another of those Bohemian night-clubs of the kipper-and-coffee variety which lurk in the neighbourhood of Shaftesbury Avenue.

A Ceriplastic Romance.

THE recently concluded arrangement for the relaying of the Warlitzer organ at 'Madame Tussaud's' brings the newest form of entertainment, broadcasting, into touch with one of the oldest, waxworks. The story of the "museum of ceriplastic art" in the Marylebone Road is a romantic ode. Madame Tussaud (née Marie Gresholtz) was the niece of John Christopher Curtius, a Swiss physician, whose skill at modelling in wax the figures which he used when lecturing on anatomy attracted the attention of the Prince de Conti. The Prince induced Curtius to leave Bern for the court of Louis XVI, where he taught the fine world how to make flowers of wax, and himself opened two museums of wax figures, one in the Palais Royal comprising offices of great and distinguished men and one (more popular) on the boulevards which, like the Chamber of Horrors, later exploited by his niece in Baker Street, London, contained waxen facsimiles of rogues, vagabonds and murderers. When the Revolution came, Marie, who had attained great skill in modelling, assisted her uncle, who was of the popular party, in reproducing in wax the newly severed heads of the Aristocracy.

When Madame Came to London.

IN 1794, M. Curtius having died, Mlle. Gresholtz married M. Tussaud. A few years later she crossed to England with her uncle's collection of wax-figures and opened an exhibition in the Strand, to the great discomfiture of Mrs. Salmon, of Fleet Street, whose show of waxworks had for years been the only attraction of its kind in London. Her "cabinet de cire" was an enormous success. It toured the large towns of England, remaining a rolling stone until 1833, when Madame secured premises for the show in Baker Street. The proprietress lived until 1850. She was a great "character," and was herself personally responsible for the creation of what has for nearly a hundred years been one of the leading "sights of London." 'Madame Tussaud's' moved to Marylebone Road in 1863. On March 18, 1925, fire broke out on the premises which gutted the building and almost destroyed the original collection of waxworks.



"Charlie Peace and Crippen gallantly rescued."

This fire, which I witnessed, was one of the most astonishing of its kind. One will not easily forget the gutters running molten wax, the figure of Charlie Peace and Crippen, gallantly rescued, lying on the pavement, while above the roaring of the flames shrilled the indignant voice of the famous parrot. The new 'Madame Tussaud's' has now risen from the ashes of the old. It includes one of London's largest Cinemas (from which you will hear organ music) and, I understand, a very fine new collection of waxworks.



BOTH SIDES OF THE MICROPHONE



Me and Dogsboddy.

LAST year Summer was on a Friday. This year it has already occupied three days—and as a consequence my friend Dogsboddy (he is not my friend, really, and my wife calls him Dogsboddy 'because he looks that sort of man'), has planted his loud-speaker in his back garden, just to the left of the nine calceolarias which lend distinction to his sorry flower-bed. Each evening, as I sit about my after-dinner pipe, I am greeted with the sound of



'Dogsboddy has planted his loud-speaker in his garden.'

the London programme which, emanating from the brass throat of this monstrosity, sounds like an O.B. from Inferno. A horrible thought is that all over the country there are thousands of Dogsboddy whose poverty of reception is only equalled by their lack of consideration. I understand that I can summons him—but who wants to go to law, anyway? I beseech any of you who are tempted to take your loud-speakers into the garden to be more considerate of your neighbours.

A 5GB Recital.

THE pianist-composer, York Bowen, and his wife will give a pianoforte and song recital from 5GB on Wednesday, July 18. York Bowen will play pieces composed by himself, Walton O'Donnell and Dohnanyi. Sylvia York Bowen will sing songs by Dunhill, Cyril Scott, and her husband.

Maggie Teyte in French Songs.

AT 9.40 p.m. on July 17 there will be a recital from London by Maggie Teyte, most charming of our light operatic sopranos, who first appeared as Mollisande in 1906 and after the war created the part of the Princess in Holst's opera, *The Perfect Fool*. She will sing popular French songs by Fauré, Duparc, Hahn, etc.

The Meaning of 'Pianoforte.'

THE word 'pianoforte' is one which well-listeners hear almost every day. How many of us, though, realize the significance of the name or have any idea of the origin of this most common of instruments? In Italian records of the sixteenth century there is mention of an instrument called the 'piano e forte,' but the exact nature of this has never been determined. The term is more precisely applied, almost two centuries later, to an instrument invented by Bartolomeo Cristofori, of Florence. The word 'pianoforte' is composed of the two Italian musical terms meaning 'loud' and 'soft.' In Cristofori's invention the strings were struck with hammers, and it was therefore possible to play either softly or loudly—a feat which had not been possible with earlier instruments such as the harpsichord, in which the strings were plucked by quills. This was improved upon during the eighteenth century by various manufacturers, notable among whom was the Englishman, Broadwood.

Music of the Severn Valley.

JUST before his death a few months ago, Sir Herbert Brewer agreed to conduct from Cardiff Station a programme entitled 'On Severn's Banks,' and including music of the shires of Gloucester, Salop, Worcester and Somerset. This programme will be given from Cardiff and 5GB on Sunday, July 8. The valley of the Severn has contributed many famous names to the list of modern English composers, a number of which will be included in the programme of 'On Severn's Banks.' They include Elgar, Percy, Brewer, Holst, Vaughan Williams, Howells and Sir Henry Hadow. The broadcast on the 8th may be regarded as in some sort a Concert in memory of Sir Herbert Brewer.

My Mistake!

IN my notes last week I referred to the 'surprise quarter of an hour' shortly to be broadcast on Friday evenings at 10.45 p.m. This new feature, said I, would begin on July 6. I was wrong, July 13 is the date. And in the list of novels 'for your library list,' it should have been 'The Saviour of Life' by Arnold Bennett, not 'The Saviour of Life' by Arnold Benn!

Samuel Pepys, Listener.

By R. M. Freeman.

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

June 3 (Lord's Day).—Mr. Blick from the pulpit bidding us to a missionary tea-drinking that he gives at the Parish Schools came Thursday to meet a black Archdeacon from Nyassaland. I resolve to let my wife go to it. Listened in this night to the Service (Congregational) from Carr's Lane, Birmingham; the sermon, by a Canadian preacher, mighty good both for matter and shortness, to my great content.

June 4. What pleased me at the Club was my finding I have drawn Fairway in our Derby Sweep (200/ to the winner). Mr. Snigby offers me 15/ for it, but I asked him, pleasantly, what manner of mug he took me for and so parted from him. On the way home, I fell to considering with myself of laying out a part of my winnings on a new portable set, like swagging Mr. Jimble's, only better, and I believe I shall do it.

June 6 (Derby Day).—Awaking this morning, my wife tells me of her having dreamt the name of the winner that it begins with F. But whether Fairway, Flamingo, Fernhook, or Felstead, she cannot say. Which is like a woman, that you can never pin down to any definite thing even in their dreams. Nevertheless methought this F of hers, just after my drawing Fairway, a happy omen, and to loan 10/ each way to my bookmaker. So to walk awhile in St. James's Park, where I had the greatest pleasure in chancing upon Camie (she that steered us at Jimble's water-party) and some turns with her. Most roguishly she told me what I did not know before, to wit of her being a home-student of Oxford, but excused for this term through having been caught dancing one night at Maidenhead to Murray's with a Duns. man, and (in her own words) the Pros to kick-up merrie hell over it. She is, I think, the sweetest prettiest young wench that ever I did meet almost for jaying a man to walk and talk with. So home, later than I had meant, where my wife waits lunch and would chuse

Of Spuds.

TALK of potatoes and we remember our school days and think of Sir Walter Raleigh with gratitude—he discovered tobacco! Beyond that imagination conjures up only the dreary boiled, the gritty sauté, the squelchy mashed, the overwhelming baked, the fantastic fried. Or, perhaps we remember a connection with Ireland. In short, the conventional attitude to potatoes is dull and ungrateful. But we are wrong about all this! Miss Edith Martineck, who is to give the Household Talk from London at 5 p.m. on Monday, July 8, answers us that there are over two hundred ways in which potatoes can be prepared! She herself claims knowledge of only forty odd. But I feel that in the circumstances she is going to brighten considerably our kitchens and our meals.

Rumour.

I HEAR a rumour (as yet unconfirmed) that at 8.45 p.m. on Sundays Aberdeen Station closes down for five minutes. This is, of course, the time for the weekly Appeal!

"The Announcer"



know what hath detain'd me. Wherein I did tell her truthfully of my having been held gossiping in the Park with a young Oxonian of mine acquaintance.

Listening-in, my wife and I, this afternoon, while they broadcast the Derby. But Lord! How like feathers my spirits at the beginning, and how like lead at the end—in thinking of Snigby's 15/ that I might have had and 20/ gone to my bookmaker besides. So pretty mad I was. And—what makes me yet madder—my wife tells me, most jubilantly, of her having this forenoon put the 4 Ps into a hat and drawn one at random and that one Felstead. So instantly sent Doris to the news-agent's, where the jade and cook do their betting, with 10s. to put on the horse for her. To which, it seems, Doris did add 2s. for herself, and 2s. for cook. So those two sluts win, each 3 6s., and my wife wins 16 10s., and nears to bursting over it. Which vex me to the heart, not only her jubilating herself of it so proudly, but even more her slyness in hiding it from me beforehand, so that I had no chance to share it, like the deceitful woman she is. But cuts my reproval short by saying I should have heard all, had I staid within this forenoon and not gone gossiping in the Park with young Ossian. So rather than wrangle with her hereon, I dropt it. Yet her deceitfulness troubled me.

June 7.—Came a letter that old Uncle Peter Pepys is dead on Tuesday, for which I am, God knows, as sorry as a man can be of anybody's death by which he comes into 2000/ (under grandfather's will). So to the florist for a wreath (15s., carriage 1s. 6d.). I would have gone to the funeral tomorrow, but for Huntingdon's being too far. Moreover, have no black trousers, only my evening trousers with the ornamental braids down the sides; and God forbid it should be said of me that I went to Uncle's funeral in evening trousers with ornamental braids down the sides of them.

Points of View.

A Series of Short Articles on Various Aspects of Broadcasting.

1. A Radio Little Theatre.

Writing last week on radio drama, 'Astyranax' pleaded for a complete severance from the dramatic traditions of the theatre. We print below a letter, referred to by 'Astyranax,' which we have received from a listener, who maintains that radio drama should be supplemented by visual aids.

SIR,—With the idea of making the hearing of radio drama more interesting a new movement has been launched. This movement is as yet decidedly 'local,' confined as it is to my own household, and a few intimate friends who are interested in broadcast drama. Nevertheless, we feel that our experiment with the Radio Little Theatre is a step, if only a small and hesitant step, towards better conditions for appreciating plays, concentrating our attention upon the development of the unseen drama and reducing the illusion-dispelling influence of that very mechanical contrivance, the loud speaker.

The Radio Little Theatre with which we made our first experiments was, many years ago, a model theatre reconstructed from a large sugar packing-case. The Tate Theatre, as it was called, was elaborately equipped with most of the technical facilities which smooth the path of producers in its full-sized counterparts. The movements of its actors were controlled by many strings which were imagined with complete satisfaction to youthful stage director and audience alike to be quite invisible. Salvaged from the lumber room and set before the loud speaker this became the nucleus of the first R.L.T.

The radio play with which we opened was a drama in one act. The scene, 'The living room of a fisherman's cottage,' was designed from cardboard and lit in a 'dim impressionistic' manner entirely in keeping with the amateur scene-painter's art. The representation of actors being an insurmount-



able difficulty, we decided to dispense with them altogether, and rely upon our imagination, which had once blinded us to the strings, to people the radio stage with the characters of the drama.

Our audience (a very 'select' one for this first effort), being advised of something different in prospect, were comfortably seated in the auditorium in plenty of time for a preparatory overture preceding the dimming of the 'house' lights and the rise of the curtain. Thus we avoided a belated switching on of the set in the midst of a heated domestic controversy.

So much preparation seems, perhaps, out of all proportion to the advantages we gain, yet I can assure you on behalf of those who were present

that the trouble was well worth while. We overcame the casual attitude which too abundant broadcast fare encourages, we created an illusion which enormously strengthened the mental impression left by the play, and we paved the way for a fuller appreciation of the art of radio drama.

Since this first experiment we have tried many different methods of developing these aims. The polycentric radio play made 'sets' impracticable, so these were replaced first by an arrangement not unlike a small cinema screen, and latterly by a stage which while holding the attention demands much from the imagination. Briefly, this is an inverse pyramid with the apex upstage. Round the proscenium opening is a glow of blue light gradually fading to blackness as the inner faces of the pyramid recede. At the apex is a metal disc which reflects a point of light. About this arrangement there is a peculiar hypnotic quality which aids the concentration of attention, and in so doing vitalises the imagination and makes the audible drama extraordinarily vivid to the listeners.

This is the extent of our experiments so far. I hope that they may be of interest to other radio drama patrons who watch with interest the progress of the radio dramatic art at the studio end and feel that there is room for improvement at the listener's end. I would welcome the advice of other enthusiasts who have experimented with similar aims.

For the Radio Little Theatre

DAVID HAWKES.

2. The School of the Fireside.

The lessons inculcated in our schools are too often brought to nothing by the failure of parents to imbue the home life of their children with a similar tradition. Here, says the author of this article, himself a schoolmaster, is work for the H.B.C. to do!

IT is fair to assume that very many listeners to programmes 'broadcast over Britain' are parents, and that the majority of them are interested in the welfare of their children. This being so, I suggest that broadcasting can perform a service for them greater even than hitherto, by bringing the school into the home, and teaching parents, via the microphone, how to teach their children.

One of the greatest fears of any teacher-educationalist is that of the day's cultural influence being thoughtlessly undermined when the child goes home after school. 'Thoughtlessly' must be noticed. There are very few parents nowadays, praise be, who are consciously opposed to 'schooling' or wish deliberately to negate the teacher's influence. The days when 'What was good enough for me is good enough for him' have passed by with other devils of darkness.

Co-operation of school and home is not nearly complete, however. Much remains to be done before the fear expressed above can be laughed at, and in this linkage of school and home wireless can, I believe, play a valuable part.

Education is too often taken to mean conscious learning and study from books, voices, and other agents. This mistaken definition is responsible for the reluctance of many parents, who have not themselves enjoyed more than a meagre academic education, to assist the trained teacher in doing his own job.

Education is a much wider thing, and its choice of teachers a more catholic one than the choice of the Board of Education. Anything which influences a person, consciously or unconsciously, educates. If the influence is a bad one, such as that of a person's slovenly speech or an over-gaudy wallpaper, the education it gives is a bad one too. If the influence is good, as in the case of anything

truly beautiful—the 'Ode to a Nightingale,' or a nativity offering his seat to a woman in a crowded tramcar—so also is the education received from it good.

It would be worth the while of the B.R.C. Director of Education to consider the beginning of a series of chats to parents with a simple exposition of this fact, which forms the basis of a liberal education. Following this, he might do a little 'practical work' by persuading parents, as well as children literally, to go to school and see for themselves what is being done.

To accomplish this an actual lesson might be broadcast, unknown to the scholars. The parents would thus have the opportunity of hearing the freedom, cheerfulness, and something of the laughter which were unknown to scholars of a past generation. At the end of such a broadcast the President of the Board of Education could perhaps be asked personally to invite parents to visit their children's schools by arrangement, and see as well as hear for themselves.

The object of all this would be to get the parents' co-operation in reproducing the culture of the average school in the average home, so that its influence might not be broken 'after four o'clock.' How could that influence be practically engendered?

Let us imagine one of the 'broadcast to schools' half-hours taking the form of a talk, say, on the Art of the Greeks. Here would seem to be a subject essentially native to schools and divorced from the home. Consider its treatment, however. The teacher would provide a number of drawings and pictures of Greek Art and Design, and thus provide a visual complement to the voice of the speaker.

Later there would be a short talk to parents on the very same subject, only, in this case, Greek Art would be applied in severely practical fashion to the decorations, not of the banqueting hall, but of the ordinary,

homely kitchen, where elementary school children spend much of their after-school time.

Has any reader, I wonder, ever seen the effect of a simple Greek fret- or key-pattern bordering a wallpaper? It costs threepence a yard as opposed to double that sum for a nondescript design. Its incorporation in a decorative scheme is tantamount to displaying the finest taste, and, once used, its classic simplicity is an ever-present agent working unconsciously for education in the truest sense. So much for an isolated example of bringing school cultural influence into the home. The child, seeing such a pattern, would recall the school talk on it and remember. The parent would realize that the business of 'schooling' was not necessarily academic and that art (in this case), as much a practical matter of everyday life as cookery, was not merely a holy of holies for those with much book-learning.

There are, of course, countless subjects to which this method of school and home education by wireless might be applied. The whole realms of decoration, literature, and science are open. Hygiene presents wide vistas. Indeed, there is not a subject, from the scientific method of putting ornaments on the piano-top (which method is, in brief, to leave them off!) to the need for a child's having its own little book-trough of literature, which could not be treated.

The scheme would, I feel sure, do much to bring about a closer and much-needed co-operation between 'the classroom and the hearth.' It would provide parents who are 'out of touch' with answers to those oft-asked questions, 'Why do they teach that stuff in schools?' and 'What good is it?' and in short, it would give the B.R.C. a great opportunity to turn the abstract and loving, yet impotent interest of many an unlettered father and mother into practical help for the child. A. D.

The Envelope in the Chapel.

Chapter Six of *Old Magic*,* by Bohun Lynch, in which Guy Harvester is spirited away and Carlew and Rooke come upon further traces of 'P. B. Morgan, Esq., 15, Randall Place, W.1.'

WE are in England of the Future—and in the midst of a mystery surrounding the death of Spiridon Kakoglou, a Greek financier who met with fatal opposition when he attempted to 'corner' the farming interests of the West Country. The mystery, as so far unravelled by Tom Carlew of the Central Office of Radio Transmission (the B.B.C. of the future) and Melvil Rooke, the antiquarian, appears to be connected in some way with an old notebook belonging to the dead Greek and with the Curse of Hamadon, an age-old superstition surrounding the Dartmoor village of that name near which he met his end. Carlew and Rooke have discovered in Holland Town, a North London slum, an old house beside the door of which is carved an image similar to that which appears in the notebook. The notebook, which has come into Carlew's hands and in which several people, including a gentleman called Morgan, have shown suspicious interest, is stolen by a trick—and further opposition to Kakoglou's Mid-Devon Farming Syndicate is indicated by an explosion which destroys its machine sheds at Culverton. Carlew and Rooke pay a second visit to Holland Town, where they are surprised to run across Guy Harvester, Kakoglou's secretary.

AT any other time there would have seemed to both of them something rather absurd in the spectacle of that neat, beautifully-dressed, bird-like little man in these drab surroundings. Now, however, they were far too excited at the sudden recognition to see anything comic in the situation.

Even as Tom Carlew spoke, a man came out of the inn behind Harvester, touched his arm and pointed, evidently giving some direction. For the little secretary immediately turned away, with a word of thanks, and entered a narrow side-street. This led to the westwards, and from where they stood they could see dingy little houses on one side and on the other a high wall which bounded the yard of some works.

Carlew quickened his pace, but Rooke, guessing his intention, held back. 'Not yet,' he said. 'Let us see where he goes. I told you I felt warm in Holland Town. You see I was right.'

Tom Carlew thought he had never seen anything so coldly grey as that narrow lane. The heavy menace of the storm-cloud hung for a moment immobile in the North, but seemed to make duller and more depressing the little houses they passed. Here and there women were talking at their doors, and children quarrelled on the steps. Presently

the lane turned to the right, and Guy Harvester, who had quickened his steps, disappeared; they hurried to the bend, and saw what appeared to be an abrupt end to the street. There was no sign of Harvester, and it would have seemed that he must have gone into one of the houses. The explanation was, however, soon plain, when they discovered at the end of the little road that though, as a thoroughfare, it did end at this

'That's the stuff, Dick! Keep it up a bit! Hold your pistol where you can see it a moment!'



point, a narrow paved passage turned away sharply to the left, and was dignified by a name, printed in large letters on the wall—Frances Court, N. There was no one about, and Harvester was still not to be seen. At some little distance from the entrance Frances Court was covered to the depth of twenty feet or so. This roof was formed by part of an old house which extended across the alley, into which a door opened. Some way ahead the court wound away out of sight, but just before the bend they could see that yet another passage or entry led from it. On a miniature scale it was like one of the warrens of the City where hideous but sprucely-kept buildings jostle each other in twisting propinquity, labelled with historic names.

Rooke's heart beat quicker when, looking into this passage, he saw in between a carpenter's shop and a high, empty house, one dusty, rounded window and a glimpse of old roof.

'I've never spotted that before,' he said. 'I didn't even know the place existed. None of these houses were built a year after 1800.'

Round the bend Frances Court suddenly widened out, and they found themselves looking beyond the end of it towards some railings across a narrow road. Beyond that in turn was a stretch of water backed by a high factory. For an instant Tom Carlew struggled with recollection. Then he remembered. This was the alley leading from the crescent by the canal where they had been the previous evening, and there, not far from the entrance, was the doorway with the image upon either side of it.

Harvester was nowhere to be seen, and they were just about to turn back when two men suddenly appeared in the road at the end of Frances Court, one of them carrying a heavy apparatus, which, resting on long sticks, he stood on the pavement by the railings. A small touring car was standing near by. At the same moment, from somewhere out of sight came a yell of 'Help! Help!' Immediately the second man raised his arm and brought it slowly down again, just as a referee does when counting out a fallen boxer; and the contrivance on legs was then suddenly apparent to Carlew and Rooke as a cinematograph.

'Now, then, steady below there!' the second fellow shouted, and the operator started to turn the handle of his machine, the lens of which was directed downwards. Clearly they were taking a moving photograph of some scene being enacted in the canal beneath the parapet.

The incident up to this point had only occupied a few seconds. A constable and a couple of youths went by the men with the camera, looking idly over the railings, and turning away with a smile, going the one on his beat, the others on their respective errands.

There was nothing in the least strange about it, for in any part of London 'natural scenery' was constantly being used for film work. But something made Carlew run forward, a sort of half-guess that this was no acting.

In another moment Rooke and he were looking down on to the old narrow towing path beside the canal. Alongside this was a motor-boat violently swaying as three men struggled upon its thwarts.

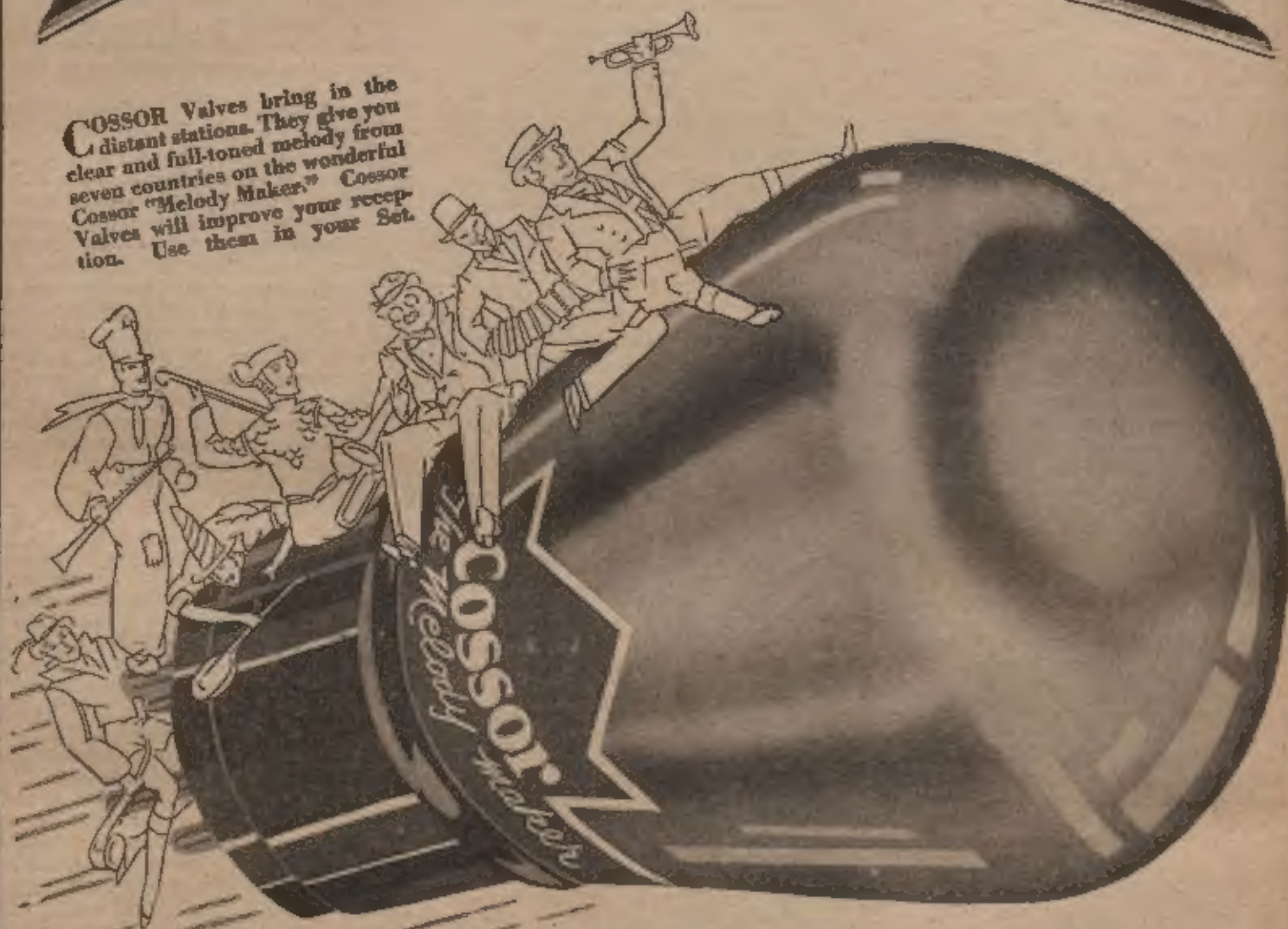
The operator continued impassively turning his handle, while the man beside

(Continued on page 569.)

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

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


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(Continued from page 567.)

him waved his arms and shouted directions.

'That's the stuff, Dick,' he yelled down. 'Keep it up a bit. Put some more into it. Hold your pistol where we can see it a moment. Now, then, shove her off!'

Struggling, the two fellows overpowered the third man and forced him down into the boat, while one of them leaned over his body to get at the controls.

And in that instant Tom Carlew joined in the shouting. 'It's Harvester! Constable!' he yelled to the policeman who was already half way down the crescent. 'Hi, you there, on the bridge,' he shouted again to some people passing close by and, like the other spectators, completely indifferent to what was going on. 'Help! They're kidnapping a man. It's a fake. The camera's all eye wash. It's—it's real. Come on!' Before anyone could stop him he had thrown a leg over the railings and was presently hanging from the feet of them over the drop on to the towing-path. He let go, and though he fell back on coming to ground, rose again without injury. But the boat was already in mid-canal, heading for the dark tunnel.

The film director turned to Rooke.

'I'm afraid we've done this act a bit too well for that chap. It's a wonder that he didn't break his leg. It's all right, constable; you know me,' he added as the policeman retraced his steps towards them.

'Yes,' said the officer, with a grin. 'Quite all right,' and, turning to Rooke, whose face obviously expressed doubt: 'They've been playing this scene the last two or three mornings, and they get it better each time. Don't forget me, sir, when you start showing the film,' and he proceeded once more on his way. 'It's all right—quite all right,' he said to a couple of men who had come from the bridge in answer to Carlew's imploring call. 'A little mistake anyone might make.'

In the meantime Carlew had run along the path and reached the tunnel where it ended, just as the motor-boat shot under the low arch. One of the men in the boat was sitting and looking to the controls, the other was still half kneeling and half sitting at the entrance to the tiny cabin into which he was evidently trying to force their prisoner. There was no doubt about it. He was Harvester. The other two Carlew had never seen before. The boat swiftly disappeared into the darkness, and Tom Carlew could only stand, helpless, with clenched fists, cursing the chance that had brought him a minute too late upon the scene. In order to reach the stairs which would bring him up to the street level he had to hurry back as far as the bridge and beyond it. By the time he had done so and had rejoined Rooke, the other two men had gone off in their car.

'You'd know them again?' Carlew asked when his friend told him. 'I was thinking about Harvester all the time and hardly noticed them.'

'Yes, I'd know them right enough,' said Rooke; 'what about the police-station?'

'Not now. The C.O.R.T. will take this matter up. They've been clever enough—

don't you see?—to rehearse this several times already in perfect innocence, so as to get the people in the crescent, and the constable, too, quite used to them. They must have tricked Harvester to come to Holland Town. That we may find out later. There's a telephone box at the end of the bridge. I'll just ring up Harvester's office.'

This he did, rejoining Rooke presently at the entrance to Frances Court.

'We'll go back from Holland Town station,' said the latter, 'and just call in at the Mowing Cat on the way.'

As he said this Rooke was leading him back towards the inner passage by the carpenter's shop.

This, on their return, they found to be little more than a shaded and narrow entry ending in a heavy door. This was propped half open with a pail and the sound of scrubbing came from within. Beyond the door hung a dark red curtain. Carlew and Rooke stepped in turn over the pail and pulled the curtain on one side. The next moment they found themselves in a tiny chapel.

SOME instinct had told them that this was not a private house, but both were surprised. The room was narrow but fairly lofty, and lit by four small windows high on either side. These were of frosted glass, but one had been opened, and they could see how nearly girt about the chapel was by surrounding houses. Bygone builders had been jealous for its room, and had encroached and approached until the little place was almost entirely hidden from the public eye. There was a miniature gallery at one end; the whole place was quite bare of ornament. But the low wainscot of panelled oak and the plain old benches were mellow and homely. Beneath the gallery at the end there was a dais, only slightly raised from the floor, with a reading desk and a high arm-chair.

A bent old woman, whose pail they had seen, continued to scrub the floor with her back to them. This was interesting in itself, for the sight of anyone cleaning a room in so ancient a manner as that was very uncommon. She had a little pile of dust and fluff in a pan by her side, and there was, too, a torn and crumpled envelope. She was probably deaf, for she took no notice of them.

It was plain that this little chapel was of considerable age; but there was nothing more to be seen in the place, no book of devotion nor text upon the wall, nor organ. They turned about to go when in the same instant two things struck Carlew's attention. The old woman had pulled aside the curtain a little where it overhung the wall, and there, catching the light, carved in low relief on an upper panel of the wainscotting he saw the image—the image of the notebook. It was not so perfectly exact as that upon the jambs of the door by the canal; here it was in a simplified form, a mere diagram such as had been repeated in various places in the old book, but nevertheless, to Carlew's eyes, unmistakable. And he had hardly drawn Rooke's attention, tugging at him in his excitement, when something

WHAT IS YOUR TASTE?

(The Editor is glad to print the following stimulating and candid letter from the Midlands, without necessarily agreeing with either its tenor or its tone.)

SIR,—Recently there was ventilated in your columns a most illuminating controversy on the subject of a possible limitation in broadcasting hours. I wonder if I can induce you in a similar way to seek the opinion of listeners as a whole on another question—one of equal importance and interest. I refer to the question of Taste. Early this year there appeared in your columns an article which asserted that popular taste is slowly improving. I am inclined to agree. But if it is so, it is no thanks to the factors which go towards creating such popular taste. Is it merely the personal factor of an over-critical faculty, and an easily-exasperated nervous system? Or am I right in seeing on every side a conspiracy—obviously unconscious, and not deliberate, but nevertheless a conspiracy—to debauch popular taste and reduce it to its Lowest Common Measure? In the theatre, in the cinema, in Radio programmes, in newspapers, there appears to exist the axiom that readers, audiences, listeners—in brief, the public—are more or less half-witted; plus the old cry, 'Give the Public What it Wants!'

The public taste is assumed to be low—not degraded, nor vulgar nor vicious—but just rather dreadfully low. It is assumed to be incapable of appreciating subtlety, or cultured intelligence. And it is provided with fare accordingly. There can be no other explanation for such stuff as is 'handed out' on certain films, the gossipy pages of cheap newspapers, and such mistakes of your own organization as 'Refined Comedians,' much of your 'Children's Hour,' many Talks, and about half of your music. (I do not refer to your capital dance bands, whose only fault is their inevitable monotony of material.) Daily the public is being flattered in the name of Democracy. It is said that it Rules, that it is Everything, that it is worthy of the Best, that it lives under a system of High Civilization, and so forth. Simultaneously its entertainment, its education, and its journals are produced in such a way as to imply that that same public is made up of poor fools, who can't discriminate between praise and flattery, or between the good and the pretentious. In comparison with the theatre and the cinema, the B.B.C. is almost a shining light, though personally I find it hard to understand how any organization can serve a public which it also sees reason to try and educate! But I think it might be interesting to hear from your readers if they consider their standard of taste to be high or low; how your programmes comply with that standard; and if the standard is encouraged to rise or fall by what is provided for their delectation.

Yours faithfully,

Edgbaston,

BRAMAXON HOWE.

else came to him—something he had seen already and yet paid no heed to. He looked again at the dustpan on the floor and at the crumpled envelope he had seen on his entry to the chapel.

About that there was no possibility of error. He bent suddenly and picked it up, straightening the stiff paper in his fingers.

'P. B. Morgan, Esq.,' he read, '15, Randall Place, W.I.'

Carlew stared at it for a moment, and then recognized his own handwriting. It was the envelope of the letter he had written informing Mr. P. B. Morgan that the notebook was not for sale.

Chapter Seven of this Romance of the Future will be a feature of next week's issue.

PROGRAMMES for SUNDAY, July 1

2LO LONDON and 5XX DAVENTRY

(581.4 M. 230 KC.)

(1,604.3 M. 187 KC.)

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

3.30 AN ORCHESTRAL CONCERT

SYBIL EATON (Violin)
THE WIRELESS ORCHESTRA, conducted by
STANFORD ROBINSON

ORCHESTRA

Overture to 'Romeo and Juliet' Schubert

Scottish Symphony Mendelssohn

4.10 SYBIL EATON and Orchestra
Romeo Max Bruch

ORCHESTRA

Fluency March
Theme des Sylphes
Miser des Folies
Barlow

4.33 SYBIL EATON

The Dawn (Welsh Air) arr. Somerset
Molly on the Shore
Greengarden, arr. Kreisler

4.40 ORCHESTRA

First 'Maid of Arles' Suite, L'Arle-
sienne Bizet

5.0 MISSIONARY TALK: Dr. A. W.
WILKIE, 'Up from Fetishism: How
a real African Church is Develop-
ing.' S.B. from Edinburgh

WHAT Dr. A. W. Wilkie does not
know about West Africa is
not worth knowing. For eighteen
years he worked in the Calabar
area, which Mary Slessor made
famous. In 1918 he returned to
the Gold Coast to take over the
control of the work formerly carried
on there by the German Mission.
He has been a member of several
Government educational commis-
sions, and of the Phelps Stokes
Fund West African Educational
Commission in 1922. His primary
interest, however, is in the develop-
ment of a strong African Church.

5.15 FOUNDATIONS OF ENGLAND
Poetry—XIV, Tennyson

POET LAUREATE throughout
the second part of Queen
Victoria's reign, Tennyson took his
position seriously, and was most
punctilious in composing celebratory
pieces on events of national im-
portance, such as the Burial of the
Duke of Wellington and the Charge
of the Light Brigade. These official
odes are, however, by far the least
interesting part of his work; his
best poetry occurs in 'In Me-
moriam' and in such incidental
lyrics to some of his longer poems
as 'Blow, bugle, blow,' which will be
amongst the pieces read this after-
noon.

5.45 Each Cantata

'Compassionate Heart of the Love
Everlasting'

Relayed from the Church of the
Messiah, Birmingham

LEONIE ZIVADO (Soprano); ALICE VAUGHAN (Con-
tralto); JOHN ARMSTRONG (Tenor); HERBERT
SAXBY (Baritone); G. D. CUNNINGHAM (Organ
Continuo); and the BRUNINGHAM STUDIO CHORUS
and ORCHESTRA, conducted by JOSEPH LEWIS

(For the words of the Cantata, see page 573
(Next week's Cantata will be 'If thou but sufferest
God')

8.0 Service from York Minster

to commemorate the anniversary of the signing
of the League of Nations Covenant

S.B. from Leeds

Order of Service:

Hymn, 'All people that on earth do dwell'
(E.H., No. 305)

Lord's Prayer and Collect

Reading, Micah iv, 1-7

Hymn, 'Thy Kingdom come, O God' (E.H.,
No. 331)

Address: LORD BISHOP OF WINCHESTER

Prayers for World Peace and the League of
Nations

Hymn, 'And did those feet in ancient times' Parry
Benediction
Doxology

Health, and opened by
the Queen in 1922. But
owing to lack of funds,
only one-third of the
eventual National Training School could then be
built, and a second section is soon to be begun
at a cost of £20,000, only half of which is
at present in hand.

Contributions should be sent to the British
Hospital for Mothers and Babies, Samuel Street,
Woolwich, S.E.18.

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN, Local Announcements. (Daventry
only) Shipping Forecast

9.5

Albert Sandler

and the

Park Lane Hotel Orchestra
From the Park Lane Hotel
LEONARD GOWINGS (Tenor)

ORCHESTRA

Selection from 'Merrie England'
German

LEONARD GOWINGS

O vision entrancing (from 'Easter-
ella') Irving Thomas

THE scene of George Thomas
I Easterella is laid in fifteenth-
century Paris. This song describes
the beauty of Easterella—

'O vision entrancing,
O lovely and light,
My heart at thy dancing
Grows faint for delight. . . .
Fair—so fair—yet so poor and
lowly,
Dear—so dear—to this heart of
mine.'

Angels guard thee B. Godard

ORCHESTRA

Excerpts from 'I Pagliacci' ('The
Play-Actors') Leoncavallo

ALBERT SANDLER (Violin) and
Orchestra

Slow Movement and Finale from
Concerto Mendelssohn

FOR a long time Mendelssohn had
(as he put it) a Violin Concerto
'swimming about in his head in a
shapeless condition.'

At last, after six years, it crys-
tallized, and in making its first
appearance in public it became an
instantaneous success.

The SECOND MOVEMENT (Moving
gently), is a sort of excited 'Song
without Words.'

Following on the Second Move-
ment there is a passage of medi-
tation and indecision for Strings
(led by the Soloist), then, with a
preliminary fanfare, we are plunged
into the exuberant, dancing FINALE.

LEONARD GOWINGS

I heard a thrush at eve . . . Godwin
Mourning breeze . . . R. Jensen

ORCHESTRA

Second Hungarian Rhapsody Liszt

COMPOSER, pianist, conductor—all these were
Liszt. But it is as a virtuoso pianist and
composer that he is remembered. It is said that
when he had played at concerts, young ladies used
to fight round the piano to gain possession of
wires which he had broken, and have them made
into bracelets!

His Hungarian Rhapsodies in particular
amused people with their brilliance and force.
Liszt founded these Hungarian Rhapsodies on
the folk-tunes of his native Hungary, and tried to
express in them the gloom, vigour and excitability
of the national temperament.

10.30

Epilogue

'Shed with Peace'



MASTERS OF THE MICROPHONE: ALBERT
SANDLER

Tastes differ in music as in everything else, and it is not
easy to please all listeners, as the B.B.C.'s post-bag shows.
But every time Albert Sandler comes into the programmes
the correspondence sends up a pean of almost unqualified
praise. His music will again be relayed from the Park Lane
Hotel to-night.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the British Hospital for
Mothers and Babies, by the COUNTESS OF
CARLETON

THIS Hospital is remarkable in that it exists,
primarily, for those patients it does not
attend—the future patients of its midwifery
pupils. It was founded in 1905 for the purpose
of improving the training of midwives, and the
standard it then set of a full twelve months
training was copied twenty-one years later by the
Central Midwives' Board. Having begun life
(like the babies it cares for) on a very small scale,
the Hospital grew gradually, and a new building
was erected, with the help of the Ministry of

5WA	CARDIFF.	253 M. 850 KC.	6BM	BOURNEMOUTH.	326.1 M. 920 KC.	6ST	STOKE.	394.1 M. 1,020 KC.
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IN A HOSPITAL GARDEN.

The delightful garden is one of the pleasant features of the British Hospital for Mothers and Babies, for which the Week's Good Cause Appeal will be made from London and Darenty tonight.

This Week's Bach Cantata.

Church Cantata No. 185.

COMPASSIONATE HEART OF THE LOVE EVERLASTING.

(See London Programme.)

THE Cantata for the fourth Sunday after Trinity suffers, like a good many of the others, from being too long in the first part and too short in the second. None the less, it is a beautiful work, simple in structure as compared with some of the others, and making its impression by simple means. There is no introductory antiphony: the first Duet begins at once with the melody in the continuo, followed at two bars interval by the soprano and tenor voices in imitation. Throughout the Duet the oboe plays the melody of the old Chorale 'Ich ruf zu dir' ('I cry to Thee').

The Duet is followed by an elaborate Recitative for the alto voice with a sustained accompaniment from the strings with a freely-moving bass in the continuo.

The third number is an Aria for the alto with an expressive obbligato which the oboe and first violin play for the most part in unison.

The bass follows with a recitative and aria accompanied only by the continuo, and the concluding Chorale has the interesting feature of a free solo violin part as well as the usual continuo accompaniment.

I. Duet (Soprano and Tenor):

Compassionate Heart of the Love everlasting,
Awaken my spirit to knowledge of Thee,
That I may have charity hate from sinning,
O Fountain of Pity, flow Thou over me.

II. Recitative (Alto)

Ye hard hearts, that like stone and rock no pity reaches,
Like water flow and melt
O learn what now the Saviour teaches,
Learn, learn His charity.
Seek to thyself to gather
The grace of God the Father.
Seek not to judge, for God hath it forbidden.
Let God alone on High be judge,
Lest from thine eyes His face be hidden,
Forgive, so will He be forgiving;
Give while on earth thou'rt living,
Let grace be all thy wealth, that in His house
God shall reward thee with a heavenly treasure
As thou dost mete, to thee is giv'n like measure.

III. Aria (Alto):

Be it here on earth thy care—
Mortal, good seed freely sowing,
Stid to tend thy harvest growing,
So shalt thou for Heav'n prepare.
He that good seed freely sows
To the harvest gladly goes.

IV. Recitative (Bass):

The love of self is vanity. From out thine eye
First see that thou the beam removest,
Ere thou thy neighbour's tiny mote reprovest,
Within his eye that thou may'st see
And though thy neighbour sinless may not be,
Remember thou, no angel art thou.
From thine own sin depart thou!
For when a blind a blind man leadeth
And guidance too he needeth,
So they must fall, he and his brother,
They do but o'erthrow one another.

V. Aria (Bass):

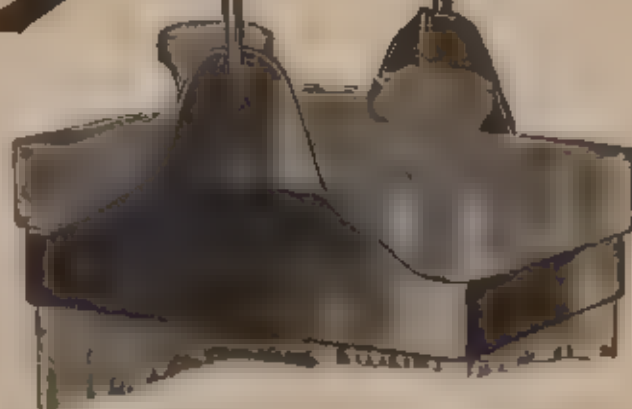
Thus shall the Christian do—
To worship God and know Him,
A faithful love to show Him;
Nor ever judge his neighbour,
Nor waste another's labour,
The poor and needy tending,
For them his treasure spending
That pleaseth God and mankind
Thus shall the Christian do.

VI. Chorale:

To Thee I call, O Christ my Lord,
Hear me, O Love unbounded,
Give me the grace to keep Thy word
Nor let me be confounded;
Thy way I'd go, to Thee above,
Where no ill may betide me,
Thou becomest,
My neighbour I would love
And do Thy will. O guide me.

(The Bach Cantata to be performed next Sunday is 'If thou but suffer of God')

Free Carrier



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Including Carrier
From July 1st



U.V.D.

2 volt. 40 amp. hours
actual

14/6

Including Carrier
From July 1st

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Monday's Programmes continued (July 2)

5WA CARDIFF. 363 M.
350 KC.

10-145 A LIGHT ORCHESTRAL CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Lullu' Vincent Wallace
Siegfried Idyll Wagner
First Peer Gynt Suite Grieg

SHEEP FARMING in the Australian bush, playing its victim to the Governor-General, on rising on a whaler, mutiny, capture by ferocious rebels. Maori—all these were among the lively experiences of the Irish composer of *Lullu*. He is not to be confused, by the way, with William Wallace, fourteenth century Scottish patriot. Vincent Wallace was born 1814 and died just over sixty years ago. He wrote, among other things, half a dozen Operas, but *Maori* was the only really successful one, and it has, indeed, easily made up for the rest as far as popularity goes.

Lullu, first produced in London in 1880, is about a Highland girl who gains the love of a Count and takes him to live with her in the depths of the river. The Count, fascinated after Wallace's customary manner, introduces several of the Opera's leading airs.

THE Siegfried Idyll, as most hearers know, is an extract from one of Wagner's Operas, but one of his separate works, composed as a birthday present to his wife, after the birth of her son Siegfried (who was named after the hero of the *Ring* cycle of drama). The music contains several tunes from the *Ring*, and one which is an old German cradle song.

4.0 BAND OF THE LINCOLNSHIRE REGIMENT

Conductor, C. S. TROUT

Relayed from the Victoria Park, Bath
Selection from 'The Yeomen of the Guard'

Chorus: 'The Spirit of the Wood' Grieg
Descriptive Piece, 'The Mill in the Black Forest'

Overture to 'Zanetta'
Fox-trot, 'Roam on, my little gipsy sweetheart'

Finale, 'The Bell of St. Malo'
Regimental March, 'The Lincolnshire Poacher'

5.5 P. T. HARRIS, A Famous Welsh Elizabethan Composer

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ROBERT PERT and LANGTON MARKS Calling the British Smiles

8.0 THE BAND OF THE LINCOLNSHIRE REGIMENT

(By kind permission of Lieut.-Col. F. S. THORNTON, R.S.O. M.C.)
Conductor C. S. TROUT

Relayed from the Victoria Park, Bath
Descriptive Piece, 'The Grasshoppers' Dance'

Selection from 'The Girl Friend'
Serenade Purcell

Allegretto Ambrose Thomas
Selection from 'Hit the Deck'
Dance Tune
Noblesse Henderson

So Tired
Serenade

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

5SX SWANSEA. 294.1 M.
1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 Ladies' Night

THE SWANSEA LADIES' NIGHT
Three in the Evening

Most gentle moon Julia Harrison
Hush Song Ruseky-Kornick
Heaven



THE HEROINE OF THE CRIMEA
and the pioneer of Army nursing Florence Nightingale is the subject of Miss Roma Lebel's talk from Stoke this afternoon.

MYRA PUGH (Pianoforte)

Nocturne in C Major Chopin

GWEN GRIZZITH (Violin)

Valse Bleue
Schon Rosmarin

CHOIR

Ye Ha! (Serenade)
Lullaby
Lullaby

CHLOE CURRY-MORGAN (Entertainer)

In Scenes from Welsh Life

MYRA PUGH

Study in F Sharp, Op. 25, No. 9
Study in F, Op. 25, No. 3

GWEN GRIZZITH (Violoncello)

Capriccio from Concerto in A Minor, Op. 14
Lullaby

CHOIR

Song of the Rhine-maidens Wagner

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

6BM BOURNEMOUTH. 378.1 M.
970 KC.

12.0-1.0 Gramophone Records

4.0 TEA-TIME MUSIC

Relayed from Beale's Restaurant
Directed by GILBERT STAFF
Fox-trot, 'My Oh a Beine'
Valse, 'Worrying'
Jevington Suite
Fox-trot, 'Playground in the Sky'
Evening Lullaby
One Hour
When Sergeant-Major's on Parade
Valse, 'Blue Danube'
Fox-trot, 'Oh, Daria, where do you live?'

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M.
780 KC.

12.0-1.0 A GRAMOPHONE RECORD

The Sonata, String Quartet, and Symphony
Menuetto and Finale (Allegro) from Symphony
in E Flat
Quartet in E (Allegro Moderato)
First Movement from Sonata in B Minor for
Pianoforte
Finale (Allegro non assai) from Quartet in A
Major
First Movement from Sonata for Two Violins
and Piano
First Movement from Quartet in F, Op. 96
Vivace from Choral Symphony No. 9
Largo and Allegro from Violoncello Sonata
Second Movement from Symphony No. 4 in
F Minor, Op. 38

4.0 THE ROYAL HOTEL TRIO, Directed by ALBERT FOLLERBROOK

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

A Fairy Tale Day
Reading, 'The Prince of Story Tellers'
Play, 'An Old Fairy Tale' (Una Robinson)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 378.1 M.
970 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Miss ALICE HUGG Modern French Compositions—Ravi

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

Monday's Programmes cont'd (July 2)

6ST 234.1 M.
1,020 KC.

12.5-1.0 London Programme relayed from

4.0 London Programme relayed from Daventry

5.0 'Canons in the Lives of Famous Women—
XI. Florence Nightingale,' by ROMA LAMM.

5.15 THE CHILDREN'S HOUR
The Humble Home of Hans Andersen, the
Prince of Story-Tellers (Helen Senter)
The Little March Girl } Hans Andersen
The Princess and the Pea }
Songs:
The Way to Fairyland.....Hardy
Off to Fairyland.....Foster
Pianoforte, 'Calling out the Fairies'.....Austin

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London 2.30 Local An-

2ZY MANCHESTER. 234.6 M.
780 KC.

12.0-1.0 Gramophone Records

4.0 THE SEVEN'S ORCHESTRA
Overture, 'Chal Romano' (Gypsy Lad) Ketelbey
Inferno from 'Orygones'.....Grinados

Doris DUTTON (Contralto)
Annals of Garden.....Hubert Parry
Now sleeps the crimson petal..... }
I will go with my father a-ploughing.. }
SONG

SONG
Suite from 'Coppelia' Ballet Music.....Dobner
Prelude and Mazurka, Entr'acte and Slow
Waltz, Waltz of the Doll, Chorus

1.0 DUTTON
There in Woods.....Hubert Parry
An Epitaph..... }
The Chorus.....Walford Davies

SONG
Selection from 'Bird of Paradise'.....Yorkeley

5.0 Mrs. J. BAUMGART TWEEDALE: 'A Yachting
Holiday in the Norfolk Broads'

5.15 THE CHILDREN'S HOUR:
Tanglewood Tales—II (Ching), told and played by
Ella Foug

More Yorkshire Folk Songs (arr. Kulson and
Moffat), sung by HARRY HOPKINSON
The Yorkshire Farmer, The Farmer's Boy
If I could go anywhere }
The Hairy Dog }
Sung by BETTY WHEATLEY

6.0 London Programme relayed from Daventry

7.45

VAUDEVILLE

ARTHUR PRINCE and JIM
(The First Ventriloquist Figure with a
Personality)

LETTICE NEWMAN and ERIC RICHMOND
(Comedy Duo)

WATERBURY
(Pantomime and Musical)

THEY SAY IT'S A
(Popular Musical)

THORNTON DONALD

THEY SAY IT'S A

THEY SAY IT'S A

Light Comedy Sketches

Supported by the STATION ORCHESTRA

9.0-11.0 S.B. from London 2.30 Local An-

Other Stations.

5NO NEWCASTLE. 212.5 M.
960 KC.

12.0-1.0 London Programme relayed from Daventry
2.30-3.0 London Programme relayed from Daventry
3.0-4.0 London Programme relayed from Daventry
4.0-5.0 London Programme relayed from Daventry
5.0-6.0 London Programme relayed from Daventry
6.0-7.0 London Programme relayed from Daventry
7.0-8.0 London Programme relayed from Daventry
8.0-9.0 London Programme relayed from Daventry
9.0-10.0 London Programme relayed from Daventry
10.0-11.0 London Programme relayed from Daventry

5SC GLASGOW. 403.4 M.
940 KC.

4.0-5.0 Light Ballet Concert The Station Orchestra
Davidson (Tobor) 5.0 Household Talk 5.15
6.0-7.0 London Programme relayed from Daventry
7.0-8.0 London Programme relayed from Daventry
8.0-9.0 London Programme relayed from Daventry
9.0-10.0 London Programme relayed from Daventry
10.0-11.0 London Programme relayed from Daventry

2BD ABERDEEN. 300 M.
600 KC.

11.0-12.0 Gramophone Records 4.0-5.0 Concert
The Station Orchestra 5.0 Household Talk 5.15
6.0-7.0 London Programme relayed from Daventry
7.0-8.0 London Programme relayed from Daventry
8.0-9.0 London Programme relayed from Daventry
9.0-10.0 London Programme relayed from Daventry
10.0-11.0 London Programme relayed from Daventry

2BE BELFAST. 300.1 M.
990 KC.

11.0-1.0 Concert by the Home Guard 4.0-5.0 British
Empire 5.0 Household Talk 5.15
6.0-7.0 London Programme relayed from Daventry
7.0-8.0 London Programme relayed from Daventry
8.0-9.0 London Programme relayed from Daventry
9.0-10.0 London Programme relayed from Daventry
10.0-11.0 London Programme relayed from Daventry

The Microphone Says— Some Extracts from Recent Broadcast Talks.

THREE is something seriously to be said in favour of those who maintain that the art of the chef is, in many respects, but little inferior to that of the painter or musician. Our attitude to the cook and his art is indeed psychologically interesting, and is important as indicating in some ways our whole trend of thought towards questions of food. It cannot be denied that it is a double-faced attitude. On the one hand we undoubtedly prize the cook and pay him well, on the other hand, we cannot conceal some slight degree of contempt or disapproval of him and his art.

All good things are liable to be abused, but the art of life consists in using the good things and not in timidly abstaining from them for fear of abuse. Mere abstinence or feigned indifference to pleasure is a savage form of morality, but little superior to excess, and the man who despises good cookery thereby declares himself, if I may say so, only one step removed from the savage.—J. C. Flugel: *Psychology of Food and Dress*

For the benefit of the other sex perhaps I ought to explain that men, at any rate young men, nearly always go about in threes, whether they are university students, city clerks or ploughmen, on a Sunday afternoon. The proverb, 'Two's company, three's none' is of female origin, and concerns love and not friendship.—J. Dover Wilson—*Shakespeare: Our Common Heritage*

We shall never know who invented the word 'movie,' which seems to express so precisely that attitude of amused tolerance with which most educated folk still regard the screen entertainment.

In all film-producing countries—Britain, Sweden, Germany, France, Denmark, Italy, and Austria—we find that the screen entertainment is slowly but surely being distorted to conform with American ideas.—Mr. G. A. Atkinson: *'Seen on the Screen'*

The suggestion that a branded whisky is sold in the House of Lords, or that certain cigarettes are always handed round by a butler in full livery, offers sufficient reason to many people for buying these commodities themselves.—Dr. P. Sargent Florence.

'The process of mechanical invention goes on increasing. We have most of us left behind the fatalistic pessimism that nothing can be done about it, and we continually discuss what are the disadvantages of the new inventions and how we should not about removing or modifying them. But are we quite sure (the supporters of economic extermination would say to us) that we are not under a delusion in supposing that we have any real control in the matter? Does not our very manner of speech betray us? We talk about three inventions in the form of "What will be the effect of the invention and development of the gramophone or wireless upon, say, the appreciation of music?" not questions in the form of "What shall we do with the gramophone or wireless?" We talk of them as though they were going to do things to us, not as though we were going to do things with them.'—Dr. A. D. Lindsay: *'Philosophy and Our Common Problems'*

THE FOUNDATIONS OF POETRY

An Anthology

Issued as a companion to the Sunday afternoon poetry readings which started on Sunday, April 1, with Notes Price 1/- (Post Free 1/3)

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PROGRAMMES for TUESDAY, July 3

2LO LONDON and 5XX DAVENTRY

(281.4 M. 630 KC.)

(1,604.3 M. 127 KC.)

10.15 The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 Light Music

THE MADRINE MOONEY QUARTET
John A. Moore, Baritone

10.2.0 GEORGE BOUTANGER
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. Wakelam between 4.0 and 5.0 p.m., 6.0 and 6.15 p.m., and 6.45 and 7.0 p.m., unless no matches are then in progress.

4.0 WILLIAM HODGSON'S
MADBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion

5.0 H. Haysa Abroad - Mrs. Dawson Scott: Norway

IN this evening's talk Mrs. Dawson Scott, the well-known novelist and founder of the P.E.N. Club, will discuss Norway from the point of view of the potential holiday-maker. Mrs. Dawson Scott has had special opportunities of obtaining every kind of information that can assist travellers, as the P.E.N. Club recently held their international holiday in Oslo, the capital, and the founder of the Club is therefore *persona grata* to the authorities there.

5.15 THE CHILDREN'S HOUR
Professor Winduspoon's 'Guida to London,' wherein the Professor, with the aid of his Marvellous Telescopic Camera-Observe, will show and describe some of the most notable points of interest in the Great Metropolis

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 Dr. C. W. SALSBURY: 'Saving the Mothers'

THERE are few post-war institutions of such importance as the yearly National Baby Week. Very rightly the care of small babies, and in particular the question of the death-rate during child-birth, are now among the most urgent and present widely explored problems of the day in this country. The week occurs annually at the opening of July, and Dr. Salsbury's talk will help to explain its full significance and vital importance both to individuals and to the nation at large.

7.15 THE FOUNDATIONS OF MUSIC

A MODERN ANSWER KEYBOARD WORKS

played by EDWARD ISAACS

Prelude in C Major
Prelude and Fugue in A Major

THE Fantasia is influenced by the bold harpsichord style of Bach's who used a good deal of hand-crossing to obtain his effects. Bach began a Fugue to follow this Fantasia, but for some reason left an incomplete copy of it.
The Prelude consists of a more ten



TOMMY HANDLEY

most popular of broadcast comedians will be one of the chief attractions in the Vaudeville programme tonight.

bars of wide chords, intended to be interpreted as the performer's taste may suggest. Certain notes of Bach's Preludes are more successful than others. For example, but usually he has himself written out in full the passages which he wishes to be developed from them.

This practice did not seem strange in a day when composers left their accompaniments in a 'skeleton' state, printing only the bass, with figures above it to indicate what notes were to be added to make up the harmony.

The Fugue is the longest Bach ever wrote for clavichord or harpsichord. The subject is itself a long one, being a rapid-flowing stream of sixty running notes. The current of continuous unbroken notes begins at the end of the piece. Near the end is an exciting Cadenza, derived from the subject; it begins low down and gradually overflows the keyboard.

7.25 Prof F. W. BURSTALL: 'Engines for the Road and the Air-IV, The Engine for the Road Vehicle.' Rehearsed from Birmingham

IF road locomotion remained impossible until the comparatively light petrol engine had been invented the early motor was yet far too heavy, in proportion to its power, to make practicable locomotion in the air. Not until engineering progress had evolved the internal combustion engine with a weight for horse-power of less than three pounds did aeroplane design really begin. This evening Professor BurSTALL will describe the special problems involved in



THE LONG, DEEP, WINDING FJORDS

of Norway are an ideal place to which to resort for a holiday as Mrs. Dawson Scott will explain in her talk this afternoon. The picture shows a view in the Gangesfjord.

and the further culture of cooking an aeroplane working at a time of war.

7.45 A MILITARY BAND CONCERT

THE W. & A. MILITARY BAND

MINA ROBEY (Vocalist)

by B. WALTON O'DONELL

Soldier March

7.54 RISPAN GOODACRE

Go from my window, go
As I went roaming
Through the night

arr. Somerville
Baths
Wolf

8.0 BAND

Prelude to 'Nadeshida'
Spanish Rhapsody

Goring Thomas
Chabrier

8.15 MINA ROBEY

Rondo, Op. 53

Schubert arr. Paganini

Go from my window, go

As I went roaming
Through the night

8.30 BAND

Prelude to 'The Magic Flute'

8.38 RISPAN GOODACRE

My heart is weary, from 'Nadeshida'

Goring Thomas

8.45 BAND

4 Movement from 'Lullaby'

4 Movement from 'Lullaby'

4 Movement from 'Lullaby'

4 Movement from 'Lullaby'

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4 Movement from 'Lullaby'

10.30 12.0 DANCE MUSIC
AMBER & BAND from the Hotel Cecil

Tuesday's Programmes continued (July 3)

5NG NOTTINGHAM. 278.2 M.
1,080 KC.

4.0 London Programme relayed from Deventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Deventry
6.30 S. B. from London
7.0 Dr. L. T. Hoeg, "Touring in Germany"
- II
7.15 S. B. from London
7.45 "SWITCHED"
A Comedy for Boys cast by
By L. T. Hoeg
MARGUERITE EDGEMAN
HILARY FRANK LEAVITT
The Voice of J. GROMYENON
The Scene is a flat in complete darkness

8.0 Music of the East

[illegible]6ST STROKE. 200.1 AU.
1.970 kC.

6.0 London Program re relayed from Daventry
6.15 **The Children's Hour**
Play, "The Soggybottom Monkey and the Hot
Cherry Bitch Lytton". Pianoforte Music by
the Richmond Men (Marston) sang, 1st
Japanese Butterfly Land (Nicol)

6.0 London Program re relayed from Daventry
6.30 **S.B. from London**
7.0 Mr E Stan Hazards, Falmouth V.I. notes
7.15-12.0 **S.B. from London** 9.35 Local An

22Y MANCHESTER 324.8 M.
780 KC.

4.4	TER STATION OGRESTRA	
	March, * Florentiner	<i>March</i>
	Bailot, Divorcesmen	<i>Isaacsman</i>
	F B I S P E A M P O T	
	Silent Movie	<i>Vaughan Williams</i>
	The Sea Gypsy	<i>Good</i>
	I would I were a king ..	<i>Sub car</i>
	OGRESTRA	
	Elegiac Song ..	<i>Tchaikovsky</i>
	Revery	<i>Mar Jonell</i>
	Burselle	<i>Irland</i>

GEORGE E. STEAD
 1 surmounts on Babylon Per
 The Vagabond Vaughan H
 The Roadside Fire Vaughan H
 ORQUESTRA
 Selection of Herbert Oliver's Songs

5.6 London Programme relayed from Deventry
THE CHILDREN'S HOUR
 Nature Talk 'A Walk by the Tree' (Frank
 Lowe). 'Birthdays' (Alice Barclay), song 'I
 BERRY WHEATLEY. Hymn to the Sun
 (Lowe). A Song (Singer). A Song (Lowe).
 Pan des Fleurs (Delibes). Played by The
 SYMPHONY TWO

6.0 ORCHESTRAL MUSIC
Relieved from the Theatre Royal

6.30 N.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by
MICHAEL DOUG

7.0 Major W. PAGE GIBSON: "Ways and Means
of getting to the Continent, and What to Do
on Land or



GIVE HIM HIS CHANCE

The care of the young generation is the object of National Baby Week, about which Mr. Saleeby will talk from London this evening at 7.30. Our picture shows one future Briton who needs only his chance to develop into the sort of man each of us would wish our sons to be.

7.45 A Roger Quilter Programme
Arranged and Conducted by the Composer

THE STATION ORCHESTRA
A Children's Overture
KINDA BEAK (Soprano)
A good thing
Where go the boats?
E. H. C. C. C. C. C.
MARK RAYMAN (Baritone) with Orchestra
Come away Deech
O mistress mine
Blow, blow thou winter wind
THE ORCHESTRA
Two Little Ravens
But when the Blackbird Ends
It is summer; (2) Wild as the Wind
Moonlight on the Lake; (3) Fairy Fingers

HILDA BLAKE
 Fairy Lullaby
 Now sleeps the crimson petal
 Love's Philosophy
 MARK RAPHAEL
 O the month of May
 Who is Sylvia
 The Constant Lover
 HILDA BLAKE and MARK RAPHAEL with Orchestra
 It was a Lover and his Love
~~THESE~~
 Ballet Suite, 'The Rake'
 Dance at the Feast; The Lighthearted Lady
 The Frolicsome Friend, Allurement, Midnight
 Ruch

9.0 N.B. from London, 4.25 Local Announcements

940 Chamber Music and Poetry

KATHLEEN MOCHDRINE (Violoncello)
 ERIC FORD (Pianoforte)
 HARRY MORTIMER (Clarinet)

Trios in B Flat, Op. 11 *Beethoven*
 Allegro con brio *1. 100*
 Variations *2. 100*

JOSEPH F. BARNES

The Stricken Peasant
 Song of Hill Waters } (from 'The Secret Meadows
 The Wagner's Mate } and Other Poems')
 The Hands are Gone } C. Henry Warren
 Storm-stricken Oak

Read by the Author

Three

Trios in A Minor, Op. 114 .. *Beethoven*
 Adagio : Adagio .. Andantino .. *1. 100*
 Adagio

1933 S.B. from London

Other Stations.

5NO NEWCASTLE.

[illegible]

55C GLASCOW

[illegible]

7BD ABERDEEN

[illegible]

2BE BELFAST

[illegible]

Wednesday's Programmes continued (July 4)

5GB DAVENTRY EXPERIMENTAL

(491.2 MC. 810 MC.)

3.30 THE KNEILLER HALL BAND

Conducted by Lieut. H. A. ADKINS

By permission of Col. Sir FRANK

Music from Kneller Hall. Two-kor-hut

March "Spirit of Papamstry" (Solo)

Post Horn Trio "Variety" (Solo)

Excerpts from "Aida" (Solo)

MALE VOICE CHORUS

Two Sea Shanties (Solo)

Blow my Bully Horns (Solo)

BAND

March "The Bells"

March "The Bells"

March "The Bells"

March "The Bells"

March "The Bells"

March "The Bells"

March "The Bells"

March "The Bells"

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Millicent Russell sings in the concert of Light Music this evening at 6.45, and John Moss will play the part of Cannon in *The Last of Carlotta*, when it is broadcast at 7.15.

Heck of writing gay tunes that are so admired. He wrote few pieces that have this, even in the *Comedienne*, that is saying a good deal.

LETTER (KMAN (Con. alto) and Orchestra

Air "K lowest than the land" (from *Agnes*)

Hudoo Song (from *Sadko*) .. *Rinsky-Kornikov*

8.20 EILEEN ANDERSON (Violin) and Or-

chestra

Concerto in D. No. 4

Andante Canabula Roudoung And-

non troppo

8.55 FRANKLYN KELSEY

As the Garden ..

As the Garden ..

As the Garden ..

As the Garden ..

As the Garden ..

As the Garden ..

As the Garden ..

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As the Garden ..

As the Garden ..

As the Garden ..

Cradle Song
Heatherlie
I have two...

8.55 ORCHESTRA

Suite of "Aladdin's Scenes" .. *Musical*
By telephone from "Phase on" .. *Musical*
Sinfonia .. *Conrad*

9.30 "THE LAST OF CARLOVITCH"

(From *Burn*)

A Play by E. W. LEWIS

Licensed by STUART VICKER

Mario Romano, a Gipsy

WILFRED HARRINGTON

Carl Romano (Carlovitch) STUART V

John Cannon (Entrepreneur) J. J. J.

Stella Ventnor .. MOLLY HALL

It is a quiet summer night. Beside the

road, on a green patch, a travelling van is

drawn up under the shelter of the trees, and

a hot fire burns, filling the air with the stimu-

lating aroma of the pipe. Marie sits on the

lowest step of the van with hands clasped

behind her back. Her lips are parted in smiling

wonder as she gazes at Carl, who, clad in a

velvet jacket, is playing the violin.

Solo Violin, FRANK CASTELL

10.0 WEATHER FORECAST. SEVEN. COUNTRY

NEWS BULLETIN

10.15 FRANK ARTHUR and his BAND from the

Hotel Metropole

11.0-11.15 DANCE MUSIC. ALBERTO and his

BAND and the NEW PRINCESS ORCHESTRA from

the NEW PRINCESS Restaurant

(Wednesday's Programmes continued on page 384.)

6.45 Light Music

THE HENRY SENSIBLE QUINTET

MILICENT RUSSELL (Contralto)

FRANKLYN KELSEY (Baritone)

QUINTET

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

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Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

Waltz, "Dol" .. *Oscar Straus*

8.0 A Light Orchestral Programme

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

London, FRANK CASTELL

Conducted by JOSEPH LEWIS

Overture to the Ball .. *Sullivan*

At twenty-eight, when he wrote this Overture,

Sullivan had already achieved a fine

command both of the Orchestra and of that



Stewed
Gooseberries
with

BIRD'S CUSTARD
make the best dish now
in season.

There's a wonderful combination of health, good
cheer and nourishment in stewed Gooseberries
with Bird's Custard. Everybody can enjoy
this dish, because Gooseberries never
disagree when served with Bird's.

Three 1/2 lb. boxes 2s. 6d. each,
plus 1/6d.

CS 1

Wednesday's Programmes continued (July 4)

5WA CARDIFF. 353 M. 850 K.C.

10.15 A SYMPHONY CONCERT

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Overture to 'The Secret Marriage' ... *Concerto*
Concerto Grosso, No. 22 in A, Major Op. 6, No. 11,
for Two Violins and Violoncello, accompanied by
Händel

Violins ALBERT VROESAMUEL and FRANK

Violoncello, RONALD HARDING

Symphony in C Major ... *Beethoven*

HÄNDEL'S *Concerto* has four Movements—
a slow, stately one; a short, quiet one in
which the instruments imitate each other a
good deal, then a longer, gently ...
Movement, and a brisk, cheery Finale

BEETHOVEN'S Fifth Symphony is so
well known that reference need not
be made to the troubled character of the First
Movement, making powerful use of that in-
fernal, gruff opening sound in four
notes, the rich, luxuriant
Variations of the Second Move-
ment; the great Scherzo, which
leads to the blaze of the Last
Movement in which the Beethoven
ghost peeps in for a moment

3.45 'Food Values in Cooking—IV
Water' by Miss E. G. CLARKE

4.0 THE STATION TWO

FRANK THOMAS (Violin) RONALD
HARDING (Violoncello)

Trio in G, 1st and 2nd Movements
Händel

WYTHILSTONE, who died
in 1900 at the age of forty
was a composer of sensitive feeling
who left some fragrant Chamber
Music

Of the four Movements of this
Trio in G we are to hear the strong
and graceful First Movement, and
the Slow Movement, in throughful

MAUD PETERS (Soprano)
Let's have the gentle lark, Bishop
Villanelle ... *Dell' Aquila*
Song, sweet bird ... *Gloria*

FRANK THOMAS (Violin) RONALD
HARDING (Violoncello)

Pavane ... *Händel, arr. Händel*

Minuet ... *Händel*

And to so ... *I know it*

Shadow Song ... *Verdine*

Musette a Valso Song ... *La l'honneur*

Trio ... *Händel*

Trio in G, 3rd and 4th Movements ... *Händel*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Dr H. J. W. HETHERINGTON The Meaning
of Good—II. Good and Obligation

7.45 A West Country Programme

NATIONAL ORCHESTRA OF WALES

Shepherd's Dance ... *Gardiner*

English Folk Songs ... *Forgham Williams*

Seventeen come Sunday ... *My Bonny Bay*

Folk Song from Somerset

W. IRVING GARR

In a West Country Dialect Recital

CHORUS

On the Cliffs of Cornwall

..... *Songs*

DAME ETHEL SMYTH'S Opera, *The
Wreckers*, produced in Leipzig in 1900
and in London in 1909, is about the wild Cornish
coast-dwellers of the eighteenth century. The
piece now to be played is the Prelude to the
Second Act of the Opera

The Composer has herself given a description
of the background of the story and of the music.

Theresa, the beautiful young wife of the
elderly headman of a Cornish village in the
eighteenth century, is detested by the community,
which she in turn abhors. She has a lover,
Mark, whom she has persuaded to fight warring
heavens down the coast on stormy nights, when
it is the habit of the wreckers to extinguish the
lighthouse lantern in order that ships may founder
on the rocks. Having gathered (in Act I) that
suspicion is rife, Theresa steals forth in the night
to warn her lover, who she knows will be lighting
a beacon in a distant cove. A great love-scene
ensues, in which she consents to flee with him.



'BRITAIN'S WARRIOR QUEEN'

Boudicca (or Boadicea), the British queen who revolted against the Romans, figures in
Beris, the play of Ancient Britain that will be broadcast during the West Country pro-
gramme from Cardiff this evening. This is the famous statue of her on Westminster Bridge

and as a final act of defiance, laid out the bonfire
with her own hands, while both sing the melody
'Fame of love,' on which this Prelude is based.
Its purport is a summary of their love story.
In the end, the lovers are imprisoned by the
Romans and are killed on a cross.

8.15 'BERIC'

A Comedy in One Act, by ABRAHAM FORRESTER

Ted Martin (a young gamekeeper)

Mona (a gamekeeper's daughter) ... *Jack James*

Beris (a British Chief) ... *Jack James*

Domestic (an actor) MARY MAUDGALL-TAYLOR

Is (another British girl, in love with Beris)

Olwen (a young British maid, in love with Beris)

Petecoe (another young British man)

G. LYNDY CLARKE

A British Sonnet

Scene: The old British encampment in Combehay
Park, Devon. A grassy space

Combehay Park, Devon, was an encampment
in the days of the early Britons, and the country
folk still feel the influence of the early in-
habitants, particularly when the moon is
in the sky. Mona declares that she would not stay

any there after dark, 'not for a moment of
time. Nevertheless she does brave her
fears, and for the best of reasons.

8.45 ORCHESTRA

Folk Song Piano ... *Reverend*
Conducted by the Composer

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

SWANSEA. 294.1 M. 1,020 K.C.

12.0-1.0 London Programme relayed from
Daventry

4.0 London Programme relayed from Daventry

4.15 A CONCERT

Violoncello, RONALD HARDING

THE STATION TWO: T. D. JONES (Pianoforte)

Violoncello

5.15 THE CHILDREN'S HOUR:
A Story told in Welsh by Maud
N. Maudslayi
Station Two

6.0 London Programme relayed from
Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from Cardiff

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

6BM BOURNEMOUTH. 320.1 M. 830 K.C.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from
Daventry

4.15 BILL BROWN'S DANCE BAND
Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from
Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45-11.0 S.B. from London (9.30 Local Announce-
ments)

5PY PLYMOUTH. 400 M. 750 K.C.

12.0-1.0 London Programme relayed from
Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Songs, Verses and Stories appropriate for 'The
Fourth'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45-11.0 S.B. from London (9.30 Mid-week
Sports Bulletin, Local Announcements)

Wednesday's Programmes continued (July 4)

5NG	NOTTINGHAM.	275.2 M. 1,000 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London (9.30 Local Antennae)	

6ST	STOKE.	284.1 M. 1,030 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London (9.30 Local Antennae)	

2ZY	MANCHESTER.	384.6 M. 780 KC.
12.0-1.0	New Gramophone Records	
3.45	Paul Values in Looking N. Water	
	Miss E. U. CLARKE	
4.0	NORTHERN RESORTS—SOUTHPORT	
	THE HAND OF H.M. SCOTT GILBERT	
	Relayed from the Handstand	
	FLORIANE HARRISON (Soprano)	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	Paul Values in Looking N. Water	
6.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London	

Other Stations.

5NO	NEWCASTLE.	385.5 M. 785 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London	

5SC	GLASGOW.	405.4 M. 810 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London	

2BD	ABERDEEN	500.0 M. 1,000 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London	

2DE	BELFAST.	500.0 M. 1,000 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
8.30	S.B. from London	
7.25	S.B. from Liverpool	
7.45-11.0	S.B. from London	

The Advantage of Years of Testing!

THE KROPP
It Never Requires Grinding.

has not only proved a Carver's knife to be a most useful and reliable article, but also a previously unknown luxury.



In case.
Black Handle.
10/6
Ivory Handle.
18/-

Wholesale only. OSBORNE, GARRETT & CO., LTD., London, W.1.

Emblem Assorted BISCUITS

As biscuits as they are moderate in price



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CARLISLE

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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5/-



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5/- to 100/-

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5 to 25

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THEY make you as comfortable on your feet as you are in your favourite chair.

PHILLIPS
LIGHT RUBBER SOLES

PROGRAMMES for THURSDAY, July 5

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. 'The

Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

A CONCERT

MARY KAY (Contralto)

DAN JONES (Tenor)

FLANK WOOD and VERA TOWSEY

Songs for Two Flautofortes

10.20 The Week's Record of Gramophone Records

3.0

ECHOING

FROM WESTMINSTER ABNEY

3.45 Mr. A. W. SMITH: 'Cage Birds and their

THIS afternoon's talk, continuing the series on 'The Care of our Pets, has for its particular subject 'Cage Birds and their Needs. It will deal particularly with the canary, the love-bird, and the parrot. It is a very interesting and useful talk, and one which all bird-lovers should listen to. It is a talk which will be of great help to all who are interested in the care of their pets.

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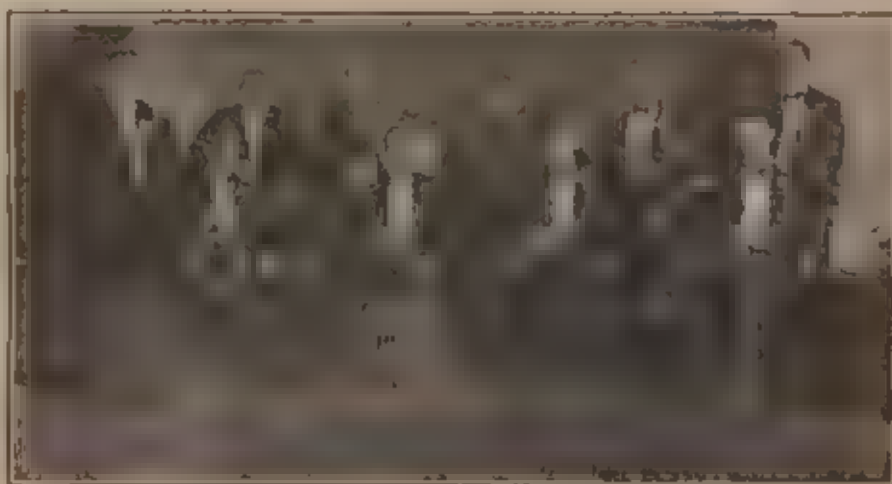
It is a talk which will be of great help to all who are interested in the care of their pets.

A visitor to Boy Scout Imperial Headquarters is giving his views on 'Ph...'. The... are increasing steadily all over the country, and the... concentration, and team work involved in any successful production are... to be of value to any association of boys or girls.

70 Mr. FRANKLIN TOVEY, 'Music in the Theatre'

715 THE FOUNDATIONS OF MUSIC
BACH'S MISCELLANEOUS KEYBOARD WORKS
played by EDWARD ISAACS
Chromatic Fantasia and Fugue

IN the Fantasia are seen signs of the origin in primitive organ display, of many pieces of this prelude type, a good deal of it being of the nature of more *bravura* scale passages or of a series of chords, each broken up in a peevish fashion. There is nothing contrapuntal woven, about the piece, it is mainly an exhibit



FRED ELIZALDE AND HIS MUSIC.

always one of the most welcome items in the programmes to that large majority of listeners that loves good dance music, will broadcast dance music from the Savoy Hotel to-night.

tion of tone-effects, and as such, very exciting. There are also some striking passages of a... character.

The Fugue is one of the longest of all the Fugues Bach wrote for unviolined or harpsichord. Its well-thought-out and very logical structure is all the more effective after the uncontrolled impetuosity of the preceding Fantasia. It is in three 'voices.' The chromatic nature of the subject (its creeping by small degrees) naturally leads to much boldness of harmony.

The Chromatic Fantasia and Fugue probably date from about 1720, when Bach was thirty-five, and had already composed the greater part of his organ music.

725 Prof. W. M. TATTERSALL, 'Nature's Relation to Man—IV. Animals and Diseases' (continued from Cardiff)

IN his third talk, last week, Professor Tattersall told how man, by speeching the language of Nature, has laid himself open to attack by all sorts of insects. This evening he will describe how in the same way man breeds countless races of animals and plants for his own special purposes—horses for speed and strength, flowers for colour and scent, and so on—without any consideration of what ultimate effects this special development may have. So he has filled his world with domestic animals and plants highly susceptible, because over-bred and terribly vulnerable to the attacks of parasites, and a

at same time his domestic animals introduce their own parasites into parts of the world when, on normal scheme of Nature, they would

7.45 Livia MARCONI (Violoncello)

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Thursday's Programmes cont'd (July 5)

5GB DAVENTRY EXPERIMENTAL

(481.8 M. 6.0 KC.)

TRANSMISSION BY THE 5GB DAVENTRY EXPERIMENTAL

3.0 A Summer Symphony Concert

Relieved from the Winter Gardens, Bournemouth

A. L. B. DAVENTRY EXPERIMENTAL

Conducted by Sir D. S. DAVENTRY

ORCHESTRA

Concerto to Richard III

Symphony (No. 4) in E Flat Major

CHAZOVNOV was born in Petrograd (where

he still lives in 1863. He is

a composer of the Russian

School. His works include

It is in three parts

The first part is a

The second part is a

The third part is a

The fourth part is a

The fifth part is a

The sixth part is a

The seventh part is a

The eighth part is a

The ninth part is a

The tenth part is a

The eleventh part is a

The twelfth part is a

The thirteenth part is a

The fourteenth part is a

The fifteenth part is a

The sixteenth part is a

The seventeenth part is a

The eighteenth part is a

The nineteenth part is a

The twentieth part is a

The twenty-first part is a

The twenty-second part is a

The twenty-third part is a

The twenty-fourth part is a

The twenty-fifth part is a

The twenty-sixth part is a

The twenty-seventh part is a

The twenty-eighth part is a

The twenty-ninth part is a

The thirtieth part is a

8.0

Gala

An open-air diversion created by

LADY NEA DAVENTRY

Listeners are furnished, of course, with complimentary tickets, which will not only procure them unseen admission to the beautiful

Wrox Park, but will also afford them a chance of seeing the people in the neighbourhood, not even excepting the Duchess herself, whose conversation

always edifying. They will also be able to take advantage of numerous other attractions which the organizers of the Fête have arranged

GRAND GARDEN FÊTE

By kind permission of the Duchess of Wrox

July 5 & 6, 1928

WROXE PARK

in aid of

Wrox & District Local Charities

Grounds open to the Public 3.30 to 8.0 p.m.

Admission 1/-

Children Half Price

8.45

A CONCERT

Relieved from the Arts Theatre Club

THE ARTS THEATRE CLUB

Led by ARTHUR CATTERALL

Conducted by EDWARD CLARK

ORCHESTRA

Concerto Grosso in B Flat, Op. 3, No. 1, Handel

HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the

modern meaning of works for (usually) an

instrument and one or two Harpsichords, and

are divided into groups of players. One group

consists of two Violins and a Violoncello, and

the other consists of the remainder of the Orchestra.

The groups are played off one against another, and through the work, having alternate parts at the music, so to speak, and sometimes they are combined.

The tempo is (1) Moderately quick; (2) Slow; (3) Quick.

ARTHUR CATTERALL, and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

Concerto for Violin and Orchestra

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.



ROBERTSON only makes

The cleanliness of Capern's Packet Seeds is vital to Plumage and Song



YOUR CANARY WILL SING if fed on CAPERN'S Perfectly Clean BIRD SEED

FREE Send F. CAPERN Low as Mead, Boud 1d. (postage only) for a set of six beautifully coloured postcards of Cage Birds Write me on your Bird Troubles Advice Free

4.38 LAZELER PICTURE HOUSE ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

Waltz, Mar. h. Lotter

Waltz, Mar. h. Lotter

Elsie Warren (Soprano)

An. how delightful the morning Reynolds

Come, then, pining, sweetest lover

FRANK NEWMAN (Organ)

Nanette's Caprice

Bouquet

Intermedio from Cavalleria Rusticana

Selection from 'H.M.S. Pinafore' Sullivan

F. W. WARREN

Love is meant to be shared

The Fairy Queen

ORCHESTRA

Fantasy

Selection from 'The Doctor's Dilemma'

5.45

THE CHILDREN'S HOUR

From Birmingham

I read of the story of the

by H. P. Q. Sound by Marion

Soprano: EDGAR WREATHLEY

6.38

THE NEWS

LOCAL NEWS BULLETIN

6.45

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

MILIAM FERRIS (Comedian)

GILBERT AND NEWTON

(Synonym on and Harpody)

10.0 WEATHER FORECAST SEVERAL GENERAL NEWS BULLETIN

10.15 11.15 DANCE MUSIC: THE SAVOY

THURSDAY'S PROGRAMMES continued on page 308.

Thursday's Programmes continued (July 5)

SWA CARDIFF. 383 M. 850 KC.

3.0 London Programme relayed from Daventry

4.0 A SYMPHONY CONCERT

 Relayed from the National Museum of Wales
 NATIONAL ORCHESTRA OF WALES, conducted by
 WADSWORTH BRANTFORTH

 Academic Festival Overture Brahms
 EVELYN UCHER (Soprano) and Orchestra
 With a swanlike beauty gliding Mozart

CH. HESTRA

Symphony in C Minor, 'The Tragic', Schubert

 SCHUBERT wrote his Fourth Symphony in
 A minor, dedicated to the Amateur
 Orchestra Society of Vienna. It is compara-
 tively rarely to be heard. The Symphony starts
 with an Introduction (Very Slow). This is in C
 major, each of which begins with a loud chord
 held by the Full Orchestra. It ends very softly
 with a chord sustained by Oboes and Horns, and
 leads into the First Movement proper (Quick and
 lively). The Second Movement is the Slow one
 which falls into several sections. The First
 Section is a song-like melody. The Second is
 much more agitated. A feature of it lies in rapid
 repeated notes. These two sections then alternate
 for some time. The Third Movement is the usual
 Minuet and Trio, and the Last Movement is a
 full-length treatment of very varied material.
 Its foundation is the lengthy first main tune,
 which is made up of a little phrase on First
 Violins, repeated with Woodwind added, and
 later an outburst of Full Orchestra; the second
 tune, a discussion mainly between First Violins
 and Clarinet.

 EVELYN UCHER
 Likes any foolish motif, I fly } Scarlatina
 Jewy Violet }
 Tress } Rastan

CH. HESTRA

Entr'acte No. 4 from 'Carnegie' Br. of

5.0 A PIANOFORTE RECITAL

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

 6.45 For Boy Scouts: H. BEYMOUR THOMAS,
 'Some Axioms of Canoeing'

7.0 S.B. from London

 7.25 Prof W. M. TATTERSALL: 'Nature's Re-
 action to Man—IV, Anxious and Disease'
 (Continued)

 7.45-12.0 S.B. from London (9.30 Local An-
 nouncements)

5SX 284.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

 7.45-12.0 S.B. from London (9.30 Local An-
 nouncements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0-5.30 Service for the Sick

The Station Choir

 Hymn, 'I could not do without Thee' (A. and M.,
 No. 188)

Serpentine Reading

Union

Anthem, 'Oh, ye that love the Lord'

Coleridge Taylor

Address by the Rev. W. J. NERRITT

4.0 Least, kindly Light' (A. and M. No. 188)

3.45 London Programme relayed from Daventry

 6.0 London Programme relayed from Daventry
 A. and M. Club's Motor Rally, by Lieut.
 Col. J. T. C. MOORE-BRABAZON, M.P.

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

 7.45-12.0 S.B. from London (9.30 Local An-
 nouncements)

 Lieut. Col. J. T. C. MOORE-BRABAZON, M.P.,
 Parliamentary Secretary to the Ministry of Trans-
 port, and a pioneer of motoring and aviation, will
 broadcast an account of the Hampshire Automobile
 Club's Motor Rally from Bournemouth Station this
 evening at 6.0.

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

THE CHILDREN'S HOUR

Day Trip

Playlets 'A Trip to Bournemouth' (C. E. H. H. H.)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45 S.B. from London

 9.30 Announcement by Mr. S. LEATHERBY,
 Chairman of Plymouth Week, 1935 (Local
 Announcements)

9.35-12.0 S.B. from London

5NG NOTTINGHAM. 378.2 M. 1,000 KC.

3.0 London Programme relayed from Daventry

THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

 7.45-12.0 S.B. from London (9.30 Local An-
 nouncements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

 Songs from 'Peter's Chance' (J. and M. No. 188)
 'The Lion and the Unicorn' (J. and M. No. 188)
 Songs from 'Alice in Wonderland' (J. and M. No. 188)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 S.B. from London

7.25 S.B. from Cardiff

 7.45-12.0 S.B. from London (9.30 Local An-
 nouncements)

2ZY 284.6 M. 1,020 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts

BLXTON

A Concert by L. A.

BLXTON PAVILION GARDENS, ACCUMULATED

Musical Director: BRUCE FRIEDMAN

Relayed from the Blaxton Gardens

Andante from 'Strang Quartet' (L. A. No. 188)

Suite, 'Picturesque Scenes' (L. A. No. 188)

Prelude to Act III of 'Lohengrin' (Wagner)

 5.0 Mr. F. E. DONAX: 'Torchbearers'—A Talk
 on Amateur Actors

5.15 THE CHILDREN'S HOUR

The Highway

Story, 'Mr. Pickwick Journeys to Ipswich'

Suite, 'The Green Lanes of England' (Chapman)

played by THE SUNSHINE TRO

Songs by HARRY HOWELL

6.0 London Programme relayed from Daventry

6.30 Market Prices for Local Produce

6.30 S.B. from London

 7.25 Prof W. M. TATTERSALL: 'Nature's Re-
 action to Man—IV, Anxious and Disease'
 (Continued) S.B. from Cardiff

7.45 HAROLD DAWSON and ALBERT HARDIE

Duets on Two Pianos

 First Movement, Allegro con spirito from Sonata
 for Two Pianos

Nephew, Op. 18

The Legends: The Dreamer The Dancer

 8.0-12.0 S.B. from London (9.30 Local An-
 nouncements)

Other Stations.

5NO NEWCASTLE. 378.2 M. 1,000 KC.

3.0 London 5.15 Children's Hour 6.0 For Farmers

6.15 London 6.45 Day Service 7.0 London 7.25

7.45-12.0 London

5SC GLASGOW. 406.4 M. 740 KC.

3.0 Dance Music 4.0 Station Orchestra 5.0 Music

5.15 Music 6.0 Music 6.15 Music 6.30 Music 7.0 Music

7.15 Music 7.45 Music 8.0 Music 8.15 Music 8.30 Music

8.45 Music 9.0 Music 9.15 Music 9.30 Music 9.45 Music

9.45 Music 10.0 Music 10.15 Music 10.30 Music 10.45 Music

10.45 Music 11.0 Music 11.15 Music 11.30 Music 11.45 Music

11.45 Music 12.0 Music 12.15 Music 12.30 Music 12.45 Music

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7.45 Music 8.0 Music 8.15 Music 8.30 Music 8.45 Music

8.45 Music 9.0 Music 9.15 Music 9.30 Music 9.45 Music

Click! went the 'Kodak'



*Don't let sights like these
run like water through your fingers.
Catch them with a 'Kodak,' so that on dry
and dusty days you may
drink again.*

PROGRAMMES for FRIDAY, July 6

2LO LONDON and 5XX DAVENTRY

(251.4 M. 550 MC.)

(1,804.3 M. 187 MC.)

10.15 a.m. The
Daily
Service

10.30 *Continuation of* THE NEWS, LONDON, DAVENTRY, & ABERDEEN

11.0 *Da ventry only* Gramophone Records

12.0 A SONATA RECITAL

AMINA LUCCHETTI (Violin); MARGERY

LENN (Piano)

Sonata in A, Op. 13 *Fauré*

UPON Gabriel Fauré, who died in 1924, in his eightieth year, a great many official distinctions were conferred, including the rank of a 'National Homage' at the Sorbonne in 1922, when he was elected to the highest class in the Legion of Honour. Considering that he produced a great quantity (over 150 works) of music, so select and urbane, typical of the best quality in French music of his day, it is somewhat surprising that comparatively little of his work has been recorded.

The Sonata in A, written in 1878, is in three movements, the exceedingly lively 'Scherzo' in second, and the slow Movement in third.

Conductor: Solo
Violin: Amina
Piano: Margery
Singer: Dance N. 1 to G
Music: M. J. J.

12.30 AN ORGAN RECITAL

By EDNA C. HOWARD

Organist and Director of the

Choir, Highgate Wesleyan

1 played from: St. Mary-le-

Bow

Overture in D Minor *Schubert*

Sonata in E Flat *Mozart*

Concerto in A Major *Bach*

Sponsored (Espousals)

By EDNA C. HOWARD

By EDNA C. HOWARD

By EDNA C. HOWARD

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By EDNA C. HOWARD

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. Waskell between 4.0 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.

4.0 A BALLAD CONCERT

MAUD KERR (Soprano); ARTHUR BROWN (Baritone); DAVID PENMAN (Violoncello)

5.0 Col. W. B. du Pre - Croquet

CROQUET is not perhaps the most widely advertised, or the most wildly exciting, of outdoor games, but it has a large number of enthusiastic exponents throughout the country. This will undoubtedly welcome the opportunity afforded them this afternoon by Col. W. B. du Pre, who is to talk on his recent croquet tour in Australia and New Zealand. This is the

LISTENERS are by now familiar with a good many of Bach's larger keyboard pieces, the 48 Preludes and Fugues particularly. He wrote his *Inventions* as studies to lead pupils up to the '48. Fifteen of them are in two parts and fifteen in three parts. The title is a bit of a misnomer for there is endless invention in these pieces of both artistic device and emotional variety. Bach wrote them for the clavier, the quiet instrument whose strings were struck by a piece of metal at the end of a hammer. One could obtain more expressive tone from it than from the harpsichord, with its rather dry plucking of the string.

7.25 Professor J. Dover Wilson: 'Six Tragedies of Shakespeare (An Introduction for the Play Monks)—IV. Othello. Antony and Cleopatra

BOTH the tragedies of which Professor Dover Wilson will talk to-night are tragedies of mature love—of the man of action, an older young man, who loves 'not wisely but too well'. The noble stature of Othello, the motiveless malignity of Iago, the sordid theme of Antony and Cleopatra and the marvellous poetry in which Shakespeare clothed it, will form the theme of his fourth talk.

7.45 A Pianoforte Recital

By DOROTHY HALL

Prelude (from Partita in B Minor) *Bach*
Minuet *Bach*
Nocturne *Bach*
Apple Blossom Time *Bach*
Bird Song *Debussy*
First Polish Song *Chopin*

8.15 GALA

An Open Air Diversion created
IN TYNOR POWER

Listeners are invited, of course, with complimentary tickets, which will procure them unseen admission to the beautiful grounds of Wrox Park during the Grand Garden Fête in aid of Wrox and District Local Charities. Also they will be able to overhear specially selected snatches of the conversation of some of the best-known people in the neighbourhood, not even excepting the Duchesses herself, whose conversation is always edifying. They will also be able to take advantage of numerous other attractions which the organisers of the Fête have arranged.



GALA DAY AT WROXE PARK.

first of a series of afternoon talks on sports which is to be given fortnightly from July 15 to September this year. It is hoped that among the subjects to be discussed will be golf, badminton and hockey.

5.15 THE CHILDREN'S HOUR

Selections by THE LONDON BOYS' BAND
'Topsy Turvy's Birthday' another Grand Story by MABEL MARSHALL
As Others See Us, a chapter of Child Life from Thunder on the Loaf, by CHRISTOPHER MORLEY

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Llandudno

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLLES, the D.B.C. Master

7.15 THE FOUNDATIONS OF MUSIC

BACH'S MISCELLANEOUS KEYBOARD WORKS

Played by EDWARD ISAACS

Two Part Invention

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report

9.15 Topical Talk

9.35 A Short Violin Recital by ESTER BAILEY

9.45 'I Pagliacci'

THE PLAY ACT I

Act I

Relayed from the Royal Opera House, Covent Garden

10.30 Poetry Reading

10.45 'I Pagliacci'

Act II

Relayed from the Royal Opera House, Covent Garden

11.15-12.0 (Da ventry only) DANCE MUSIC

JAY WHITDEN'S BAND, from the Carlton Hotel

10.2.0 LUNCH TIME MUSIC

The Hotel Metropole Orchestra (Leader A

MASTROVANTI, from the Hotel Metropole

Friday's Programmes continued (July 6)

5WA 323 M. 880 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 The Opening Ceremony OF QUEEN ALEXANDRA MEMORIAL HOSPITAL, WESTON-SUPER-MARE, by

T.R.H. The Duke and Duchess of York

Relayed from Weston-super-Mare

Music by

THE BAND OF THE SOMERSET LIGHT INFANTRY AND MODERNS MILITARY BAND

4.30 Arrival of T.R.H. THE DUKE AND DUCHESS OF YORK

Inspection of V.A.D.'s and others

4.37 THEIR ROYAL HIGHNESSES welcomed at the Portico by

MR. HENRY BUTT, J.P., President of the Hospital.

4.40 T.R.H. THE DUCHESS OF YORK declares the Hospital Open

Presentations of Distinguished Guests

5.0 JIMMY STEAN & CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 DORA VINE 'Talks to Invaders—Hearing Up.'

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ARTHUR PRINCE AND JIM (The First Ventriiloquist Figure with a Personality)

8.0 The Bristol Orchestra

Conductor: KENNETH ADAMS

Relayed from the Glen Pavilion Cinema, Bristol

Overture, 'Plymouth Hoe' Aswell

Ballad Music from 'La Source' (The Fountain)

Debussy, arr. Woonhouse

PHYLIS EYENNETT (Contralto)

Chorus

Santa, 'Jeu d'Enfants' (Children's Games)

Isaac, arr. Mouton

Scherzo from 'A Midsummer Night's Dream'

Mendelssohn, arr. Woonhouse

Meditation from 'Thais' Massenet, arr. Mouton

Solo Violin: MICHAEL WILSON

Shepherd's Dance ... Dufour Gard

Chorus, The Merry-makers ... Centre

PIZZET's charming reflections on the pretty

ways of children include a ...

picture of a procession approaching ...

the distance, a Cradle Song for ...

Woodwind, an Im-

prompt, subtitled The

Peep, a Duet between

Little Husband and

Little Wife and finally

a ball-room scene, The

End

MENDELSSOHN

wrote his delicious

Midsummer Night's

Dream Scherzo as a

prelude to the Act in

which Puck and

Titania's busy band

play the gayest part

THE monk Athanasius

has visited his old

friend, Thais, in an

attempt to convert her

from her wicked life.

He has pleaded with

her, and she has

openly mocked him.

But he is not dis-

couraged, and has left



The Duke and Duchess of York will visit Weston-super-Mare this afternoon to perform the opening ceremony of the Queen Alexandra Memorial Hospital, a picture of which appears below

her with the words, 'At thy threshold and I day when I will await thy coming. Here, in Massenet's Opera, is played the well-known Meditation, a long Violin Solo. In the old Thais repents and takes the veil and Athanasius dies too late that he is incurably in love with her

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

9.45 A Choral Concert

Relayed from the Glen Pavilion, Upton, Bristol THE BRISTOL ORCHESTRA

THE WOMEN'S HOME MALE VOICE CHORUS

Conducted by CONRAD W. EDEN

ORCHESTRA

Overture to 'The Mastersingers'

Wagner, arr. Mouton

Chorus

O peaceful night

German

Zuf! Zuf! Zuf! (Remember

Elgar

It's O! to be a wild wind

Bantock

with a Breeze

THE first of the two Elgar songs is one of the most recently written. It has no sobriety, a melody, and the poem, by Richard Mardon pictures old soldiers recollecting their march song, and all the memories it brings

His other song is a brief, delicate page, a lover's aspiration to be the wild wind when a lady is abroad, or a red rose, 'so she'd pull me with her hand and to her snowy breast I'd win.'

PHYLIS EYENNETT (Contralto)

MALE VOICE CHORUS

Rev. Nonny No

Armstrong Gibbs

Let a Merry Dancer

Charles W. W.

It was a lover and his lass

Thou art

Swansea Town Hampshire Folk Song arr. Mouton

10.45 11.15 S.B. from London

SWANSEA.

294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

S.B. from London

7.45 S.B. from Cardiff

9.0-11.15 S.B. from London 10.30 Local Announcements

6BM BOURNEMOUTH.

326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 KEN ELGAR and his BASSO

Relayed from the King's Hall Rooms of the Royal Bath Hotel.

5.0 Miss E. CECILIA CARR 'An Englishwoman in Canada—A Visit to the Beukens Headquarters'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London 9.30 Local Announcements

5PY PLYMOUTH.

400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Miss GLADYS M. FORREST Knapack along the Cote d'Azur

5.15 THE CHILDREN'S HOUR

A Duet Rehearsal

An Exhibition of Microphone Art

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM.

275.2 M.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.15 S.B. from London (9.30 Local Announcements)

6ST

294.1 M. 1,020 KC.

STOKE.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry



A GREAT NEW HOSPITAL IN THE WEST

The opening ceremony of the Queen Alexandra Memorial Hospital at Weston-super-Mare will be performed by the Duke and Duchess of York this afternoon, when they will be welcomed by the President of the Hospital, Mr Henry Butt, a well-known local figure, who is seen in the doorway of the Hospital in the picture on the right. The ceremony will be relayed by Cardiff Station between 4.0 and 5.0.

(1.504.3 30. 1.57 kg.)

(Saturday's Programmes continued on
pg. 306)

HE LISTENED TO THE FINEST RECORDS ON THE DAY AND WON £1000

**FIRST PRIZE OF
£1,000
IN HOSPITAL
BALLOT No. 1**

has been won by Major
John H. Reynolds, Greys,
Kelvedon, Essex.

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tainable from all Metropole
dealers, the B.C.A. or
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July 14th

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£1,000**

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2. A ballot ticket
3. A ballot ticket

NAME _____

ADDRESS _____

472

Miss Diploma offers:-
£200
for LIMERICK
LAST LINES



1st PRIZE £50
2nd PRIZE £20
3rd PRIZE £10
4th PRIZE £10
200 PRIZES OF 10/4
200 BONES OF CHEESE
EACH BONE 10/4
200 TINS CORONET
MILK

*A punt on the stream 'neath a tree,
A crust and some Crustless with thee;
'Tis there I would rest,
With the best and the best,*

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

Competition: WILTS UNITED DAIRIES, LTD. (Dept. 9), TROWBRIDGE, WILTS.

Closing Date: Entries must reach us not later than Wednesday July 11th, 1928.
Result: A complete list of winners will be forwarded by post to every competitor.

Some Winning Last Lines
More than £4,000 distributed already

150 WINNER.
Said a young married husband named
Bill
I don't want to grumble, but still,
If you don't get 'Diploma'
You'll find me a toadster
Her reply saved her house: Keeping Bill

150 WINNER
Said an ex-treasurer from Vigo,
"I lived on 'Diploma' you know,
For sinew and muscle
You didn't know it
It's the last word - and then the echo."

100 WINNER
There was a dyspeptic old square
Whose spirits rose higher and higher
When he found that with ease
He could eat Crustless Cheese,
He sang Psalms and 'shut up'
Jeremiah.

100 WINNER
There was a dyspeptic old square
Whose spirits rose higher and higher
When he found that with ease
He could eat Crustless Cheese
Then 'comfortably off' could 'retire.'

'DIPLOMA'

The **ENGLISH CRUSTLESS CHEESE**

Cheddar or Cheshire, 6, 8 or 12 portions 1 4/1.

D 47

Saturday's Programmes cont'd (July 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 m., 610 kc.)

TRANSMISSION FROM 12.15 TO 1.00 P.M. (SUNDAY) WITH THE BROADCAST STATION

3.35

LIGHT MUSIC

From Birmingham

THE NINE STEANLEY HANCOCK SEXTET
Overture to 'Raymond' ... *Andros Thomas*
Intermezzo, 'The Wedding of the Rose' ... *Travis*

3.45

OLIVE STODDARD (Soprano)

A Day and a Coach ... *Stann*
The Last Rose of Summer ... *Irish Air*
Up there ... *Four Nocturne*

3.55

SEXTET

Sequel to 'The Wedding of the Rose' ... *Travis*
Sextet
Sequel to 'The Wedding of the Rose' ... *Travis*

4.15

OLIVE STODDARD

La Mignon Grief (The Gray Heart) ... *Messenger*
Jack and Jill ... *Sunderland*
Cock and Hen ... *Martin Shaw*

4.25

SEXTET

Waltz, 'Mandala' ... *Waldenfel*
Fandango on Gounod's 'Missa Solenne' ... *Bauck*

4.45

Vaudeville

From Birmingham

FRED MARTIN (The Laughing Coach)
LETTER NEWMAN and ERIC RICHMOND
(Synchronized Duets)
MADGE CONSTANTINE and her 1000
THOMAS BROWN and his Kylophone
OLIVE KAVANA in Negro Spirituals
THE BROWN & BROWN DUET ... *AND*

5.45

THE CHILDREN'S HOUR (From Birmingham)
The Striped Bird Box, by Margaret Dunbar
Sung by OLIVE KAVANA
FRED and BRIAN VICTOR (Pianoforte and
Nymphophone Solos)

6.30

TIME SIGNAL ... *W. G. F. L.*
LAST, FIRST GENERAL NEWS BULLETIN

6.45

A MILITARY BAND CONCERT

From Birmingham

Revised from the Bandstand, Cannon Hill Park
THE CITY OF BIRMINGHAM MILITARY BAND
Conducted by RICHARD WASSKILL
Waltz, 'The Lark' ... *Mendelssohn*
Overture to 'Norma' ... *Belini arr. Tompkins*

7.5

CHRISTIE STODDARD (Soprano)

I know where I'm going ... *arr. Hughes*
Rach ... *Haydn*
Soprano ... *Haydn*
Allegretto ... *Haydn*

7.30

CHRISTIE STODDARD

Gather ye rosebuds ... *Sunderland*
BAND
Mazurka in E Flat ... *Egar, arr. Goffrey*
Hungarian Dance ... *Tok*
Suite, 'Dance Revels' ... *Montague Phillips*

8.0

TWO SHORT READINGS

By ETHEL MALPAS

From Birmingham

The 1st of May ... *O. H. H.*
A Wren in the Peak ... *Murray Gibbins*

8.30

A Concert of British Music

ELIZABETH TOVE (Soprano)

ARTHUR CRAMMER (Organ)

THE OLD ENGLISH CHORUS ... *JOHNSTON*
Conducted by FRED ADLINGTON

ORCHESTRA

Overture No. 1 } ('King Arthur'),
Dance } *Parcell, arr. Adlington*
Overture No. 4 }

8.40

ELIZABETH TOVE

From the 1st Change that note ... *Hume*
Sweet was the song the Virgin sang ... *Atty. arr. Red*
When daisies ped ... *Dr. Arns.*
Where the bee sucks ... *Dr. Hardy*

THE

first of these songs —
Fair would I change the ...
To which fond Love had charmed ...
... *The*
First Part of Ayres, French, Polish, and others
together with — (so the title runs on and on, by
Captain Tobias Hume, who published this in ...
1605. He was an officer in the Army, played the viola-da-gamba, and he died in 1614.

AT

THESE pieces are one of the charming songs
that were sung to the lute in Tudor and
Elizabethan days. This type of song, a peculiarly
English invention, only survived for about a
quarter of a century. Ayres's song, which
appeared in 1622, is one of the last of all the lute
songs.

WE

remember Arne gratefully as a good
composer in a period when British music
was not flourishing very strongly—the early
eighteenth century.

YET

of all his music (and he was fairly prolific)
only a few songs remain—among them, of course,
the famous 'Rule, Britannia'. His settings of
Shakespeare are among his most graceful, yet ...
and two of them are in this group.

THE

first song comes from *Lark's Labour's Lost*,
Act 1, Scene 2, where it serves as an epilogue.
It paints a charming picture of cuckoo time—
When the cuckoo ...
And the cuckoo ...
And cuckoo buds of ...
To ...

HERE

the bee sucks ... *arr. Adlington*
The Tempest, when waiting upon Prospero

8.50

ORCHESTRA

... *arr. Adlington*

8.55

ARTHUR CRAMMER

Here she her sacred bowers adorns ... *Campion*
Come again ... *Dowland*
Weep no more, sad fountains ... *Boyna*
The Song of Moses to Mary

9.5

ORCHESTRA

Suite, 'In England' ... *K. Wright*
1. Perseus and Andromeda (Country Dance and
Rhapsody)
2. In the Heatherfel, 1813;
3. The ...
4. A Sussex Wedding Tune

9.20

ELIZABETH TOVE

The West Wind ... *Crampton*
A Hymn Andersen Song ... *Francis Toye*
In Dorset ... *Bae*
I heard a piper ... *Hawth*
Gavotte ...

9.30

ORCHESTRA

Prelude, 'Deirdre' ... *Adlington*

9.35

ARTHUR CRAMMER

The Water Mill ... *Faughan Williams*
Now sleeps the crimson petal ... *Quill*
The Fiddler of Dooney ... *Dunkell*

9.45

ORCHESTRA

Suite, 'Romantic' ... *Bosby*
Prelude, 'Be Arise' ... *Yates*

10.5

WEATHER FORECAST, ... *NEWS BULLETIN*

10.15

Sports Bulletin (From Birmingham)

10.20

11.15 DANCE MUSIC: THE SAVOY
ORCHESTRA: DANCE MUSIC AND THE MUSIC, from
the Savoy Hotel.

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The grade taken in the interior decoration scheme of a home often deters home lovers from installing or extending existing Electric Light for fear of damage to valuable panelings or new decorations. No possibility of interference with walls or woodwork exists if an up-to-date wiring system is employed. The "Callender Wiring System" is the latest result of expert research into the requirements of house wiring and can be easily and quickly installed.

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In the Near Future.

News and Notes from Southern Stations.

Bournemouth.

Featuring Frank and Alice Garden and Company, the Bournemouth Local Orchestra will broadcast Mrs. Sach on Friday, July 12.

On Saturday, July 13, the Bournemouth Local Orchestra will broadcast a quartet in the Indian jungle. On Tuesday, July 16, he will tell the story of how he ac-

Plymouth.

The Plymouth Local Orchestra will broadcast Mr. J. S. Smith on Friday, July 12.

A local orchestra will broadcast Mr. J. S. Smith on Friday, July 12. The Plymouth Local Orchestra will broadcast Mr. J. S. Smith on Friday, July 12.

On Saturday, July 13, the Plymouth Local Orchestra will broadcast a quartet in the Indian jungle. On Tuesday, July 16, he will tell the story of how he ac-

Cardiff.

The Cardiff Local Orchestra will broadcast Mr. J. S. Smith on Friday, July 12. The Cardiff Local Orchestra will broadcast Mr. J. S. Smith on Friday, July 12.

Some of the most interesting and most popular of the local orchestras will broadcast Mrs. Sach on Friday, July 12.

On Saturday, July 13, the Bournemouth Local Orchestra will broadcast a quartet in the Indian jungle. On Tuesday, July 16, he will tell the story of how he ac-

The fall of the Bastille, of which this is the anniversary, will be celebrated by a special programme on Sunday evening, July 8, together with the local orchestra.

Dover Experimental.

An entertainment by the 'P.P. and P.' Concert Party will be relayed from the Pump Room, Lower Dover Spa on Sunday, July 14.

with the local orchestra. The local orchestra will broadcast Mrs. Sach on Friday, July 12.

On Saturday, July 13, the Bournemouth Local Orchestra will broadcast a quartet in the Indian jungle. On Tuesday, July 16, he will tell the story of how he ac-

The fall of the Bastille, of which this is the anniversary, will be celebrated by a special programme on Sunday evening, July 8, together with the local orchestra.

The Norris Stanley Pianoforte Sextet, with Ivy Fennell-Woodhouse, are giving a concert of light music on Sunday afternoon, July 14.

Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The names of forthcoming pamphlets and other relevant details will be published in "The Radio Times" and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS

- Some Common Garden Animals (Illustrated) by M. E. F. Fitch
- Animals in the Daily Life (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch
- Animals in the Modern World (Illustrated) by M. E. F. Fitch

BROADCAST OPERA SEASON 1928-1929

With the production of "The Daughter of the Regiment" on July 11, the present Broadcast Opera Season will be concluded. The New Season opens on September 26. Listeners who wish to subscribe for the whole of the new season are advised to do so early, as the number of subscribers is limited.

OPERA TO BE BROADCAST

Opera	Composer	Librettist	Date
"Mefistofele"	G. Verdi	Arrigo Boito	September 26, 1928
"The Daughter of the Regiment"	Giuseppe Verdi	Luigi Illica	July 11, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928
"The Marriage of Figaro"	Wolfgang Amadeus Mozart	Le Figaro	August 1, 1928

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All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.

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Q Its Price. Do not be misled by its low price. Only because of our policy of selling direct to you at this at a gross price. Such value could not be offered in any other way. Its exceedingly low price is the only reason for our about this high grade Portable set. It is an instrument that will give endless joy and pleasure to anyone in the land. The price is £22—course, a small price for a set of this quality. Royalties and every accessory. If you wish, you can purchase this incomparable set on the easy Hire Purchase terms of 4s down and 41/- per month for eleven months. Send the coupon now.

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NEWCASTLE 36, Grey Street
NEWPORT 42, Exchange St.
NOTTINGHAM 30, Bridge
Street
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ing, 7, Finsbury Way
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SUPER-MODEL

Over 15,000 users of Adana Printing Machines, which automatically ink their own type and galleys, making an excellent form, commercial, and business. Large, flexible, and five rollers are mounted on the main shaft. The machine is built to be used in the most efficient manner. It is built to be used in the most efficient manner. It is built to be used in the most efficient manner.

BUILT FOR COMMERCIAL USE. Machines can be stopped at any time, and can be used for any purpose. They are built to be used in the most efficient manner.

THE ADANA AGENCY

is a genuine organization for the supply of Printing Machines. It is built to be used in the most efficient manner. It is built to be used in the most efficient manner.

USE THIS WONDERFUL NEW THE BATTERY THAT LASTS FOR YEARS!

H.T. at
HALF
the cost.

DON'T waste another 1d. on dry batteries! They need constant replacements and the ever-present possibility of spoiled programmes. Banish this for ever by installing the STANDARD Wet H.T. Battery. This remarkable battery is self-generating, recharges itself overnight ready to supply abundant H.T. whenever you need it. Just think what this means! Permanent H.T. that requires no attention for months and months and then—replacement of the elements, costing only a few shillings, makes it like new, ready for another long term of reliable service.

Stocked by wireless dealers and Halford's Cycle Stores. 14 volt units at 6d. each, obtainable at Woolworth's Stores, or direct from—
THE WET H.T. BATTERY CO. (Dept. D),
12, 13 & 14, Brownlow Street, London, W.C.1.

* EXCEPTIONAL "between season" OPPORTUNITY.

An Illustrated—2 "Unibloc" batteries, each holding 32 No. 2 Cells, fitted with labelled terminals, assembled and dispatched ready for use. 96 volt.

8/1d. and 5 monthly payments of 1/4d. NO REFERENCES.

For installation NO DEPOSIT. Cash Price £2-8-5d.

FREE BOOK sent free on request to address above.



The **STANDARD UNIBLOC**
PERMANENT WET H.T. BATTERY M.C.

Permanent Trickle Charger

Charges accumulators safely, silently and soundly from AC Mains Voltages of 100 to 120 or 200 to 250 with frequencies of 40 to 100 cycles in each case. Dispenses with the bugbear of valves and their expensive renewal. NO REPLACEMENTS OR MAINTENANCE COSTS ARE NECESSARY. In metal case with extremely neat bronze-oxidised finish. Charging rate is 1/2-amp. continuously to 2, 4 or 6 v. cells. Charging rate when electricity is 6d. per unit is approximately 80 hours for 6d.

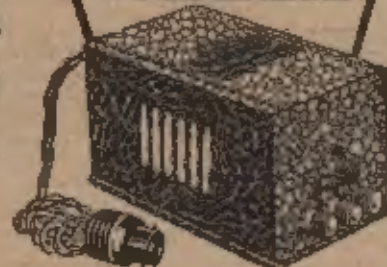
Incorporating the Westinghouse Metal Rectifier under licence.

EKCO

E.K. COLE Ltd., Dept. E.T., "EKCO" Works, London Road, Letchworth.

PRICE
52/6

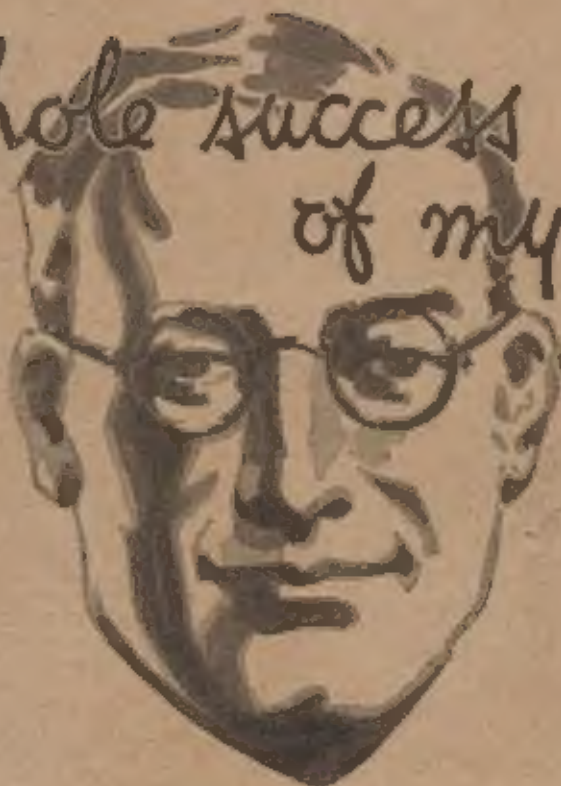
Model T. 510 for 200-250 v. 40-100 cycles



PRICE
52/6

Model T. 500s for 100-120 v. 40-100 cycles

The whole success
of my radio



Putting it briefly, my success is undoubtedly due to the introduction of the Mullard P.M. Filament Radio Valves into my receiver.

Since the first Mullard P.M. Valve came out many different types have been designed to meet the demands of modern radio receivers to the fullest measure of efficiency and at the same time satisfy the needs of the more discriminating user, but the fundamental basis of each and every type of Mullard P.M. Valve remains the same potential feature—the wonderful Mullard P.M. Filament!

I appreciated this endeavour on the part of its manufacturers to bring me better radio. The outstanding features

about this wonderful Filament were put clearly before me, in terms I could understand—greater length, greater thickness, huge emission, immense toughness and mechanical strength, and from the first moment I tried a Mullard P.M. Valve the improvement in reception was apparent.

The publication of the National Physical Laboratory test report on Mullard P.M. Valves proved conclusively their real value, and gave every radio user, who had hitherto been groping in the dark, a light and a sound lead.

Every radio dealer sells Mullard P.M. Radio Valves, and it will pay you to ask about any new Mullard products whenever you're in a radio shop.

Mullard

THE · MASTER · VALVE

ADVT. THE MULLARD WIRELESS SERVICE CO., MULLARD HOUSE, DENMARK STREET, LONDON, W.C.2.



"Come on and dance—" to Lissen's new portable gramophone

LISSEN has entered the gramophone trade—with a determination to make good in it. The first productions are two portable gramophones in different price fields. These are LISSEN'S first contributions to the gramophone buying public. LISSEN has got to make good in gramophones right from the very beginning, and you can be sure, therefore, that there is fine value for money concentrated in the two portable models illustrated on this page.

TAKE A LISSENOLA PORTABLE WITH YOU ON YOUR HOLIDAYS

Do this year what you may never have done before—take a portable gramophone with you on your holidays, and be sure it is a new LISSENOLA portable. On the river, in the car, in your garden, use it indoors. You can take the LISSENOLA Portable Gramophone with you everywhere. The large model is better than many indoor table grands sold at double the price.

The LISSENOLA Portable will happily pass away many of your leisure hours, no matter where they may be spent. The range of tone reproduction is wider in the LISSENOLA than in any other portables sold at double the price, because the horn in each LISSENOLA is longer than any portable horn except the most expensive kind. There is a fine sound-box fitted to each LISSENOLA model. The motor is strongly made and silent running. Fittings are bolted on—not merely screwed in. They, therefore, do not come loose. Heavily nickel-plated fittings throughout. Case is covered in black morocco grain leather cloth. Every LISSENOLA Portable is compact, easy to carry, light, handsomely finished. The lid of each machine carries eight 16-inch records. Each machine plays up to 12-inch records.

Should your music dealer be unable to give you prompt delivery, ORDER AT ONCE DIRECT FROM FACTORY. Kindly give dealer's name and address. State machine required. Remittance may be sent with order, or the machine will be sent by return C.O.D. merely on receipt of your order on a post card.

7 DAYS' APPROVAL.

If you are not entirely satisfied with your LISSENOLA Portable Gramophone after trial, you can return it to the factory within 7 days of purchase, and your money will be willingly refunded in full.

LISSENOLA

GRAMOPHONE

THE LISSEN TRADITION FOR FINE QUALITY AND BIG VALUE FOR YOUR MONEY IS FULLY UPHELD IN THESE TWO NEW LISSENOLA PORTABLE GRAMOPHONES.

LISSEN LIMITED,

FRIARS LANE, RICHMOND, SURREY.

Thomas N. Cole, Managing Director.

LISSENOLA MODEL No. 1

(Tharons motor)
12" x 10" x 6"

£2 : 2 : 0

LISSENOLA MODEL No. 4

(Garard Motor)
14" x 11" x 7"

£3 : 7 : 6



Model No. 1