

PROGRAMMES OF THE WEEK (July 8-14).



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Talks or Conversations—Which?

Are Broadcast Talks too formal? Would it not be better, on occasion, to hold conversations over the microphone, to bring to the listener the lively and spontaneous give-and-take of intelligent discussion? Such an experiment was attempted from 5GB a short while back.* In the accompanying article Francis Birrell, son of a distinguished father and himself a wit and literary critic, pleads for an extension of it.

THERE is all the difference in the world between a 'talk' and a conversation. A 'conversation' is the most charming thing in the world, a talk one of the most tiring. Even Mr. Gigadibs must have got somewhat restive while Bishop Bleugram rolled him out a mind. Conversation is democratic, easy-going and unexpected. Your talker is a dictatorial, rigid character. But equality reigns in conversation. You say what you want, when you want, because you want to say it. Our voices bring us together. Our tongues become the welders of society. There is a place for the talker, the instructor in this world, as Broadcasting history has taught us afresh. The talker, an expert on his subject, can save us trouble, tell us what to see, what to read. If he is a good instructor, he will be very useful, and we should all be very grateful. Yet he must remain formal. He must stick to his job.

But broadcasting can encourage the higher art of 'conversation.' By bringing voices to us it can enable us to take part in the give and take of social intercourse. It can introduce the unexpected, the unforeseeable, the unknowable. We can observe opinions and beliefs in the making and unmaking.

The first experiment in this direction* was reckoned a fair success, but it should be capable of development. We should be able to enjoy, shortly, the company of five or six amusing and intelligent people trying to clear up their own mental difficulty or

merely talking to amuse themselves, that most civilized of all occupations. Conversation, even when it grows half lifeless on the printed page, is one of the chief joys reading can bring to us. Who but regrets not having been present at Plato's dinner party or not having listened to the conversation of Dr. Johnson's Club, or not having

On Page Three
a Prophetic Article by
Col. J. F. C. Fuller
on 'The Suicide of War.'

On Page Eleven
H. V. Morton,
the celebrated Journalist,
on 'Things I should like to hear
Broadcast.'

heard Charles Lamb stammer out his puns? Broadcasting should make this possible for contemporaries and immortalize good conversation for posterity. Future generations then will be really able to live in the past.

There are bound to be slight difficulties, of course. Informal conversation obviously depends on security and absence of all

self-consciousness. There are many things that none will whisper save into the ear of his friend. The conversationalist must also be able to say everything as crudely, as brutally, as dangerously as he likes. Broadcasting can never make public certain intimacies which are the spice of life; but short of that how much it has to offer us—the wisdom, the wit, the scholarship, the disillusion of life! Perhaps the fact that we listeners will not be able actually to take part in these conversations, trying as it may be at moments, will offer us a rare charm.

We shall be eavesdroppers, and eavesdropping is a fascinating if discreditable game. We shall be able, to a certain extent, to sit behind the scenes, to observe people in their shirt-sleeves, to see them off their high horse, in all those gawky attitudes in which they would not be observed. For you cannot tell how a conversation will go, at what moment the most triumphant and dictatorial character may not be put in the wrong, find his foundations cut away beneath his feet, may discover that all his opinions are based on error, and go away a sadder and wiser man. Your talker, specially your talker over the microphone (for you cannot interrupt him—you can only shut down, a poor substitute), comes ready armed. He has marshalled all his arguments, prepared his line of attack, and does not have to think of his defensive trenches, of his lines of retreat. When informal conversations are organized all this will be changed.

(Continued overleaf.)

* orig. May 23, 5 p.m. * Interrogations by Nemo—Father Edward Walk on Donkeys.

Take our most famous prophets—Mr. Shaw, for instance. He is certainly mighty impressive when there is no one there to contradict him, but those who know him intimately are probably much less frightened of him. They know his weak points, they have studied the holes in his armour. In his home circle we may be pretty sure he cuts a much more humble figure. When, if he has the courage, he takes part in a B.B.C. talk, we minnows shall be the witnesses of the Triton's limitations. We shall hear him writhe and prevaricate and collapse, and, owing to the fact that he cannot see us, we shall not have to show a polished social face; we can express our delight openly and indecently. There is a great deal to be said for being behind the arras. For the wireless

set is neither more nor less than a curtain, a curtain which we can draw forward or back at any moment we please. Let us take full advantage of all it offers us. Let us refuse to be put off with the public appearances of the great. We must make use of this great invention to discover truth, to see life as it really is, to form our own estimates as to what people more clever, or at any rate more successful, than ourselves are really like. And if in the course of a B.B.C. conversation we see one of the strong talkers of this world put to nought, if we see Bishop Blougram reduced to temporary silence by some unexpected comment from Mr. Gigadibs, well, that may not be particularly useful, but it will, at any rate, be mighty agreeable and gratifying to

our own self-esteem. Let us not be too formal, let us not fix on some subject first, let us not know how the conversation is to go when we put on the receiver. Give us half-a-dozen people, intelligent, well informed, and witty, and tell them to manage for themselves. They must be like small boys thrown out of a boat and told to swim ashore somehow. Left to their own resources, they may even have to tell the truth, while we at the other end can enjoy to our hearts' content their grotesque and incompetent flounderings. Conversation, not talk, is the parent of truth, the enemy of humbug, the sworn foe of rhetoric and fraud. The B.B.C. has it in its power to gratify us and do a world of good to the great.

FRANCIS BIRRELL.

What the Listener Thinks About it.

A Ballot Paper.

CLASSICAL MUSIC—Yes! Every time.
Good broad comedians—Yes!
Westminster Abbey—Yes!
Poetry—Yes!
Weather—Yes!
Talks—No.
Plays—No. (A play means a theatre or a book).
Refined comedians—No.
Jazz—No!
Give us all the good music you can and the really absurd jesters.—M. T.

The Job of Pleasing All Tastes.

MAY I offer my congratulations on the excellent fare put forward? I have been a listener for two and a half years now, and, speaking personally and for my household, taking the programmes week by week, on an average four out of every five win complete approbation. I may say I have dis-

PRO.

Making a Punctual People

I have been living in a district served by three turret clocks, those of the Parish Church, Town Hall and a large Public School. These clocks could be depended upon to strike within five or six minutes of each other—generally in Indian file. Men went to their jobs by the time of the latest clock, and left work on the stroke of the earliest. But when the landscape became dotted with aerial poles such a fire of critical leg-pulling was directed upon the official clock-winders, that their clocks were made to synchronize with Big Ben and the Greenwich 'pips.' This wrought a social revolution. Workmen are now the early birds. Concerts and public meetings commence at the advertised times. Even the magistrates take their seats on the bench at the appointed hour. All honour also to your Announcers for their heroic efforts to keep dilatory artists and their programmes prompt to time.

S. KENSIT WILKINSON.

15, High Street, Arnold, Notts.

A cheque for One Guinea will be sent to the writer of the above letter of appreciation of the work of the B.B.C.

continued the reading of a certain wireless journal owing to its constant reiteration of 'What the B.B.C. wants.' 'Why doesn't the B.B.C. give us this,' and, most of all was I disgusted with its treatment of Captain Eckerley's all too few talks. There are certain ways in which the B.B.C. organization may possibly be improved, but I take it that this sturdy infant will have to grow and be trained in its proper course by the people who gave it birth and who know most about it.



"I want some music. Summat laik 'Ain't she sweet?"

Criticism is useful at all times, provided it is constructive and not destructive, and seldom, if ever, have I seen any constructive criticism in the wireless press. When anyone says to me, 'rotten programme last night,' I always ask why on earth did they listen to it. The habit of switching on a wireless set at such a time and shutting it off at bed time and then blaming the B.B.C. because it hasn't done what one wanted it to do, or played the tunes it ought to do, seems pettyish.

That tastes differ you will agree, and to close, may I outline an experience of mine recently. I had listened with appreciation some time ago to a rendering of 'The Dance of the Hours,' from *La Gioconda*, and a fortnight ago I was in a local gramophone shop having a record of this selection played over. A smartly dressed young lady walked in and asked if she could hear a record with a good 'band' in. The assistant recommended the record of which she had heard the concluding strains and asked me if it might be played again as I was taking it with me. I assented, and before the record was half way through, the 'band'-loving young lady said, 'Ay—tak' it off. I want some music! Summat laik 'Ain't she sweet?'—F. W. H., Denton.

WIRELESS audiences are made up of two classes: (a) Those with much time to devote to listening, including invalids, etc. Or, again, those who have short business hours, including Government officials and so on. This class appreciate educational talks and plays that need much concentration when listening, as Mr. Cecil Lewis suggests in his recent 'Open Letter.' (b) Those who have to work long hours, and have a very limited time to listen in, which on an average would only include Sundays and week-night evenings from 8 p.m. to 10 p.m., to whom Mr. Cecil Lewis's letter reads as so much piffle. But I guarantee the B.B.C. has to look for nine-tenths of its income from this latter class.—A. E. A., Barnstaple.

RADIO is one medium that will help the Clergy enormously in their work of bringing people nearer to Jesus Christ.—'AN ORDINARY LISTENER,' S.E.27.

CON.

Please Teach us English!

I should like to see better musical programmes sometimes. We get a lot of the best music, I know, but I don't want only a lot—I want it all the time. It is dreadful to me, after having been bewitched with Bach, Beethoven, Brahms or Elgar, to have to submit to cacophonies of jazz bands just because that comes next on the programme or follows some elevating lecture, reading, etc. In addition to the language courses, I often wish that English could be taught, especially English grammar and pronunciation. It seems to me a pity that this is wholly neglected. Now for a criticism of the Sunday programme. There was one Sunday when we were dosed with one service immediately on top of another! If there must be services of this sort, I am strongly in favour of censoring some of the hymns, the sentiments of which are far from being in keeping with our present-day feelings.

Mrs. A. W. WALLIS.

71, Romilly Road, Cardiff.

A cheque for One Guinea will be sent to the writer of the above letter of criticism of B.B.C. programmes and policy.

Let us hear Dickens.

I SHOULD like to express my conviction that the effect of a play could be obtained more easily by the reading of a story, or matter, wherein the text makes clear who is speaking, and in this way obviating the muddle consequent upon similarity of voices as broadcast. Why not try, say, a serial reading of a Dickens book—a half or whole hour at a time? There is no writer who 'reads better.'—J. D. W., Stamford Hill, N.16.

A Fascinating Forecast by a Famous Military Expert.

The Day of Electrical Battles.

Colonel J. F. C. Fuller, C.B.E., D.S.O., on 'The Suicide of War.'

'Perfection is Death.'

THIS nephew of the devil was named Captain Cohegrue, and in great battles, he endeavoured always to give blows without receiving them, which is, and always will be, the only problem to solve in war. Further, we are told that this noted dare-devil 'had no other virtue except his bravery,' it was the sole thing he possessed of any value. Thus far Balzac, for Cohegrue belongs to his 'Droll Stories.' Seemingly a peculiar beginning to a study in electrical battles, yet I hope a not altogether inapt introduction, for Cohegrue is the personification of war, the entire development of which has revolved round his famous problem, and is likely to revolve as long as his heroism endures.

The Decline of Heroism

In ancient times battles were little more than dog-fights, each side rushing on the other with sword, axe and spear. Carnage was only equalled by heroism, for bravery was the one virtue which cast over those old-day struggles a halo which still glows bright. Then came gunpowder, and the musket was looked upon as a weapon only fit for an assassin, because valiant and cowardly were equals before its ball. Heroism received a severe shock, generals crept behind their men, knights were replaced by private soldiers paid to fight at their country's call, and the masses of the people became mere spectators of battles. Then came the locomotive, the electric telegraph, breech-loading rifles, smokeless powder and machine-guns; generals almost vanished from the battlefield; Governments took more and more control of strategy, and even meddled in tactics; national industry assumed a vast importance, and heroism declined, because to avoid receiving blows became most difficult, so difficult that, in the last great war, soldiers, like foxes, took to earth, and for years on end remained buried in their trenches.

Birth of the Robot

How was this difficulty overcome? It was overcome by invention, or at least attempts were made to overcome it by such. Guns were ranged electrically, aeroplanes gave to a commander far distant sight, and wireless telegraphy and telephony enabled the general to flash his ideas, even his voice, over unknown distances and to unknown recipients. Yet as the war proceeded it became obvious that, though the means of controlling a battle left little to be desired, the instrument—that is, the fighters themselves—would not respond: it was human, it possessed a soul, it could be terrified, it was apt to halt and not obey. Man, in fact, was an encumbrance on the battlefield. If only he could be replaced by a Robot which would automatically respond to the general's will, this supreme difficulty would

be overcome; fear would be eliminated and—incidentally—with it heroism. The method of fighting would become perfect, and—absolutely diabolical. Such is the central idea of the mechanical theory of war.

Many talk of mechanized armies, but, so it seems to me, few realize the end of mechanization. To me it means, certainly the restriction of war, and possibly its annihilation. Today we still think heroically. Some imagine that infantry and cavalry can still attack. Others say: Eliminate danger by armour, eliminate the bullet by tanks and kindred machines—but why halt here? Man is still a fearful creature, whether armoured or unarmoured. Weapons give blows, but men receive them, why not eliminate the soldier altogether?—then machine will rush on machine. No, this would be useless, a mere smashing up of inanimate steel. The destruction of iron machines can never be the object of battle, but in place the destruction of the nerves and wills of the people who send these Robots forth. Are such battles possible? They are!

Battles Fought from a Distance

We know that by a wireless apparatus we

can control an unpowered aeroplane, or an unmanned coastal motor-boat. We know that if an entire frontier were mined, or if all the bridges over a river were prepared for demolition, by pressing a button an etheric wave can be despatched to each mine, or charge, which will explode them all simultaneously. What have we done? We have eliminated man, that frail and fearful creature, and have replaced him by a machine which will electrically respond to the will of one man, irrespective of distance, and all but irrespective of time. What we have done is to link up direct the brain of the general to a vast number of weapons, in place of linking it to the weapons through a multitude of intermediary human brains.

Soulless Clashes in the Air

If soldiers are compared to copper wires and cables through which the decisions of their commanders are sent, what we have done is to eliminate these frail connections by adding to each weapon a comparatively small piece of machinery which will automatically respond to his will. If it is possible to direct and control a motor-boat by a wireless wave, it is possible to control a tank, or a

(Continued at foot of page 9.)



'A general may be seated in some barnstead in Kent, and yet be fighting a soulless battle in Poland. In the screen he will see the battlefield, on the map he will plan his manoeuvres . . .'



BOTH SIDES OF THE MICROPHONE



'Hamlet.'

ON Wednesday, July 13, a version of *Hamlet* is to be broadcast from London under the direction of Mr. Tyrone Guthrie. There is no pretension that this is a complete or satisfactory version of Shakespeare's masterpiece, but it is an attempt—within the limitations imposed by a time limit of an hour and a half—to give listeners an idea of the poetic splendour and the gripping characterization of the drama. Miss Dorothy Holmes-Gore is to link up the inevitable 'onts' in the capacity of narrator, and the cast will include Miss Irene Rook and Mr. Leslie Perrins as the Queen and King; Mr. Ian Fleming as Laertes, the part he played in Mr. John Barrymore's recent production at the Haymarket; Mr. Ivan Samson as Horatio, and Miss Mariel Hewitt as Ophelia. 'Hamlet' is to be read by Mr. Giles Isham, who made something of a sensation in the part for the O.U.D.R. at Oxford while still an undergraduate. This is the first time *Hamlet* in any entirety has been broadcast from London, and 1,500 Adult Schools are to listen as part of their curriculum.



Samuel Pepys, Listener.

By R. M. Freeman.

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

June 15.—A demand this night from the Surveyor of Taxes that I render him my return of incomes forthwith. What need there is of all this gallopade, I cannot see; but must, I suppose, make a busy fuss of it to seem to earn their salaries. So to sit, after dinner, more than 2 hrs over the devilish thing, mightily perplexed not only what to put, but also where to put it in a paper that hath all the schedules of the Alphabet to it almost, and enough to give a man an *encephalitis*. But at last I caught the damned business, though only after the greatest possible trouble in reckoning down my net incomes below super-tax, and so, with some misgivings, dispatched it. God give a good end to it. Awakening in the night, the notion took me that here is very good matter for now and then talks on the wireless by a financial Uncle (her grown-up), how to render out returns of incomes most easily and cheaply to ourselves within the Law, and should soon, I believe, become the most popular of all the wireless Uncles.

June 16.—Come sister Pall from Brompton to visit us. She grows—God forgive me—uglier and homelier than ever, her skirt to her ankles almost and so bawlingly bobbed that half-an-inch of hair is left sprouting on the nape of her neck, like a hogg-tailed pony. Yet seems pretty pleased with herself and talks rather perkily of her boy in Huntingdon—the first I have heard of Pall's having a boy. Pray God it be true and that she hold on to him. After dinner some disputatious between my wife and Pall over the new Prayer Book, its rejection last night by the Commons. Pall, being evangelickal, like all us Pepyses, crows about it, but my wife, who hath a favour to the Anglo-Catholics, do duoble pretty fit (as she names him) and all his myrmidons most scathingly. They two at it hammer and toog, each appealing to me for my support, which, albeit at heart with Pall, I did give to my wife, upon a consideration of having to live with

The Prime Minister to Broadcast.

THE PRIME MINISTER (whose recently-published volume of writings and speeches includes, I see, the article which he contributed to *The Radio Times* at the time of last year's Westminster Abbey appeal) will be heard by listeners on Friday, July 20. His speech to the Assembly of the National Savings Association is to be relayed at 9.15 p.m. from the Hotel Majestic, Harrogate. The Assembly will be attended by leading members of the Association. This movement for national saving embraces over 27,000 associations and the support of 100,000 voluntary workers.

For 5GB Listeners.

NEWS of forthcoming programmes from 5GB includes: July 13, Military Band Concert (soloists Enid Cruickshank and Gershon Parkington); July 19, Orchestral Concert, with May Hasley; July 23, Norman O'Neill conducting a Light Orchestral Programme, including his own ballet music, *Alice in Wonderland* and *Three Shakespearean Sketches*.

Mr. Don Byrne.

NO lover of the fine language of literature can fail to feel something of personal loss in the tragic death of Mr. Don Byrne. A writer of exquisite sensibility and superb pictorial imagination, he has left in his books a memorial with which any artist might rest satisfied. In 'Marco Polo' and 'Blind Rastery,' the short romantic novel is seen at its best. 'Hangman's House' bridges successfully the great gulf between romanticism and modernity; while 'Brother Saul' brought to most vivid life a character for whose human personality we all peer baffled and curious through the darkened glass of the Epistles of St. Paul. Another loved of the gods has died untimely young.

International Quartet.

ON Sunday, July 22, the International String Quartet is to broadcast a recital of Chamber Music from London, including Brahms's Quartet in G Minor, Mozart's Quartet in C Major, and two Nocturns by Chopin. The leader of the Quartet is André Mangeot.

Stellar Vaudeville.

AS the summer progresses, the 'stars' become brighter and brighter. Next week's vaudeville programmes are notably brilliant. On July 18 Gracie Fields heads a bill which also includes Gene Gerrard, Mabel Constanduros, and Billy Mayerl (to whom, as you no doubt know, it is a complete matter of indifference whether he plays one piano or two—I hear now that as soon as he can stretch an octave with his toes he will play four). Does Gracie Fields need my introduction? I think not. On July 21 she broadcasts again, this time with Bransby Williams, Harold Scott, and Elsa Lanchester, and the Three New Yorkers (who infringed our 'no advertising' rule by singing that charming song, *Henry's made a Lady out of Lizzie*). Scott and Lanchester excel in their revivals of Victorian ballads and music hall songs, a field in which they have no rivals—except perhaps Ivan Firth and Phyllis Scott. And on July 31 at 8.45 come Phyllis Monkman and Laddie Cliff, who are husband and wife, and so frequently to be seen singing and dancing that one wonders whether they get up in the morning like that!



'As summer progresses.'

Three Piano Accompaniment.

A NOVEL feature of the short programme given by Laddie Cliff and Phyllis Monkman will be the accompaniment by three pianists. These three—H. R. Headley, Jack Clarke, and George Myddleton—are to be observed daily at the Winter Garden providing synecdoche for *So this is Love!* of which the first named is composer. Two pianos we know—but who are ye?



BOTH SIDES OF THE MICROPHONE



By the Way!

WIRELESS Sets,' says the Borough Chief Engineer of Worthing, 'are a perfect nuisance to everyone.' Possibly he is right. But there are one or two notable exceptions to this sweeping generalization. There is, for example, my aunt Agatha Lightfoot, who lives at Lympne, and adores the wireless because the Announcer's voice does so remind her of the gentle-



'A friend of Mr. Gladstone.'

man she met in the hotel at Ostende the year she bicycled round Belgium with the Bullerton-Berkeleys; he mended her puncture and wouldn't take a penny, my dear, which wasn't surprising, seeing that he turned out to be a friend of Mr. Gladstone travelling incog. to a Missionary Conference at Buda-Pesth. And then there is Dogg-boddy—of whom I spoke severely last week. He revels in radio. Last night he and three friends took the loud-speaker out into the garden and joined in the choruses of all the songs. I hope the green-fly gets at his ulcerolarias!

Gustav Holst.

THE Military Band has been sadly neglected by composers. One of the few distinguished musicians who have composed specially for this type of band is Gustav Holst. He is coming to Savoy Hill on the evening of July 22 to conduct the Wireless Military Band in a programme which includes his own First and Second Suites for Military Band.

More About the National Chorus.

HEREWITH further particulars of the new National Chorus of 250 of which I wrote a week or so back. It will consist entirely of amateurs, though without prejudicing in any way the work of existing organizations, for a condition of membership is that you remain at the same time an active member of some other choral society. Applications for membership are invited from all amateur choristers in the London area, who should, if possible, obtain full particulars and application forms through the secretaries of their present societies; though in case of difficulty these may be obtained on direct application to the Hon. Sec., National Chorus, B.B.C., Savoy Hill, W.C.2. As many as care to apply will be given a personal and private audition in singing and sight-reading. There will be no charge at all for membership or music, nor will members be expected to sell tickets. The chorus will be trained by Mr. Stanford Robinson, and will perform in the series of B.B.C. Symphony Concerts at the Queen's Hall and elsewhere. Rehearsals will take place on Friday evenings at some central spot as near as possible to the Strand.

Listen and Help!

IN 1895 was inaugurated the Women's Holiday Fund with the object of enabling women from the poorer districts of London to take a few days' holiday in the country or by the sea. The Fund has one Holiday Home of its own, at St. Leonard's-on-Sea. The average cost of two weeks' holiday is £3, including railway fare. Of this the women pay about one-third. The rest is contributed by the Fund. The exercise of a little imagination will show how much this fortnight of freedom means to the woman who would otherwise have to live for fifty-two weeks of the year in the narrow confines of a tenement home. On Sunday, July 29, Canon G. S. Woodward is to appeal from London on behalf of the Women's Holiday Fund. I hope that you will listen to him with sympathetic attention and send what you can spare to the Secretary, Women's Holiday Fund, Denison House, Vauxhall Bridge Road, S.W.

Social Item.

A ROMANCE of the microphone lies behind the recent marriage, at St. Mary Abbot, Kensington, of Mr. Howard Ross, the B.B.C.'s dramatic producer, and Miss Barbara Couper, a young actress who has taken part in many successful radio plays. Mr. Ross, who gained his dramatic experience with Tree, Alexander, and Ainley, met his wife at an audition at Savoy Hill. Miss Couper's latest appearance before the microphone was in the name part in the French play *Rosette*. I am sure that you, like myself, wish Mr. Ross and his wife the greatest good fortune.

Two Cecil Lewis Productions.

FOLLOWING the recent publication of Cecil Lewis's 'Letter to a Radio Play Hater,' which was addressed from a village on Lake Maggiore, a listener wrote bitterly complaining that Mr. Lewis should live in 'bleated idleness' in Italy and strive to impress his views upon those engaged in 'real work.' As it happens, there are few writers who work so hard as Mr. Lewis. He lives in Italy, I suppose, because life there is cheaper than in England—and one blessing of the hard profession of authorship is that you can carry your workshop with you. Mr. Lewis is returning shortly to London to produce two new radio dramas—*Improvisations in June* (an adaptation of a play by Max Mohr, the German author of *Rompe*), and *Good Breeding*, an original play by himself. These will be heard from London on July 25 and August 1, and from 5GB on July 24 and 31. They will each last about an hour and a half. He has also written a comedy sketch entitled *Chez Cupid*, which will be included in London's variety programme on Saturday, July 28.

Moore-Brabazon v. Thomas.

ANYONE with eyes to see will have noticed the growing competition between road and railway transport in the carrying of both goods and passengers. This rivalry will be reflected in a debate to be broadcast from London on July 24 on 'Road versus Rail.' The protagonists will be Col. J. O. F. Moore-Brabazon, M.P. for Chatham, and until last year Parliamentary Secretary to the Ministry of Transport, and the Rt. Hon. J. H. Thomas, M.P., who knows all that there is to be known about railways. This debate is the last of the season. There will be no more until after September.

An Operatic Revival.

THE Italian composer Pergolesi lived up to the tradition of genius by dying of consumption at the age of twenty-six, so poor that every stick he possessed had to be sold to realize the cost of his funeral. During this brief lifetime he wrote a dozen or more operas, in addition to cantatas, instrumental music, and sacred music (of which the *Sinfonia Mater* is one of the few that have survived with any distinction). Most of his longer operas have gone the way of all flesh. The most famous of them was *L'Olimpiade*, during the performance of which in Rome in 1735 an orange was thrown with good aim at the composer's head. Today we remember Pergolesi by *La Serva Padrona* ('The Maid turned Mistress'), a little two-act intermezzo which he wrote for performance between the acts of a more serious work. This was broadcast on March 6 last. It will be revived at 8 p.m. on July 25, with Gaby Valle and Foster Richardson in the two leading parts and Arthur Niss as conductor.

The Methodist 'Coming-of-Age.'

DURING July the United Methodist Church is celebrating its 'Coming-of-age' at Hanley, Staffordshire. On July 15 a service in connection with this conference will be relayed to London and other Stations from the Woodall Memorial Congregational Church at Burslem. This will be conducted by the Rev. H. C. Renshaw, and an address will be given by the Rev. Charles Stedford, of Birmingham. Mr. Stedford is President of the United Methodist Church. Music will be provided by a combined choir of Burslem Methodist Churches (choirmaster, Mr. A. Proctor; organist, Mr. T. B. Lewis).

A Lady of Quality.

IFIND no subject of speculation so fascinating as the real identity of my correspondents. But there is one lady who writes to me regularly each week, who intrigues me particularly. I suspect her of concealing her identity, for though she always signs herself 'Emily Jimp (Miss),' I notice that each letter is dated from a different place of residence. Last month screeds came from Land's End, Caithness, the Isle of Man, and Stepney. So presumably the lady is a great traveller—



'Presumably, the lady is a great traveller.'

I wonder what in. And if she is tall and thin, or brown-eyed and pale-lipped. Her address never includes more than just the name of the town, so I cannot answer her more directly and personally. I therefore take this opportunity to inform Miss Jimp that *The Radio Times* has no influence whatsoever with the Society for the Abolition of Mouse-traps and Monocles. I deeply sympathize. But so it is.

"The Announcer"

Where Wireless Does Not Reign—

because they have Never Recovered from the Loss of the Stuffed Owls.

LYDIA and Charlotte Parsley, though ladies of the bluest blood imaginable, lived alone in an unpretentious villa on the remotest outskirts of London. The misfortunes of their papa, Sir Marmaduke Parsley, now no more, had compelled them to relinquish the stately mansion in which they had spent their early days, and, since the last lingering servant had departed many years before, removing at the same time the exquisite family plate, the sisters had dwelt in ungratified seclusion.

But the flashing eye of Lydia, and the refined elegance with which Charlotte washed up the dishes or reproved the butcher's boy, showed beyond doubt that the Misses Parsley were in no slight degree endowed with the virtues and qualities which would have entitled them to enter the most fashionable circles, had not their papa entrusted the bulk of his fortunes to an American gentleman of charitable instincts, whom he had encountered whilst taking the air in Hyde Park.

'Lydia,' inquired Charlotte, as the ladies sat at their tatting one balmy evening in spring, 'Lydia, my dear, what is wireless?'

'I cannot enlighten you fully upon that point, sister,' replied the other, turning her gentle ears in the direction of the speaker, 'but from a portion of newspaper in which our viands were recently encased and which I chanced to peruse, I presume it to be a contrivance by which the sounds of the outer world may be heard within the sanctity of one's own apartment.'

'Then,' returned Charlotte, assuming a dissipated air, and sipping at her port wine, 'let us not hesitate to purchase this machine, in order that we may, without loss of dignity, attend giddy circles in which dear papa and dear mamma were accustomed to revolve in their youth.'

Flushing deeply, Lydia at once assented to this proposal, and the following day a missive directed to Wireless at London was despatched by the sisters, requesting that the contrivance should be delivered to their door at an early date.

A week later, while Lydia was preparing a fragrant repast and Charlotte dusting the chandelier and stuffed owls, the latter perceived a young gentle-

man of good address enter the garden gate and approach the front door.

With rising colour and keeping the door upon the chain, Charlotte opened it in order to reassure herself as to the appearance of the stranger. No man had set foot within their abode since the doctor had attended Lydia, several years previously, on account of an indisposition, vulgarly known as pink-eye, but, being convinced that the young gentleman's visit had no other significance than to erect the wireless, Charlotte admitted him.

'Be good enough to enter the parlour,' said she, drawing herself up and leading the way into that chamber, 'and pray be seated while I procure a little wine and a few biscuits, of which I am sure you must be in need after your wearisome journey from London.'

'A sister,' cried Lydia, who with beating heart had by this time entered the apartment, 'I protest that the young man had better carry out his duties and begone.'

Charlotte tossed her head.

'As you wish, my dear,' she exclaimed, with a scornful laugh; 'and, as you are so very much older than I, perhaps you would deem it more wisely if we both retired into an inner chamber until the young gentleman has completed his task.'

So saying, she turned upon her heel and quitted the room.

Lydia declined to reply to her sister's anger, but, as she followed her through the open door the bitter grinding of her teeth clearly indicated her emotion.

More than half an hour passed before the sisters, now reconciled, heard the footsteps of their retreating guest and the careful closing of the outer portal.

'Now,' cried Charlotte, vivaciously, 'we shall at last be able to enter, in fancy, into the thrills of society; to hear once more the rattle of silk and gauze; to listen to the very words that fall from the lips of dukes, to enjoy the stately strains of the minuet and the more sprightly beat of the polka. Come, sister.'

Lydia was no less moved. She, too, yearned for society, but her tender heart pulsed still more rapidly at the thought of being, as she whispered to herself, within hearing of the impassioned words poured out at the gatherings of the Society for Providing Cannibals with Park, the Blind Miss Benevolent Fund, the Medical Mission to Mad Dogs, and a hundred others of like nature.

With hands tightly clasped over their heaving bosoms, the sisters entered the now enchanted parlour.

'Where is the wireless?' exclaimed Charlotte, turning her eyes in all directions.

'And where the stuffed owls, the silver-plated candlesticks, the antimacassars and the cut-glass decanter which always stood beside dear papa's table?' echoed the other.

'Gone!' cried Charlotte, throwing herself into the arms of her sister and bursting into a flood of tears.

'Gone, too, Uncle John's snuff-box and great-grandmamma's gold-laced mittens! We have been robbed!'

Lydia swooned.

Let us draw a veil over the harrowing scene, and shield from the vulgar eye the distress of the bereaved ladies during the ensuing hour.

As they resumed their tatting the following evening, after His Majesty's post had returned to them their letter as insufficiently directed, Lydia, uttering a profound sigh, pronounced the following words:

'Sister, we have attempted too much. Our directional powers are immature. We have exposed ourselves to the unlicensed greed of a pirate, and we have proved that to oscillate between the old world and the new cannot but cause unfavourable reaction and interference with our normal daily programme. Let us be content with the memories of our ancestors, and no longer reach out into realms beyond our own station.'

And with these sentiments Charlotte cordially agreed. C. R. W.

'Can the Spoken Word Come Into its Own Again?'

WE cannot escape from our ancestors. And the ancestor of the English story is the Northern epic, Beowulf and his like, things of alliteration and stress, meant to be said or sung or shouted in echoing halls against the ringing of cups and baying of new-roused wolfhounds. After the epic came the ballads—again essentially spoken things, depending on the tone of the speaker's voice and varied from one generation to the next. It is not for nothing that our greatest writer of all was thinking all the time of his lines in the players' mouths: Hamlet and Lear were made to be spoken. Only within the last two centuries has the printed stuff leapt in to stifle the living word. Even the happy Victorians had not lost it altogether. The poets—perhaps even the prose-writers, the mere novelists and what-not—were allowed, even encouraged, to read their works aloud; they almost had to, and how good for them it was!

But nowadays it is a fortunate writer whose family or friends will allow him (or her) the privilege of reading aloud to them. And somehow it is not quite the same thing to read aloud to even the most downy and sympathetic armchair. Well then, consider the writer who suddenly finds himself at Savoy Hill with the chance of opening his mouth and soul to all those thousands (or millions, is it?) of listeners—and not one more will come through to him at his very dearest.

But take not the writer, for he after all is only the

instrument for the language, as Edward Thomas felt when he wrote:

'Out of us all
That make rhymes,
Will you, sometimes ; ; ;
... Choose me,
You English words !'

Take rather the thing itself. Literary English is suffering from being too much a written form, forced too much into the classic mould. Essen-

A POINT OF VIEW.

This week our series of short articles dealing with aspects and prospects of broadcasting is continued by Naomi Mitchison, author of 'Cloud-Cuckoo Land', 'The Conqueror', etc., who suggests that broadcasting may do great work in keeping our language free of the bondage of print.

tially it is a wild, uncivilized language and it hates having to be printed, every letter alike, and put into cold libraries all the time, like the civilized languages, the children of Latin. It is not logical; a great many of its words are one thing to the eye and quite another to the ear. This is perhaps most apparent in poetry, but even in prose rhythms alliteration is still curiously important, and so are all the rhymes that don't look like rhymes, the accidental and charming things, like wild flowers in May and as exciting. These may be quite

blotted out, may lose all their significance when written down. And, of course, it works the other way too: all the infelicities that appear at once in a reading aloud and should have been ruthlessly plucked out (like those same May wild flowers coming up as weeds in the garden), but which have stayed in, unnoticed in the written page!

For a generation this has been getting worse. English has been losing its freedom and much of its peculiar subtlety. It is early days yet to say that broadcasting may help this. Speech is a matter of both speaker and listener, and some of its significance is lost when the audience is invisible, when the effect cannot be judged and the passage perhaps over so little altered in the reading, as the English ballads must have altered from year to year and county to county. But yet even this invisible audience must be infinitely better than nothing for the language. The listeners themselves develop a critical ear; next time they read a book, they read it with some sort of reaction to the sound as well as the look of the words; they have some standards to judge by—otherwise many words in a literary vocabulary are apt to remain dumb things to the average reader. And the author re-finds all his lost English rhythms, enriches himself infinitely in his craft—while the language flows again in its proper channel, rejoicing and growing.

At least this is what ought to happen! Does it?

NAOMI MITCHISON.



'Bolton is ill. You'll have to do his police inquiries at eight tonight.'

Morgan—or Hamden?

In this Seventh Chapter of *Old Magic** the author takes his readers two steps nearer to the heart of the mystery surrounding Kakoglou's death and the secret war against the Mid-Devon Farming Syndicate.

'You ought to know,' she said. Both men looked puzzled. 'They're Hamdenites,' she went on, 'that's all, as you may say: followers they once was of Dornadill Hamden, a prophet of the Lord. He lived a great while ago, I've heard.'

'Dornadill Hamden?' said Carlew. 'An odd name.'

'As for the name,' said Rooke. 'Dornadilla was a king of Scotland nearly three hundred years before Christ. I had no idea,' he said aloud to the old woman, 'that there were any Hamdenites left.'

'There's not many now, you see. Just as if you didn't know! I joined them when I was left a widow ten years ago. So I came here, and I'm the caretaker.'

'Mr. Morgan—is he a Hamdenite?' asked Carlew.

'Mr. Morgan in Cross Street, d'you mean?'

'Is that Mr. P. B. Morgan?'

'I don't know about any P. B. No, he's not a Hamdenite.'

'Oh, this one doesn't live near here,' said Carlew—for Randall Place was in the middle of London, very far away. 'I thought you might know him.'

'Mr. Hamden's our minister.'

'Mr. Hamden. Oh, is there a Mr. Hamden now, then?'

'Always has been, as you might say. It's always been in the family, this chapel.'

'Is this one called Dornadill Hamden?'

'I couldn't rightly say what his other name is. He lives just round the corner here in the Court.'

'I expect,' suggested Rooke, 'that's his house with the figures on either side of the door.'

'That's it, ugly things. I said directly I saw you you'd know. I did hear that some gentleman from one of the antique shops offered him a lot of money if he'd let him take them away. But Mr. Hamden wouldn't hear of it.'

'Come on, Tom,' said Rooke. 'We must see about Harvester. Good morning to you, Mrs. Caretaker. Let me think,' he said when they left the Hamdenite chapel and were walking up Frances Court, 'we'll get mixed if we're not careful with your Morgans and Hamdens. Morgan first.'

'Wash him out. It's a faked name to get the letter.'

'Yes, you're probably right. He wrote and asked if the notebook was for sale. You said it wasn't. You only posted the letter yesterday. He's got it at Randall

Place and been up here since and dropped it on the chapel floor. Morgan may be Hamden. Anyway, now the book has been stolen from you early this morning. Harvester came up here for something—we may find out more about that at his office, and now he's been kidnapped. And Hamden—Hamden—Hamden—Ham—'

'By Jove, it's getting close. My head's buzzing. I can't keep things clear. On the edge of something, you say? We're over the edge, over the extreme limit. I wonder why the old girl said you ought to know? Come on—run. We shall be soaked in a minute,' for the rain-cloud was nearer and lower and more threateningly black than before. 'Here's the Mewing Cat.'

They went into the little tavern just as the first heavy rain-drops fell, both ordering a pint of bitter beer; and Carlew asked the landlord if he remembered a little smartly dressed man who had asked a direction of him that morning.

'I remember him right enough. He had a couple of pints—wonderful swallow he had for such a little chap—and asked the way to Haydon Crescent. That's by the canal bridge. No, I'd never set eyes on him before. He had to meet a friend there.'

While they talked the rain had fallen with tropical violence, but now the exclamation was drawn from the landlord by a very water-spout which crashed upon the road outside with such force that it seemed that the very roofs would be swept away. Indeed, looking from the window, they saw a hand-barrow, that had been standing outside upon the pavement, overturned, and the narrow roadway had become a swirling torrent. Not a soul was to be seen except a couple of glistening figures in the partial shelter of a doorway. The sky was darkened, and the sound of the torrential downpour was terrible. And then, quite suddenly, the rain ceased, and the storm cloud dispersed. The sun shone out again.

IT was not yet noon when Carlew and Rooke, leaving the Deep Level at Charing Cross, came on foot to the great house at the top of Whitehall, whither Carlew had been called the previous evening by his chief, Dewick.

The Central Office of Radio Transmission was one of the biggest, as it was one of the most important, buildings in London. It was too bulky to be compared with the older sky-scraper of New York, too novel to be likened to the greater part of new English architecture. From Trafalgar Square you saw two squat towers connected at about two-thirds of their height by a steeply arched bridge. Behind these rose the main block, enormous and decorated only with wide,

(Continued on page 8.)

THE old woman with the scrubbing-brush went on with her task, and, after one quick glance, paid them no further attention.

'Do you see?' Carlew exclaimed in a low voice. 'This is the letter—the envelope, at least—I sent'to this man Morgan, who wrote and asked if the note-book was for sale. He'd listened to the Radio lecture.'

'I'll add something more to that,' said Rooke. 'Something my secretary said this morning put it into my head—why 15, Randall Place is familiar, just as you said. It's a tobacconist's on the ground floor, but it's more than that: it's an accommodation address and has been for years.'

'Yes, I remember now myself,' Carlew replied, putting the envelope in his pocket without the old woman seeing him. 'They advertise it. People who don't want to use their proper names and addresses use 15, Randall Place. They take in your letters there and you pay so much on going to collect them.'

'That's settled that,' said Rooke, and then, raising his voice, so that the deaf woman could hear him, 'what chapel is this?' he asked.

She turned to them for a moment and then stared at the worn brush she was holding.

'Hamdenites—that's what we are,' she replied. 'It's the only chapel for Hamdenites in London nor anywhere else, s'far as I know.'

'And what are Hamdenites?' asked Rooke.

The old woman looked at him with strange intentness.

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

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improve any Receiver**

(Continued from page 7.)

rather flat dome, the line of which complemented the bridge below. The whole was plain and severe as a castle built of children's bricks, almost primrose-colour in the sunlight, and impressively massive.

In the great hall of the C.O.R.T. Tom Carlew asked for any letters or messages. The commissionaire on duty took a bundle of letters from pigeon-hole marked C and handed one of them to Carlew.

'That's the lot, sir, this morning.'

'You won't be long, I suppose?' said Rooke. 'I'll stop down here. Good luck!' and he moved away.

The letter bore the Culverton post-mark, and as Carlew shot upwards in the lift to the tenth storey, where Dewick's room was, he opened it. A glance at the signature showed him that it had been sent by his old nurse, Margaret Torch.

'My dear Mr. Tom,' he read.

'It is always a pleasure to hear your voice and see you on the screen. I wanted to write before, but could not remember the place. When you showed the old book there was a picture of houses and I knew I'd seen them somewhere. I said so to John and he said nonsense. But I know I'm right, and I remember now it was Hamadon, a village in Devonshire, about twenty miles away from here. I went there with John before we were married once to see his sister, and I've never forgotten, it looked such a strange old place, nothing new there at all. I thought you'd like to know the place in the book was still the same.

'Your affectionate

MARGARET TORCH.'

Carlew finished reading this in the corridor outside Room Number 333, and then, too excited to remember the nervousness with which he had anticipated the interview, went in.

Dewick was a stout fellow with brown beard who won the loyalty of his subordinates and the trust of those above him by his frank and jovial manner.

'I put through an Urgent to you last night,' he said, when Carlew appeared. 'Because Bolton is ill and you'll have to do his police inquiries at eight tonight.'

Scotland Yard made regular use of the C.O.R.T. for broadcasting urgent information or calling for it. In this manner the arm of the Law was made far longer than formerly.

'It's funny that I should have to do that job,' Carlew replied in an undertone. 'Look here, can I have ten minutes alone with you,' and he glanced towards a couple of secretaries who were working at the other side of the room. 'It's important.'

'Come in here,' said Dewick, and led the way through an inner door to a small room which was unoccupied.

'Now then?'

'First of all,' said Carlew, 'that old pocket-book I was talking about the other night—the one lent by Kakoglou. It's been stolen from me.' And as quickly as possible he told Dewick of the sequence of events since the evening of the Radio lecture; of his discussion with Rooke, of the watcher outside his flat, of the bare-footed youth whom they had encountered near King's Cross, of the house by the canal, and, lastly, about that morning's doings and the kidnapping of Harvester.

'I telephoned to his office, leaving it to them to do what they thought best at the moment, but I thought a word from you to Scotland Yard might also be in season.'

DEWICK had remained perfectly silent throughout Carlew's narration. But the joviality had died out of his face and he sat still, gazing before him, tapping an unlit cigarette on the table.

'Harvester's people have been on to Scotland Yard already,' he said. 'I happen to know that the morning programme was interrupted by a Special from the Yard addressed to any listeners near the canal. That was ten minutes ago, and we're sending out an Urgent to any disc-holders who can be useful. You'll get it on your disc in a minute or two. This is deep water, my lad, and I shouldn't wonder—you saw the news about the power station and the Culverton machine-sheds? Yes—well—and Kakoglou was behind all that Mid-Devon Farm Amalgamation, and he lost his life in that neighbourhood. There's some connection, when we consider what has happened to Harvester.'

'I forgot,' said Carlew, taking Mrs. Torch's letter from his pocket. 'There's this, too.'

'Yes—yes— It must be so. One moment.'

He went into the outer office to use the telephone. In two or three minutes he returned to Carlew.

'The Controller will see you now,' he said. 'Come with me.'

Tom Carlew presently found himself in the large and delightful room used by the head of the C.O.R.T.

Lord Roding was youngish and fair, with a fixed expression of innocent surprise which acted as a convenient mask to his real feelings.

'Dewick has told me very shortly,' he said, when they were sitting down, 'that you have made some very interesting discoveries. I'd be much obliged if you'd tell the story again.'

This Carlew did, coldly and quietly, keeping his private emotions in the background.

'Curious, to say the least,' said Lord Roding, when he had finished the story. 'Of course, your friend at Culverton may have fancied the likeness of the drawing to this existing village, and the slight resemblance between the names Hamden and Hamadon may well be pure chance. Still, these things do fit together very closely. About Scotland Yard, Dewick?'

'I left orders in my room about getting into touch with the Superintendent in charge. We shall hear from him any minute.'

'Well, Carlew, you lost the notebook—I don't say it's your fault—and it's your job to find it again. I seem to think that the West Country rather than Holland Town is the centre of interest now.'

As he said this a secretary hurried in and said something in a hurried undertone.

'I spoke a little too soon,' Roding said, with something like a smile dawning about his lips. 'Superintendent Bardfield has just rung up to inform us that the whole staff in Kakoglou's Piccadilly office have been found insensible. It's that Number Two Harmless.'

'Harmless gas,' the secretary added. 'A couple of detectives had just arrived there and they were caught by it too. Oh, and that storm flooded the canal at Holland Town. Nothing has been heard yet of Mr. Harvester, and Bardfield is afraid he must have been drowned.'

Next week's chapter tells of Guy Harvester and his dealings with the directors of the Farming Syndicate and of the marvellous invention of Professor Julius Brake with which they hoped to realise, despite all opposition, their dream of world power.

(Continued from page 3.)

thousand tanks. The future may see the discovery of 'death-rays' and other lethal vibrations. With these, however, I am not concerned, because their existence is problematical. An unmanned and electrically controlled tank is a possibility, but, as it is equally possible similarly to control anti-tank defences on the ground, I believe that the great manless electrical battles of the future are more likely to take place in the air.

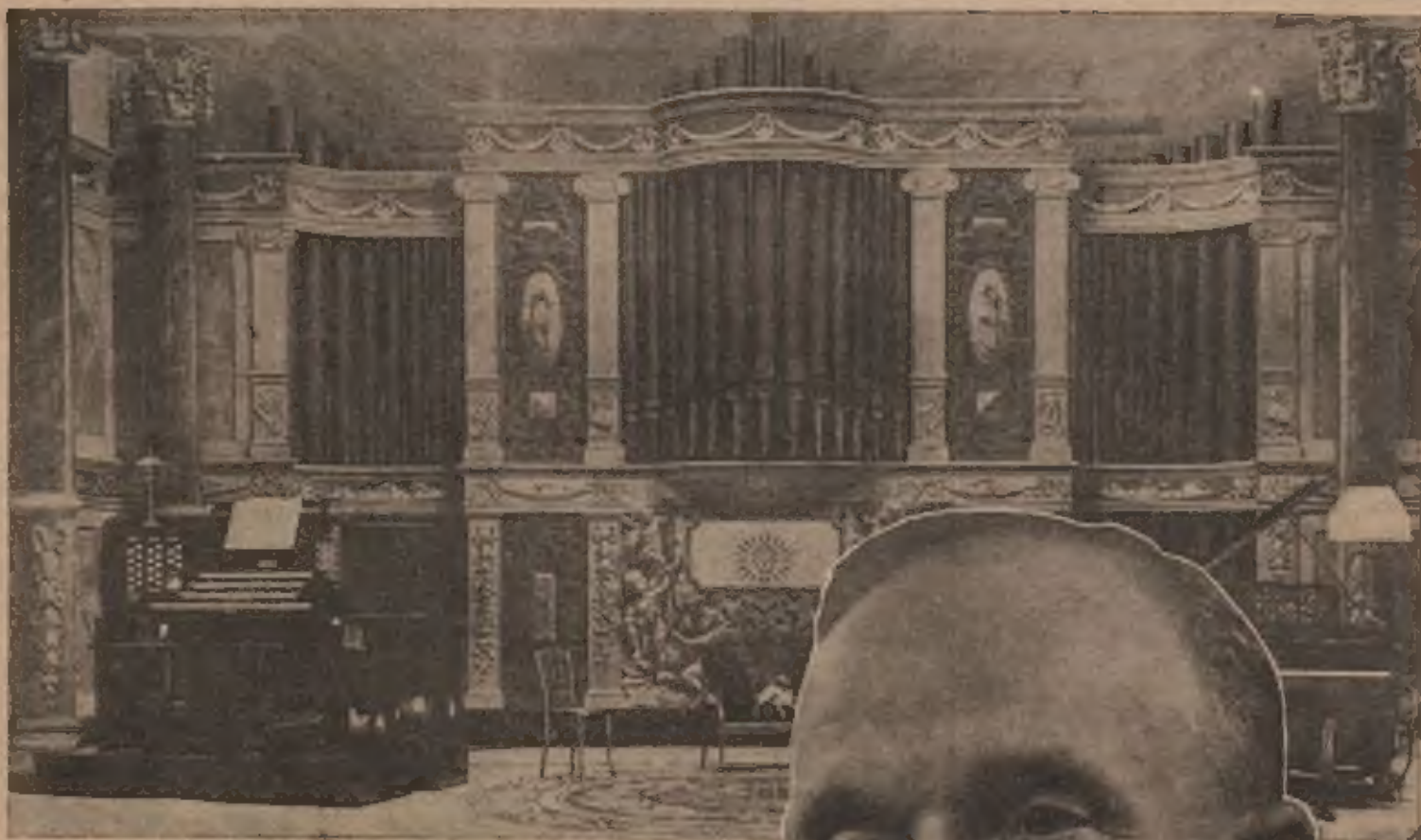
A general may be seated in some farmstead in Kent, and yet be fighting a soulless battle in Poland. Television will give him distant sight, the apparatus being carried by unpiloted aeroplanes controlled by wireless. In front of him will be a screen, a map, and an immense switch-board. In the screen he will see the battlefield, on the map he will

plan his manoeuvres, and by pressing the keys on his board he will rain destruction on his enemy's people. Victory will depend

The Editor wishes to point out that his weekly offer of a Guinea each for the best letters 'pro and con' B.B.C. programmes and policy applies only to letters addressed to him personally and intended for publication. Those requiring attention and reply from the Programme Department of the B.B.C. should be addressed to that department.

on his will as fully as the defeat of Amalek depended on Moses holding up his arms. And should he grow weary, the battle may

be lost, for his weapons are brainless and heartless—they have no fear. Bravery, the one virtue of war, will be gone. They shatter and are shattered; they give blows, but feel them not; they know neither mercy nor pity; they are soulless and unheroic as they destroy each other without pain. Heroism will be dead; war will have become as ridiculous a solution to human quarrels as the burning of witches eventually became to the extermination of witchcraft. It will exterminate itself, for it will have lost its glamour; its nobility will have gone; no warrior will be killed, no woman will weep for a soldier slain. The soullessness of war will have brought with it its end; war will be dead, killed by the etheric vibrations which rendered it so perfect. Such, I think, will be the end of the devil's nephew.



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I SPOKE recently in a broadcast from the Tower of London. It was the first time I had taken any active interest in wireless. Within a day or two I received many letters from those generous people who make life worth living telling me that in the north of Scotland, on such and such a valve set they had heard the ceremony so clearly that they 'might have been there.' This made me think a great deal about Outside Broadcasting and its future.

It is today obviously in its cradle. Its limitations are apparent. It is the first howl of an infant which is clearly destined to grow to formidable proportions. When the sound of the Coronation Coach grinding the sanded road, the clatter of a cavalry escort and the noise of a crowd can be synchronized with a living picture in the mind of the opening of Parliament the whole world will be placed before a man's fireside.

At the moment, however, a descriptive introduction or a running commentary are necessary to supplement the sound.

In my extensive travels about the country I have kept my ears open, wondering how many of the sounds of England could be transmitted by wireless. There are a number of sounds which I would like to hear when I am sitting at home in London.

I WOULD like to hear a town like Oldham in Lancashire, going to, or coming from work. There is no other sound in the country quite like it. I believe, also, that this is the last generation to hear it, for the clog is disappearing. It begins early in the morning with a clear, ringing clatter on the stone pavements, a sound rather like a cavalry regiment going by. It increases in volume every minute. It increases in speed. It becomes a mad race to the cotton mill. It is now an exciting sound! There is laughter in it and conversation. When it reaches its height it is cut across by the bull-like roar of a siren. (In the Midlands the factory siren is called a 'bull'). The clogs race to the mill gates. The clatter begins to die down. It becomes spasmodic again, as it began. Last of all is heard the late comers, running, clattering, ringing on the whin stones, then—silence! Oldham has gone to work!

I would like to hear the horn blower of Ripon, in Yorkshire. Every evening at curfew this picturesque character has since Saxon times walked into the market square of Ripon bearing a great silver-mounted horn. He takes his stand at the four corners of the square and lets loose on Yorkshire the most melancholy 'moo' it is possible to imagine. In the summer, Americans race from every part of the North Country to hear this horn. Any young man of Ripon

who thinks that he can blow louder and longer than the official horn blower is permitted to challenge him to a public contest and take his job if he can!

I would like to hear the curfew ringing from the steeple of St. Michael's, Spurner gate, York. In the Middle Ages a traveller lost in the Forest of Galtres, just outside York, and now a pleasant suburb, was saved from wolves by hearing this bell. As an act of thanksgiving he left money in his will for the curfew to be rung for ever. It is a pretty sound, and anyone who loves York will not need to be told how the busy life flows through the narrow streets at curfew time careless of, and indeed oblivious to that insistent voice from the Middle Ages telling them to cover fire and go to bed!

It has been suggested in these columns in the past that great possibilities for the future development of the Art of Broadcasting may be in the ability of the microphone, as demonstrated by the recent Boat Race and Tower of London relays, to convey a picture of a scene in incidental sound. In this article H.V. Morton, the well-known descriptive journalist, writes of the sounds from our daily English life which he would like to hear picked up by the microphone.

The Cattle Market at Norwich on any Saturday morning would be interesting to hear. You have the sound of arriving farmers in gigs and Ford cars, the tramp of herdsmen, the lowing of cattle, the amusing patter of the gold watch men, the wayside doctors, the hundred and one queer hangers-on to any big rural gathering. I would have a small (and, as yet, uninvited) microphone in my pocket in Norwich market, so that I might be able to edge into the crowd and whisper to the British Isles, 'Now, just listen to this fellow trying to sell a wrist-watch to a bunch of the toughest Norfolk farm labourers you ever saw!'

I would like to hear the wolves at full moon in the Zoo. Annual broadcasts are difficult I know, and so is the moon, but this blood-curdling chorus is one of the most savage and at the same time most melancholy things I know. It would be interesting to hold the ear-phones over your fox-terrier's head while this is in progress. I wonder what message—what call from the wild—would come to him at such a moment.

I would like to hear a series of dialect broadcasts. I have often thought, when sitting at night listening to voices in inn

parlours up and down England, how interesting it would be could snatches of the talk be sent out by wireless. How astonishing, for instance, it would be to hear three minutes of the Slup Inn in Porlock, Somerset, any night of the week, and then to switch over to an inn in Fakenham, Norfolk, for another three minutes; then possibly to another inn in Selby, Yorks, or to Berwick-on-Tweed, where the Scottish burr is in the voice.

Among the London ceremonies which should be broadcast is the election of the Lord Mayor of London in the Guildhall on Michaelmas Day. No one, with the exception of members of the Livery Companies, is permitted to remain in the hall as the Common Crier indicates in a loud voice.

'Al, ye,' he cries, 'who are not of the Livery, depart this hall on pain of imprisonment!'

The doors are then locked and the Livery is asked to vote.

I would also like to hear the wayside fiddlers in Ireland, and the sound of a dance in County Kerry. This is clearly the task of the Dublin Broadcasting Company, but it would be well worth relaying to the rest of the British Isles.

I T is often said that at the end of a really remote village going to church any Sunday morning would be a marvellous broadcast. It would have to be done with almost a film technique. You would hear the feet over the village street, the click of the churchyard gate, a few scraps of conversation, the village boys robing in the vestry, the shuffle in the little church as the villagers take their seats, the organ, the service, the sermon. How many villages there are in England in which I would so gladly go to church every Sunday in the year! *The Radio Times* might almost put it to the vote of listeners every week. I would precede such a broadcast with a good description of the village and its immediate countryside, the history of its church, and any other particulars likely to help the listener in building up an accurate picture of the scene.

There are also throughout the year hundreds of quaint annual ceremonies which I would dearly like to hear, such as the Blessing of the Wells at Tissington, in Derbyshire; the Furry Dance in Helston, Cornwall; the Planting of the Horn Garth at Whitby, Yorkshire; and countless other curious annual events, all of them of historic or romantic interest, all of them linked with the early history of the English race, all of them notable for queer proclamations and archaic formulae and most of them, in these days, absolutely unknown except to those local people who for centuries have kept their memory fresh and untarnished.

PROGRAMMES for SUNDAY, July 8

2LO LONDON and 5XX DAVENTRY

(351.4 M. 530 KC.)

(1,604.2 M. 187 KC.)

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

3.30 A Military Band Concert

HILDA BLAKE (Soprano)

SINGERS: L. L. L. L. L.

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to "Cleopatra"

THE Conductor-Composer-Violoncellist, Mr. O'Donnell (1878-1921) for a few years directed the Central Garden Orchestra, and afterwards that of the Metropolitan Opera House at New York. He wrote several Operas, an Oratorio and a Cantata (both of which were produced at the Norwich Festival), and the Overture and incidental music to Costa's play *Cleopatra*. It is this last, a piece of badly-coloured dramatic music, that we are to hear.

3.40 HILDA BLAKE

Soprano

The Chorus of Heaven... Duet

The Sleep of Arctus.....

3.48 BAND

Soprano the Ballet, 'The Two

Pigeons'

The Ballet is just an excuse

for a carnival of dancing. Here

are the titles of the extracts we

are to hear: (1) *Entry of the**Gipsies*; (2) *Scene and Dance of**the two Pigeons*; (3) *Theme and**Variations*; (4) *Ballet Air*; (5)*Finale*.

4.10 STEPHEN LOGAN

Trade Winds

Refrain of One in a Far Country

4.18 BAND

Two Songs without Words (Nos. 36 and 45)

Invitation to the Waltz Weber, arr. Wengertine

WEDER'S piece has a "programme." This is

how the composer describes the music's

story-background: "At a ball a gentleman

approaches a lady and asks for the pleasure of

a dance. At first, she hesitates; he presses; she

consents. Now they converse more easily. He

sings, she replies. Now for the dance! They

take their places and wait for it to begin. Then

follows the dance. At its close, the gentleman

expresses his thanks, the lady bows, and "the

rest is silence."

4.34 HILDA BLAKE

The Poet's Song

When Chloris Sleeps

Nymphs and Fauns

4.42 BAND

Fantasy Pictures from a Pantomime

Kenneth A. Wright, arr. Gerard Wright

Sleepy Time; Gavotte in Pierrot's Garb

Legend; Columbine's Dream Dance; March

of the Clowns.

4.55 SINGERS

A Lover's Garland

Charlotte Chiles

Jenny Lloyd

5.3 BAND

M. G. from Sweden

Morris Dance, 'Shepherd's Boy'

5.25 FOUNDATIONS OF ENGLISH POETRY XV.

THE three poets whose works are being read

this afternoon are all men of the day before

yesterday and their reputations are, in conse-

quence, still on the ebb. Matthew Arnold, the

clearest and scholar, was, it is true, never

extremely popular; but Swinburn, at the

beginning of his long literary career, was a flaming



FROM THE VERY HEART OF LONDON

comes the broadcast service tonight, which will be relayed from St Martin-in-the-Fields. This air view shows Trafalgar Square, with the Admiralty Arch in the foreground, the National Gallery on the left and, carrying on the line of the Nelson Column, the steeples of the famous broadcast church.

meteor in the literary sky, and Browning inspired an over-enthusiastic cult. Swinburne's meteor burst itself out before the end of his own long life, and Browning's obscurity combined with the excessive admiration of his worshippers to remove him from the list of popular poets. We are now far enough away to re-estimate these lords of the Victorian Parnassus, and this reading will show what fine poetry they could write when Arnold was at his least scholarly, Swinburne at his least feebly, and Browning at his best.

5.45-6.50 Each Cantata No. 93

For the words of the cantata, see page 13.)

If thou dost succumb to God

Revised (1921) the ALEXANDER ELDER MEMORIAL CHAPEL OF THE GLASGOW WESTERN INFIRMARY

S.B. from Glasgow

ELITE SUNDARY (Soprano)

HELEN NESBIT (Contralto)

ELSA (Soprano)

ELSA (Soprano)

THE GLASGOW SYMPHONY ORCHESTRA

Conducted by HERBERT A. CARRUTHERS

Next week's Cantata will be "Behold Salvation is at hand."

7.55 St. Martin-in-the-Fields

THE BELLS

THE SERVICE

Hymn, 'Praise, my soul, the King' (E.H., No. 47)

Confession and Thanksgiving

Psalm No. 15

The Magnificat (E.H., No. 48)

Hymn, 'Lead, kindly Light' (E.H., No. 425)

Address by the Vicar, the Rev. P. McCORMICK, D.S.O.

Hymn, 'Hail, gladdening Light' (A. and M., No. 1)

Blessing

8.45 THE WEEK'S GOOD CAUSES

Appeal on behalf of ST. MARTIN'S SUMMER HOLIDAY FUND, by the Vicar of St. Martin-in-the-Fields, the Rev. P. McCORMICK, D.S.O.

LIKE the Christmas Fund, also run by St. Martin-in-the-Fields, this Summer Holiday Fund

there are no administrative expenses whatever, and the grants go to those who do not expect them. Centrally placed as it is, the church has every opportunity of coming into contact with deserving people up and down the country, and the fund is administered personally by the Vicar, who makes the appeal tonight, with the assistance of the Rev. H. R. L. Sheppard, the Fund.

Contributions should be sent to the Rev. P. McCORMICK at the Vicarage, St. Martin-in-the-Fields.

8.50 WEATHER FORECAST, GENERAL NEWS, LOCAL AND DISTRICT NEWS

9.5 The London Chamber Orchestra

SARAH FISCHER (Soprano)

Soprano

Ballet Music from "Pierrot L'Amoureux"

H. Bloch

SARAH FISCHER

for Berkeley

NEW SERIES

ORCHESTRA

Two Fantasies for Strings

On Hearing the first Cuckoo in Spring

SARAH FISCHER

ORCHESTRA

Fifth Symphony, in B Flat

Epilogue

The Shield of Faith

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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Sunday's Programmes continued (July 8)

3.30 On Severn's Banks

THE MUSIC OF THE SHIRES OF GLOUCESTER, WORCESTER, SALOP AND SOMERSET

Relayed to Daventry Experimental

The Valley of the Severn, within a radius of thirty miles of the city of Gloucester, holds a unique position in the history of the country, in that it has been the birth-place of many of the great English Musicians of the twentieth century. We may cite the following names—Sir Edward Elgar, Sir Hubert Parry, Sir Herbert Brewer, Dr. Basil Harwood, Gustav Holst, Vaughan Williams, Herbert Howells, nor must we forget the great musical historian, Sir Henry Hadow.

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Barton Parr ... Brent Smith

WINTERBURN FISH (Soprano) and ...
"For Your Delight" (A ...
"Worcestershire Song" ...
"The Happy Heart, Lullaby, The Miller and his Cat."
(The words are by F. W. Harvey, the ...)

THE FOREST NEAR THE SEVERN—Morning (Caractacus) Elgar
Puck's Minuet Howells
WALTER GLYNNE (Tenor)

There is a lady sweet and kind

Basil Harwood

(The composer was born and lives at Almondsbury, Gloucestershire.)

In Summer time on ...

On ...

An English Suite for Strings ... Hubert Parry
(Sir Hubert Parry lived at Highnam Court, Gloucester, on the banks of the Severn)

A Gloucester Minuet ... C. Lee Williams

A Cotswold Wood ... M. Harwood

(A Cotswold Wood, as depicted by the wife of Dr. Basil Harwood)

Two Movements from 'A Worcestershire Suite' ... Julius Harrison

Pershore Plains, The Ledbury Paragon

Dashing away with the smoothing iron ... Cecil Sharp

(A Somerset Folk Song)

My Billy Boy ... arr. Vaughan Williams

(A Gloucestershire Folk Song)

Chanson de Matin (Morning Song) ... Elgar

A Somerset Idyll, 'I'm Seventeen come Sunday' ...

A Shropshire Lad ... Butterworth

8.45 S.B. from London

8.45 S.B. from Glasgow (See London)

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Glamorgan County Nursing Association by the Countess of ...

8.50 WEATHER FORECAST NEWS

9.0 S.B. from Daventry Experimental

10.30 Epilogue

55X SWANSEA. 254.1 M. 1,420 KC.

3.30 S.B. from Cardiff

4.55 S.B. from London

5.45 S.B. from Glasgow (See London)

6.30 A Religious Service

Relayed from Argyle Presbyterian Church
Introductory Sentences, 'I was glad, when they said' (C.H. No. 836)
Prayer of Invocation
Lord's Prayer (Chanted)
Hymn, 'Praise the Lord, His Glories show' (C.H. No. 1)



COMPOSERS FROM SEVERN'S BANKS.

Three of the composers—from the shires of Gloucester, Worcester, Salop and Somerset—Gustav Holst (left), Sir Edward Elgar, and Dr. Ralph Vaughan Williams (right). A concert representative of the music of Severn's Banks will be broadcast from Cardiff this afternoon.

Scripture Lesson

Hymn, 'Come down, O Love Divine' (C.H. No. 191)

Prayer

Antiphon, 'Mine eyes have seen the Glory' (C.H. No. ...)

Hymn, 'Beneath the cross of Jesus' (C.H. No. ...)

A ... by the Rev. W. E. P. ...

Hymn, 'The way Thou gavest' (C.H. No. 28)

10.30 Epilogue

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London

8.45 THE WEEK'S GOOD CAUSE.

Appeal on behalf of the Crown Hill Convalescent Home, Crown Hill, N. ...
REGINALD FOX, Hon. Secretary.

THE Convalescent Home, Crown Hill ...

patients between ...
five, who are ...
convalescence after illness, and who ...
be unable to obtain such a change.

Contributions should be sent to the Hon. Secretary, Mr. C. Reginald Fox, Prudential Chambers, Plymouth.

8.50 S.B. from London 9.0 Local Announcements

10.30 Epilogue

5NG NOTTINGHAM. 275.2 M. 1,420 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

6ST STOKE. 294.1 M. 1,420 KC.

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

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10.30 Epilogue

3.30 S.B. from London

5.45 S.B. from Glasgow (See London)

7.55 S.B. from London 9.0 Local Announcements

10.30 Epilogue

Sunday's Programmes cont'd (July 8)

- 3.37 Prayer, The Rev. F. W. WELDON, M.C. (Mayor's Chaplain)
- 3.40 The Lesson, the Rev. W. WALKER
- 3.45 P.M. N. the Rev. D. CARLAW
- 3.50 Mr H. S. THOMPSON on behalf of the donors, presents the Motor Life-boat to the Royal National Life-boat Institution
- 3.55 Sir GODFREY BARING, Bt., Chairman of the Royal National Life-boat Institution, accepts the Motor Life-boat and hands her to the Piel (Barrow) Branch for service at the Piel Station
- 4.5 Mr J. M. Mawson, J.P., Honorary Secretary of the Piel (Barrow) Branch, accepts the Life-boat
- 4.8 The District Inspector of Life-boats (Lieut. Commander P. E. VAUX, D.S.O., R.N.) gives particulars of the Motor Life-boat
- 4.12 Hymn (For the Life-boat) 'Light in the darkness, Sailor' (M and S., No. 1065)
- 4.17 Benediction by W. CRAVEN, R.N., O.B.E. (Lieut. Commander J. H. FRANKSON, R.N., seconds, a Voice of Thanks to the Mayor)
- 4.25 The Institution's District Organizing Secretary (Mr EDGAR H. JOHNSON, F.C.I.S.) expresses thanks to the Mayor
- 4.30 THE MAYOR OF BARROW responds
- 4.35 THE BISHOP OF BARROW dedicates the Motor Life-boat
- 4.40 THE MAYOR OF BARROW (Mrs. ELLISON) gives the Motor Life-boat N.T.
- 4.45 Hymn, 'Eternal Father strong to save' (A. and M., No. 376)
- 4.50 Benediction, the BISHOP OF BARROW GOD SAVE THE KING
- 5.0 5.5 THE WEEK'S GOOD CAUSE
SIR GODFREY BARING (Chairman of the Institution) An appeal on behalf of the North of England District Branch of the Royal National Life-boat Institution (Contributions should be sent to the District Organizing Secretary, R.M.L.I., 83, Bridge Street, Manchester)
- 7.55 S.B. from London
- 8.45 S.B. from Glasgow
- 7.55 S.B. from London
- 8.45 GLEAN MEIN
- 9.50 WEATHER FORECAST, NEWS Local Ann

9.5 Light Classics

- THE AUGMENTED STATION ORCHESTRA
Overture to 'Rosamunde' Schubert
FLORENCE HOLDSBY (Soprano)
It was a lover and his lass, Quilley
Gathering Noddy's art. Soper
Go down to New in idle time Peel
Elf and Fairy Dransmore
JOSEPH LANGARD (Flute) with Orchestra
The Bird Lily
Allegretto
Pan and the Shepherd
ORCHESTRA
Mallet Suite from 'The Cid' Massenet
FLORENCE HOLDSBY
Nymphs and Fauns
By the Waters of Marston
Singer
JOSEPH LANGARD
Four Pieces
Bolero, Valse, Serenade, Waltz
ORCHESTRA
Dance of the Sylphs
Minuet of the Will-o'-the-Wisp
Hungarian March

Epilogue

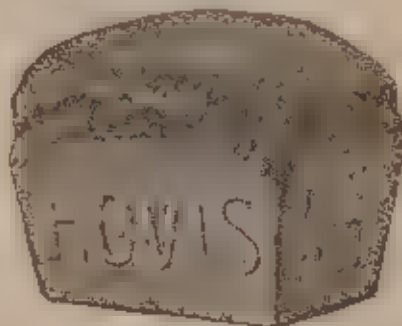
Other Stations.

- 5NO NEWCASTLE. 5.45 S.B. from London. 5.45 S.B. from Glasgow. 7.55 S.B. from London. 8.45 S.B. from Glasgow. Appeal on behalf of the Morpeth Cottage Hospital. 9.50 Epilogue.
- 5SC GLASGOW. 5.45 S.B. from London. 5.45 S.B. from Glasgow. 7.55 S.B. from London. 8.45 S.B. from Glasgow. Appeal on behalf of the Children's Holiday Fund by the Rev. David M. M. 8.50 S.B. from London. 9.2 S.B. from Glasgow. 9.5 S.B. from London. 9.5 S.B. from Glasgow. 10.30 Epilogue.
- 2BD ABERDEEN. 5.45 S.B. from London. 5.45 S.B. from Glasgow. 7.55 S.B. from London. 8.45 S.B. from Glasgow. 9.2 S.B. from London. 9.2 S.B. from Glasgow. 10.30 Epilogue.
- 2BE BELFAST. 5.45 S.B. from London. 5.45 S.B. from Glasgow. 7.55 S.B. from London. 8.45 S.B. from Glasgow. 9.2 S.B. from London. 9.2 S.B. from Glasgow. 10.30 Epilogue.

What's in HOVIS ?

There's HEALTH in HOVIS!
There's 25% of added Wheat-Germ—one quarter of its entire bulk—containing the "vital spark" of the Wheat—the Nutritious, the Health-giving part.

Vitamins are present in abundance as well as Phosphates for feeding Brain and Nerves. The essential elements for maintaining health, increased energy, better mental efficiency, the stuff for making Bone and Muscle, easily assimilable, concentrated nutriment *that's what's in HOVIS!* There's no waste in HOVIS—it's all Food—the best Food for the health-giving elements are there in their ideal proportions. Get a loaf to-day.



HOUSEWIVES PLEASE NOTE!

HOVIS actually goes much farther and is far more nourishing than ordinary bread. Therefore it must be—and is—more economical in the long run.

Best Bakers Bake it.

HOVIS LTD.—LONDON, MACCLESFIELD, BRISTOL, ETC.



THE CROWN HILL CONVALESCENT HOME, PLYMOUTH.
for which an appeal will be broadcast from Plymouth Station tonight.

PROGRAMMES for MONDAY, July 9

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,904.3 M. 157 KC.)

10.15 **The Daily Service**

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A BALLAD COMPERT**
DOROTHY DAVIES (Soprano)
GWYNETH MUSELBERGER (Pianoforte)

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

1.0.20 **AN ORGAN RECITAL**
By Mr. G. THALWEN-BALL
(Organist to the Temple Church)
From St. Michael's, Cornhill

4.0 **THE PALAZZO and his MUSIC**
from the Savoy Hotel

5.0 **Household Talk: Miss Edith MARTINEK, 'Cooking Potatoes'**

5.15 **THE CHILDREN'S HOUR**

'The Golliwog's Cakewalk' and other Piano Solos by
CECIL DEAN
Songs by FRANKLYN

'The Milkmaid' and other Verse by M. R. HARRISON
'Summer Storm,' another Talk by Captain MAURICE A. M. B.

6.0 **THE GERSHON PARKINGTON TRIO**

6.25 **Boys' and Church Lads' Brigade Bulletin**

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

6.45 **THE GERSHON PARKINGTON TRIO**

7.0 **Mr. JAMES AGATE: Dramatic Criticism**

7.15 **THE FOUNDATIONS OF MUSIC**

PIANO WORKS BY DEBUSSY

Played by LAYTON

La Cathédrale Engloutie (The Cathedral under the Waves), (from 'Preludes'—Book I)

VERY many listeners, it is certain, now enjoy Debussy. To some, he was introduced recently as one of the 'New Friends in Music,' to others, he has long been a welcome friend whose fresh and piquant observations come from a mind full of happy inspiration.

There could not be a better example of his power of using the piano to suggest a picture and evoke a mood than the piece based on that Breton legend about the Cathedral of Ys, that was buried beneath the sea. On a calm day, the peasants used to declare, the tolling of the bells and the chanting of a phantom congregation could be heard, faint and sweet, from the depths. The other piece (which, like the *Cathédrale*, is found in the first book of *Preludes*), wittily suggests the antics of a Negro band, with its stark, syncopated rhythms, the ditty vulgar tune that comes awaying in, and the clank of the banjo.

7.25 **M. E. M. STÉPHAN: French Talk, including a reading from 'Le Grand Fleuve' by Edmond About (page 12 to end,**

7.45 **A SONG RECITAL**
By
HELEN GILLILAND
(Soprano)

HELEN GILLILAND, who is at present playing the main part in *Lady Mary at Daly's Theatre*, graduated on the musical stage with the d'Oyley Carte Opera Company, for whom in the course of several years she sang most of the leading soprano parts in Gilbert and Sullivan opera—Yum-Yum, Patience, etc.



THREE STARS ON THE AIR TONIGHT

Three luminaries from different firmaments will grace the London programmes tonight. On the left is Miss Helen Gilliland, the musical-comedy and light-opera singer (she used to lead in the d'Oyley Carte companies some years ago), who gives a song-recital at 7.45, in the centre Mr. Gene Gerard, the comedian who has made such a spectacular rise in the last few years, who figures in the Vaudeville programme at 8.0, and on the right Miss Elizabeth Poston, a concert of whose works will be broadcast at 9.45.

8.0 Vaudeville

THE BALAGANTCHINA

in a Pot-pourri of Russian Songs

From Folk Songs to Opera

GENE GERARD (Comedian)

RUBY STANITA

(In Xylophone and Vyllophone Solos)

OSBORNE and PERRYER (In Humorous Duets and Cross Talk)

ELBIE CARLISLE

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

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

9.15 **Sir H. KINGSLEY WOOD M.P., Parliamentary Secretary to the Ministry of Health: 'The New Health Insurance. Concessions and how to Obtain Them'**

9.20 **SPEECH BY LORD BIRKENHEAD**
At the Inaugural Banquet of the Oxford Preservation Trust

Relayed from the Hotel Cecil

OXFORD is more than a beautiful city, it is a city whose buildings, great and humble, whose very aspect stand for something very important in our national life. Many a young man has got his first impression of the beauty of things past, of traditional culture and secure peace, when he first saw the towers and spires of Oxford rise upon the skyline. Many a visitor from abroad has felt that he had found the key to the aspect of English history which he wanted, amongst the medieval Gothic of Oxford's Colleges, and over her unmemorial shaven lawns. Now, outside and around Oxford, industries are springing up, and the City itself is growing fast. To preserve the amenities of Oxford, and the beauty of the city, and to reconcile its future with its past, is the aim of the Oxford Preservation Trust, at whose summer that very brilliant Oxford man, Lord Birkenhead, will speak tonight.

9.40 **Local Arrangements**
Daventry only. Shipyard
Broadcast

9.45 **Music by Elizabeth Poston**

ELIZABETH POSTON (Soprano)

ANTONIO BROSA (Violin)

VICTOR HENRY HUTCHINSON (Pianoforte)

SONATA IN G, in one Movement

Two Irish Songs (the words by W. B. Yeats).

Maiden Quest

The Lake Isle of Innisfree

Two Settings of Elizabethan Lyrics:

Sweet Nuthink Owl

Words by Thomas Vautour (1619)

Lullaby, 'Be still, my sweet sweetest'

Words by Philipps (1565)

ANTONIO BROSA and VICTOR HENRY HUTCHINSON
Sonata in G, in one Movement

STUART ROBERTSON

In Praise of Woman, Words from the Harlequin MS

The Bellman's Song (from Ravensworth's 'Mollie')

Call for the Robin Redbreast and the Wren

(Words by Webster, from 'The White Devil')

In Youth is pleasure

(Words by Robert Weaver, c. 1550)

10.15 THE SLYDEL OCTET

Invitation to the Waltz

The Negro Song

South American Song

Musical Sketch

African Song

STUART ROBERTSON (Bass)

Selected songs

THE SLYDEL OCTET

Excerpts from 'Hansel and Gretel'

Humperdinck, arr. ...

Irish Tune from County Kerry

Boss' Wedding

11.0 12.0 (Daventry only) **DANCE MUSIC**
Ambrose's Band from the M. ...

Monday's Programmes cont'd (July 9)

5GB DAVENTRY EXPERIMENTAL

(431.5 M (100 K.C.))

TRANSMISSIONS FROM THE LONDON STATION ON 5GB MONDAY OTHERWISE STATED

4.0 LOZELL'S PICTURE HOUSE ORGAN

From Birmingham

- 1. Overture to 'Zampa' *Rondo*
- 2. Song without Words *1-4-20-40*
- 3. Edmund Lettis Barlow *Truman*
- 4. The Gay Highway *Truman*
- 5. The Wagoner *Truman*
- 6. Selection from 'Ragtime' *1-4-20-40*
- 7. Show Movement from Violin Concerto *Truman*
- 8. Waltz in A Minor *Chop*
- 9. Elegiac Song *1-4-20-40*
- 10. Suite from 'The Garden of Allah' *London Herald*
- 11. Polka: Garden of Count Antonio *Lyria*
- 12. Suite from 'The Garden of Allah' *Lyria*

5.8 THE DUKES OF THE DANCE

Personally conducted by JACK PAYNE

- 1. The Dukes of the Dance (From Birmingham)
- 2. By LITTLE COLEMAN A. BROWN OF SCOTLAND
- 3. A JAZZ MACFARLANE (Soprano), with accompaniment by W. BROWN (Piano)
- 4. A Prep at a Tyne Factory, by A. GEORGE LEO

- 6.30 WEATHER FORECAST: WEATHER FORECAST: WEATHER FORECAST

6.45 Light Music

CHARLES TRUBB (Piano)

DAVID LILLMAN (Violin)

THE LITTLE RED CROSS BAND, conducted by JACK PAYNE

- 1. Overture to 'Zampa' *Rondo*
- 2. Song without Words *1-4-20-40*
- 3. Edmund Lettis Barlow *Truman*
- 4. The Gay Highway *Truman*
- 5. The Wagoner *Truman*

- 7.2 BAND: Selection from 'Ragtime' *1-4-20-40*

- 7.10 DAVID LILLMAN: Suite from 'The Garden of Allah' *London Herald*

- 7.18 BAND: Suite from 'The Garden of Allah' *London Herald*

7.28 CHARLES TRUBB

Churchill Fair

at the Mountain Maids

at the Mountain Maids

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at the Mountain Maids

at the Mountain Maids

"I AM A HAPPIER MAN"

Thanks to Pelmanism

How to Banish Depression and Morbid States of Mind

"I am a totally different person as far as Memory and Concentration are concerned, and I regret I did not commence to 'Pelmanism' much earlier. It has broadened my outlook on life, made work a pleasure, and generally speaking, I am a brighter and happier man." (P 27 482)

Extract from a Pelmanist's letter.

Everyone knows how Pelmanism develops the mind.

Everyone knows that as a result of developing Mental Efficiency, Pelmanism is a great help to those who wish to increase their Earning Power.

But—as the letter quoted above shows—Pelmanism does far more than this.

For example, Pelmanism trains the senses and enables you to cultivate an appreciation of the finer things of life.

It strengthens your Will-Power. It develops your Personality. It gives you increased Courage. It instils Self-Confidence and Determination. It banishes from your mind hateful and morbid thoughts. It cures Shyness, Timidity and baseness of heart, and it chases away Depression—that curse of modern life. It enables you to cultivate a cheerful and optimistic disposition. It thus enables you to live a much brighter and happier life.

Cheerfulness Regained.

Here are a few letters, bearing on this point, which have been received from persons who have trained the mind on Pelmanism.

A Teacher writes: "I have more Self-Confidence and am not so subject to fits of depression." (P 3)

A Nurse writes: "I have a much brighter outlook on life, and have to a large extent regained peace of mind and body. No matter how tired or dispirited I may feel on waking, before I am half-way through the exercises I feel quite cheerful and ready for my day's work." (P 35, 36)

A Civil Servant writes: "I began the Course in a state of mental distress caused by tears and a foreboding of evil. I have succeeded in regaining Confidence and driving these feelings away. I have obtained a calmness of mind in my work in my day's work." (P 35, 36)

A Housewife writes: "My greatest difficulty in life was a lack of contentment and happiness. As I progressed through the Course my character changed. At the present time I am more content and happy." (P 35, 36)

A Shop Assistant writes: "I have learnt how to get on with my work. I have learnt how to be cheerful and how to live Nature—truly it is a wonderful world! All this I attribute to Pelmanism." (P 27 3)

A Sorting Clerk writes: "I have undergone a mental revolution. I have been led to take a deeper and keener interest in life and all its problems. The beauty of life which I knew before has been realized." (P 26, 38)

A Shorthand Typist writes: "I have found a much greater interest in life. Little things have moved to be helpful which I used to think of as trivial. I am therefore much happier and more contented. The pleasure which comes from Self-Confidence." (P 33, 36)

A Business Man writes: "I have no fears now, they have all disappeared. My mind disposition has become a resolved, determined disposition." (P 33, 36)

Many more examples of the many-fold benefits obtainable from a course of Pelmanism will be found in "The Efficient Mind." Write for a free copy of this book to-day. It will show you how you can make more of your life, how you can double your Efficiency and thus increase your Earning Power, how you can banish Depression, how you can develop Initiative, how you can conquer Timidity and strengthen your Self-Confidence, how you can develop a strong Personality and acquire a trained and Efficient Mind. All this you can do by means of Pelmanism. The Course takes only 10 minutes a day and is

Write for a copy of this Book TO-DAY

Call and see the Chief Consultant at the Institute, or write to-day to the Pelman Institute, 25, Pelman House, Bloomsbury Street, London, W.C.1, and your copy of this most interesting book will reach you by return, GRATIS AND POST FREE.

The Story of 'THE DAUGHTER OF THE REGIMENT'

A CHORUS of peasants tells us know that their country is being attacked.

Ortenso (Bass), the Steward to the Countess of Berkenfeld (Messa-Soprano), assures his mistress that there is no danger from the enemy. The lady is not comforted, and earnestly begs the Steward to seek some news. They go into a cottage, and Sulpizio (Bass) comes in. He is a hearty fellow, a sergeant in a regiment of grenadiers. Maria (Soprano), a young girl (she is the 'Daughter of the Regiment') enters. She sings the praises of military life.

Sulpizio tells her that it is time she took a husband, and hints at a certain young man. Yes, he serves Maria, he saved her life. The sergeant is going on to question her, when Tonio (Tenor), a peasant, is dragged in, as a suspected spy. Maria recognizes him as the youth who saved her. She intervenes for him. Tonio decides to join the regiment and, as the drum calls the men to quarters, he takes Tonio with them. He, however, is the spy, and comes back to pluck his teeth with Maria. Sulpizio, surprising them, is astonished to hear that they are to be wed.

When they have gone, the Countess and her Steward enter and ask for an escort to her castle of Berkenfeld. She tells Sulpizio that Maria is really the daughter of her sister, who married secretly. Maria, unseen at the back of the stage hears this also. Coming forward, she is claimed by the Countess as her niece, and is told she must leave the regiment for a new life fitting her station, as her aunt's child.

Tonio and his new comrades make merry. He insists that he must marry Maria, and announces this

regiment, the only father she has ever known, to consent. But now Sulpizio intervenes with the news that the Countess is to take Maria away.

The Daughter sings her farewell, she and Tonio swearing to be for ever true.

ACT II. A drawing-room in the Countess's castle. MARIA is weary of her new life of grandeur and ceremony, and longs for her Tonio. Sulpizio comes to see her, and tells her that Tonio is wounded, but that he knows not what has become of the man. The Countess desires Maria to rehearse an elegiac song; Sulpizio breaks in with bits of the regimental song, making Maria sigh for the happy life she has left.

Ortenso, the Steward, tells Sulpizio that a wounded soldier is asking to see him. So here enter, with this warrior in their midst. It is a Captain. Maria is overcome with delight, her aunt, however, wants to hear nothing else. Tonio, for she has other plans: Maria is to be a duke—the contract shall be signed that evening. When Tonio and Maria have gone away for a while, the Countess tells Sulpizio a secret—that Maria is not really her niece as she had declared, but her daughter.

It is now set in order for the signing of Maria's contract with the Duke of Crakenhoor, but suddenly the soldiers dash in, with Tonio at their head. They declare that Maria is the daughter of the Duke of Crakenhoor.

They appeal to her mother, who is touched, and bestows her blessing on the pair.

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Selection from 'Our Miss Gertie'	arr. and Monckton
OLIVE GROVES (Soprano) and HAROLD KIMMERLEY (Baritone)	
Ain't You	George
Selection from 'The Merry Widow'	Her Strain
Love of Heart a Day	
Selection from 'The Merry Widow'	
Star of My Soul	
Chorus in 'Oliver'	
OLIVE GROVES	
Star of Fate	arr. from Tchaikovsky
Selection from 'Will-o'-the-Whisper'	Edw.
OLIVE GROVES and HAROLD KIMMERLEY	
Way do I love you?	Gershwin
Two Little Blackbirds	Kerr
Selection from 'The Show Boat'	Kerr

[illegible]

The afternoon programme on Saturday July 21, includes a concert by the Norris Stanley Pinnick Quartet Sextet, with Margorie Palmer (soprano) and Ethel Williams (contralto). Later there will be music by Paul Ruffman and his Band, and items by Denis O'Neil (Irish entertainer). Subsequently listeners will hear a concert by the City of Birmingham Police Band and Charles Dean (baritone), relayed from Cannon Hill Park; and also, at 9 o'clock, a variety

NOTE THE GREATLY REDUCED PRICES!

Orange	10/6	10/6	10/6	10/6
For	10/6	10/6	10/6	10/6
Orange	11/6	11/6	11/6	11/6
Orange	12/6	12/6	12/6	12/6

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NORTH STREET ROMFORD, ESSEX.



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 2. What are the research objectives?
 3. What is the scope of the study?
 4. What is the significance of the study?
 5. What are the limitations of the study?
 6. What is the structure of the study?
 7. What is the methodology of the study?
 8. What are the results of the study?
 9. What are the conclusions of the study?
 10. What are the recommendations of the study?

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DATE _____

PROGRAMMES for TUESDAY, July 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 157 KC.)

10.15 The
Daily Service10.30 (Daventry only) TIME SIGNAL, GREENWICH,
WEATHER + etc.

11.0 (Daventry only) Gramophone Records

12.0 L'ART MU
THE RUTH KENZIANI TRIO
MARGARET DALMEYDA (Soprano)10-2.0 GEORGES BOULANGER and his ORCHESTRA
From the Savoy Hotel.

3.50-4.20

DAVENTRY ONLY

THE OPENING OF NOTTINGHAM UNIVERSITY

HIS MAJESTY THE KING

HIS MAJESTY THE KING

HIS MAJESTY THE KING

HIS MAJESTY THE KING

HIS MAJESTY THE KING

4.0 WILLIAM HOBSON'S

MARRIAGE AND DIVORCE

THE MARBLE ARCH PAVILION

From the Marble Arch Pavilion

5.0 HOLIDAYS ABROAD Mr

Douglas B. ...

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which the composer has endeavoured to translate into music. A very little exercise of imagination in the listener's mind will suggest to him, when he hears the glorious purple and fragrant scent of the springy in a bay.



THE NEW UNIVERSITY COLLEGE BUILDINGS AT NOTTINGHAM.

which will be formally opened by the King this afternoon. The proceedings will be relayed by Nottingham Station, and broadcast from Daventry, starting at 3.50.

movement. Yet from the scientific point of view much remains to be done in the way of perfecting the efficiency of the engine, and raising the ratio of power obtained to that supplied. Professor Burstall will discuss the lines of advance in this evening.

7.45

VARIETY

SIDNEY NESBITT and his Troupe

D. THE DIXON at the Piano

CATHERINE O'STEVEN in a Burlesque

MEDAN FOSTER (Soprano) in VICTOR HUGO

H. THOMSON in a Burlesque

will the COMPOSER at the Piano

CLARE GREY in a Sketch

CONCERNING A CALL

By EVELYN GLOVER

THE PARKINGTON QUARTET

8.0-8.30 (Daventry only) Mr J. C. FLECHER: The Psychology of Food and Dress—V. What are the Specific Determinants of Fashion?

WHERE "civilization" rules, fashion, rather than utility, tradition or pure symbolism, holds sway. To night Mr. Fligel will try to find the method underlying the madness of fashion—its tyranny over clothes by its vesting the social and economic factors, the different motives of the individual and the influence of changing ideas and the motives of modesty.

9.0-9.15 FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: Music and the Ordinary List—Series VI, Music in Double Barre

9.35 Local Announcements, (Daventry only) Shipping Forecast

9.40 A MILITARY BAND CONCERT

GLADYS PARR (Contralto)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to 'Rienzi' ... Wagner

9.52 GLADYS PARR

Air from 'Joan of Arc' ... Tchaikovsky

10.0 BAND

Fourth Hungarian Rhapsody ... Liszt

10.15 GLADYS PARR

So we'll go no more a-roving ... M. V. White

On the Road to Ballyshoe ...

Hayfields and Butterflies ... del Rio

10.22 BAND

Two Norwegian Dances, Nos. 2 and 3 ... Grieg

10.30-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, under the direction of AL STARR, and THE PICCADILLY DANCE BAND, under the direction of CHARLES WATSON, from the Piccadilly Hotel

5.15 THE CHILDREN'S HOUR

By special arrangement, Mr. Fiddie will visit the Studio and will introduce his marvellous Universal Wireless Receiver, the marvellous powers of which are now to be demonstrated for the first time.

N.B.—It has to be heard to be believed, and when you have heard it, you won't believe it.

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

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

6.45 A Recital of Gramophone Records

7.0 'Life in the Dominions' Miss ROSE HUME, Women's Life in New Zealand

7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY

Played by LAFITTE

Prologue (Heather, from 'Preludes,' Book I)

La nuit ... (from 'Estampes')

Jardins sous la pluie (Gardens in the rain) ... (Engravings)

THE PRELUDES of Debussy contain all kinds of ... Most of them are unpretentious, and we need not ... than the ...

Yesterday we heard Debussy's impression of the muted bells of the cathedral under the waves. Here again, in *Pagodes*, we get a suggestion of the continuous tinkle of bells. Perhaps the composer imagined them hung all round the temple. More probably, he is thinking of those Chinamen who nod to us from mantelpieces—they also are called *pagodes*. This piece and the next are from the book entitled *Estampes* (*Engravings*).

In the last piece we shelter beneath the canopy of a leafy tree, and watch the steadily falling, gentle rain-shower. We may imagine we hear a distant rumble of thunder and see a flash or two of summer lightning. Then the clouds clear away and the sun bursts out again.

7.25 Prof. F. W. BURSTALL: 'Engines for the Road and the Air—V. Engines for the Air' Relayed from Birmingham

WHEN internal combustion engines can drive anything from a liner to a wheel-chair, when they can carry an aeroplane miles above the earth's surface, and propel a car along it at speeds approaching two hundred miles an hour—

PROGRAMMES for WEDNESDAY, July 11

2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 KC.)

(1,404.5 M. 107 KC.)

10.15 a.m. The
Daily
Service

10.30 (Daventry only) TIME SIGNAL,
GREENWICH WEATHER FORECAST

11.0 (Daventry only) Gramophone Re-
cords

12.5 A BALLAD CONCERT
ETHEL LEWIS (Mezzo-Soprano)
HERBERT SHARP (Tenor)

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

1.0-2.0 EDUCATION OF BRITAIN
Directed by GEORGE HART, from the
Restaurant Forecast.

4.0 Mrs E. G. CLARKE: 'Food Values
in Cooking—V. Food Theorists'

MOST of us have known, and
suffered from, the diet mis-uses
vegetarianism, fructarianism, etc., and
for vegetable marrow and nut outlets
and artificial simulacra of meat. In
this talk Mrs Clarke will discuss
some theories about food, and will
remind us how the old-fashioned
cooks were working on a pretty sound
theory of their own when they planned
the order of the courses in the ordinary
meal.

4.15 A Light Classical Concert
DOROTHY ROUSON (Soprano)

THE HENRY BRONKHORST TRIO
JULIUS ROSTALL (Violin), EDWARD J.
HARRISON (Viola), HENRY
BRONKHORST (Pianoforte)
Trio in G. Major
Allegro, Andante, Cantabile,
Allegro

THIS Trio (or Threest, as Mozart
called it) was written in that year
of extraordinary productivity 1788, in
July, the month which saw the birth
of the G Minor Symphony. This,
and the other works for Pianoforte, Violin and
Cello, were mostly written for his amateur
friends. This in G (it is numbered K 542 in
the authoritative list) is quite easy, and is in
three Movements—two quick ones, between
which is a slow Movement, in singing style.

4.25 DOROTHY ROUSON

How shines the dew Rubinstein
Morning Song
Schöne Wiege meiner Leiden (Beauti-
ful cradle of my sorrows)
Widmung (Dedication)
Frühlingsnacht (Spring Night)

4.50 TRIO

Trio in G Hurlstone
Allegro moderato; Andante, Molto vivace;
Allegro Comodo.

HURLSTONE, who died in 1900 at the age of
thirty, was a composer of sensitive feeling,
who left some fragrant Chamber music.

This Trio has four Movements: the first
strong and graceful, the slow Movement in
thoughtful mood, a high-spirited Movement and a
flery Last Movement that has as its second
chief tune a Scots folk-song.

5.15 THE CHILDREN'S HOUR
The Fourth Shelf Down

Wherein another haphazard dive is made into
the Children's Hour book-shelf
With (we hope) very interesting results
THE PARKINGTON QUARTET will provide musical
background.

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

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



GOYA'S PORTRAIT OF WELLINGTON.

This is a pencil study for the mural portrait of the man who is chiefly known to
us as the hatchet-faced, grim-featured Iron Duke, one of the pictures in which
Professor Gleadowe will refer in his talks on pictures, of which he will broadcast
another tonight.

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

6.45 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 Mrs. EDGAR DOUGLASS: 'Minorities'

THIS evening's talk on international affairs
is to refer specially to the extremely vexed
question of Racial Minorities. Mrs. Edgar
Douglass is a niece of Lord Balfour, and is one of
the chief British experts on the subject that she
will deal with in her talk.

7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY
Played by LAFITTE
Bach.

La Sérénade interrompue (The Interrupted
Serenade, from Preludes, Book I)

THE *Ballet* is early Debussy. Whatever the
story it tells (as no one knows it, every
one can make it up for himself), the outlines of
the music are very clear, and the story is irresistibly
unfolded.

The first indication of style in the *Serenade*—
"quasi gитарра" suggests the scene, the
servant lover, beneath his lady's window, twangs
away moodily and expressively. The lady is in
her favour. There are one or two other things
which either the player or the lady becomes
exasiated, perhaps even peevish, but the *Serenade*
pursues its leisurely way, the lover finally taking
himself off, still playing.

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning
of Good—III, Conscience.' S.H. from Liverpool

CONSCIENCE is one of the most difficult things
in human nature to explain from the philo-
sophical point of view. In this talk (the third in
his series), Dr. Hetherington will discuss how

far the 'unavailability' of
conscience can be recov-
ered with the changes
that take place in the
moral outlook of men, and his will
attempt to solve the problem of the
conscientious objector.

7.45 GEORGEY TO THE
(In Light Bulb)

8.0 'The Daughter of the
Regiment'

A Comic Opera in Two Acts
By L. DELVAL

The English Text by
MACFARLAN

The Countess of B...
GIA...
Maria (Vivandière)... NOEL LADY

Pompe (A Young Tyrolean Peasant)
HEDDIE HAS

Solpizio Sergeant) HARRY HURST
Ortenzio (Steward of the Countess)

The Duchess...
A... and STANLEY HILLY

A Notary... JOHN COLLETT

A Peasant...
A... H... H...

(Chorus-Master, STANFORD ROBINSON)

The W... H...
Leader, S. KIRKALE KELLER

Conducted by PERCY PIIT

For full details of the Opera see
Daventry & London Evening News

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Professor R. M. Y. GLEADOWE
How to Appreciate Pictures—1.

IN the second of his series of talks
Professor Gleadowe will dis-
cuss at length the various
qualities that may be looked for in
a good painting, illustrating his

remarks with reference both to the picture on this
page and to the twelve masterpieces of the Euro-
pean school, coloured reproductions of which may
be obtained from the B.B.C. (See announcement
on page 33.)

9.30 Local Announcements (Daventry only)
Shipping Forecast

9.35 'The Daughter of the Regiment'
(Continued)

10.15 A ROSSETTI PROGRAMME

A HUNDRED years ago was born the boy
destined to cause a revolution in the
artistic world of the mid-Victorian era. Painter,
poet, and militant aesthete, Dante Gabriel Rossetti
was to change the current of art in England in
a measure comparable only to the literary revo-
lution of the romantic school half a century
before. This evening's programme will attempt,
as far as may be, to represent the astonishing
versatility of Rossetti.

Mr Desmond MacCarthy will introduce the pro-
gramme with a short estimate of Rossetti's
place in history. He will read a selection from
his poems, and review his position as painter.

In addition Mr Arthur Crammer will sing half
a dozen of the poems which have been set to
music: 'Silent Noon,' 'Heart's Heaven,' 'A
Love's Last Gift,' from the 'House of Life,'
'The Song of Vaughan Williams,' and 'A Little
White Flower' from 'Golden Light' (Loeffler),
A. Old Song Ended (Cyril Scott)

11.0-12.0 (Daventry only) DANCE MUSIC
FRANK ASHWORTH and his BANG from the Hotel
Metropole

(Wednesday's Programmes continued on page 24)

Why do Rothman's offer so many kinds of Cigarettes?

Rothman's GOLD FLAKE in Tins

Flake 1—here
Virginia, and
tin of 100.
the
the
the

Shop value: Per 100 **3/11**
Postage 3d.

Rothman's famous C.T.V. (Cork-Tipped Virginia)

C.T.V. is an immensely popular blend. It is the blend we supply to H.E. the Governor-General of the Sudan. Hygienic CORK TIP. Harmless to the most tender throat. Yet, in spite of coolness and mildness, gives you smoke-satisfaction with every puff. 2 1/2 in. long. In tins of 100.

Shop value: Per 100 **4/2**
Postage 3d.

TASTES differ, H.E. the Lord Irwin, Viceroy of India, has on his crest the pointed motto

His choice in cigarettes is Rothman's Favourite Virginia (at 4/1 per 100) which he smokes regularly.

We make no attempt to force on you one particular cigarette—but instead, offer you your own unfettered choice from a wide range of blends. We supply 22. Here are the 5 most popular.

Whichever you choose, your cigarette is of the highest quality (rolled within 1 hour of smoking) and in the pink of condition for smoking pleasure. And at the same time the Rothman Plan of distribution, factory-to-smoker at WHOLESALE PRICES, saves you 5/- to 7/- in the £ on every 100. Rothman's have never offered cheap goods—but always in a wide range of GOOD cigarettes.

Why not enroll with the 10,000,000 customers who have found it at Rothman's?

Obtainable BY POST or from any of our Branches

ROYAL FAVOURITES

By Appointment to H.E. the Lord Irwin, Viceroy of India

Rothman's PALL MALL Virginia

Made from select
the
the
the

Rothman's PALL MALL Turkish No. 3

For smokers of Turkish, this is THE A glorious blend, it stands as Mr. Rothman's successful creation in the world of cigarette blending. In 5/- tins of 100.

Shop value: Per 100 **7/8**
Postage 3d.

Rothman's of Pall Mall

(Dept. 30) 5 & 5a PALL MALL, LONDON, S.W.1
2 LANGHAM PLACE W. Corner of M. & W. and Upper Regent St. (Take care you do not corner here)
10 HIGH STREET KEN. W.8. Next door to the Embassy Rooms
6-8 OLD BOND ST., W.1. First Floor over Embassy Club

LIVERPOOL
34, Lord Street.

INDIAN BRANCH

Rothman's (Ind.) Ltd
Central Bank Buildings, Bombay

BRISTOL

No. 1, Clare Street
(Facing Tramways Centre)

POST ORDER FORM

To ROTHMAN'S Ltd., (Dept. 30) 5 & 5a, Pall Mall, London, S.W.1—Please send by return the goods as below on the clear understanding that your Guarantee applies to everything I order

GUARANTEE

Order 100 (or more) of our cigarettes and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, return the remainder when the purchase price will be refunded in full.

Perfect satisfaction with everything you buy, or your money returned to you is the note of Rothman's Service.

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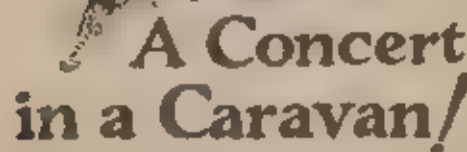
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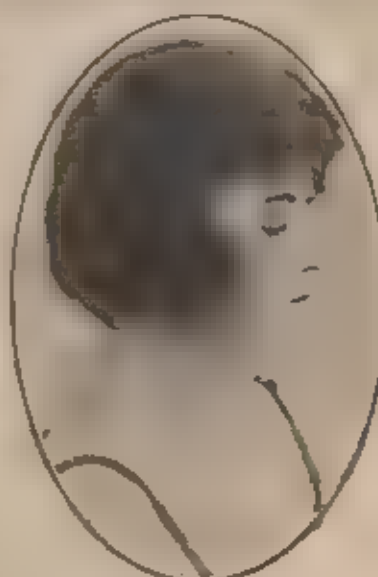


5GB DAVENTRY EXPERIMENTAL

CARLA M. BOHANNON

TO WHOM IT MAY CONCERN: I HEREBY CERTIFY THAT THE ABOVE NAMED PERSONS ARE NOT EMPLOYED BY THE UNITED STATES GOVERNMENT.

The King of Kambalabad.	WORTLEY ARLEN
* Joe, his Court Minister.	HAROLD GLADSTONE
Krinylabada.	(Suzanna) EDITH JAMES
	of "
Dora.	(Florence) FLORENCE CLETON



sings in the Ballad Concert from
Birmingham, January.

11.0-11.15 FRANK ASEWORTH and his BAND from
The Hotel Metropole



A tense moment in Kambaland. From Birmingham 80

Wednesday's Programmes continued (July 11)

SWA CARDIFF. 553 M 880 KC

10-145 A SYMPHONY CONCERT
Relayed from The National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Anderson' (Chamberlain)
Suite of Four Pieces for String Orchestra, Bach
Symphony in G Minor... Haydn

4.0 London Programme relayed from Daventry

4.15 THE STATION TALK:

FRANK THOMAS (Violin); RONALD HARDING
Violoncello; HUBERT PENNELL (Piano)

THE STATION TALK

MARJORIE DRYES (Soprano)

A Brown Bird Singing... Haydn Wood

My Treasure... Trevelin

One morning very early... Sanderson

FRANK THOMAS

Romance in E... Brewer

THE STATION TALK

Romance in E Flat... Rubinstein

CAVALIER

MARJORIE DRYES

Piper June... Corser

Indian Dawn... Zamecznik

How joyful bird... Monaghan

THE STATION TALK

Fantasia on 'Madame Roland'... Fouldrain

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 (See London)

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

SSX SWANSEA. 254.3 M 1,020 KC

12.0-1.0 London Programme relayed from Daventry

4.0 A CONCERT

MONA F. JONES (Soprano)

EMILY JONES (Tenor)

THE STATION TALK:

T. D. JONES (Pianoforte); MARGARET LLOYD

(Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR

6.0 Camp Fire by the First Swansea (Y.M.C.A.)

Troop of Boy Scouts

6.20 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

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

6BM BOURNEMOUTH. 220.1 M 920 KC

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

4.15 BILL BREWSTER'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 (See London)

7.45-11.0 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

5.15 THE CHILDREN'S HOUR:

A Visit to the Merry Land

A Revue in Layers, 'Seals' and 'Tails'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

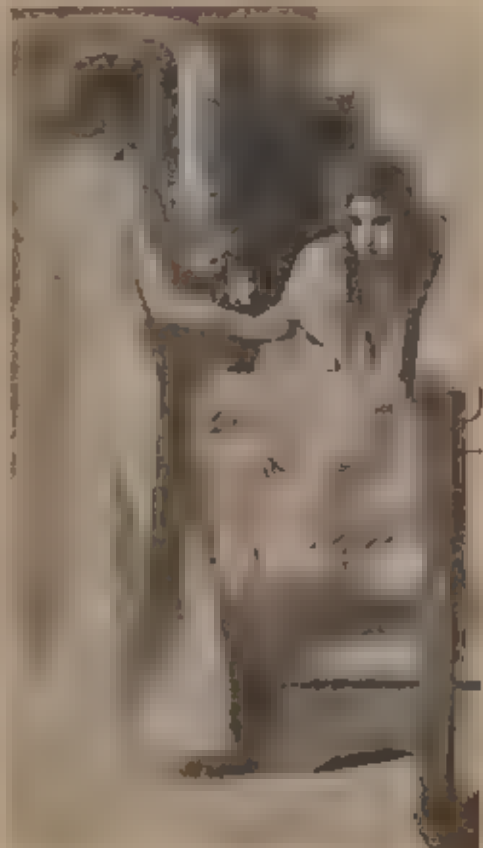
7.45-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M 1,090 KC

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR



ECCE ANCIILLA DOMINI

This picture of the Annunciation is one of the finest works of Dante Gabriel Rossetti during his early Pre-Raphaelite period. A special programme in memory of Rossetti will be broadcast from London and Daventry to-night.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

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

6ST STOKE. 204.1 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 Half past Two... Norrington

The Second Minute... Baily

The Three Foxes... Milne and Fraser-Simson

The Four Friends... Milne and Fraser-Simson

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool (See London)

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

2ZY MANCHESTER. 394.6 M 750 KC

12.0-1.0 New Gramophone Records

3.45 'Food Values in Cooking—V. Food Theorists, by Miss E. G. CLARK

4.0 Famous Northern Resorts:

SOUTHPORT

A Municipal Band Concert

Relayed from the Bandstand

THE PENULTIMATE PRIZE BAND

Conducted by W. AINSWORTH

Descriptive Fantasia, 'The Village Blacksmith'

Timpani and Effects by L. F. TAYLOR

Excerpts from 'The Desert Song'... Romberg

...André

Fantasia on National Airs, United Kingdom... Rimmer

5.0 GERALD HARVEY (Baritone)

Bohemian... Paul Rubens

Harefoot Days... Wilson and Brennan

Every Little Girl... Napell

5.15 THE CHILDREN'S HOUR:

Lady Bird... Brahms

The Lost Chicken... Brahms

The Little Dutchman... Brahms

Sung by HARRY HOPSWELL

Waltz in A Flat... E. T. V.

Played by E. T. V.

A Story in a Song... R. H. H.

'All about Annunciation—II. R. H. H.

Baptism Night, by H. G. MITCHELL

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from Liverpool

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

Other Stations.

5NO NEWCASTLE. 312.6 M 850 KC

12.0-1.0—Gramophone Records. 4.0—London Programme relayed from Daventry. 4.15—Music relayed from Fenwick's Theatre. The House of the Rising Sun. 5.15—The House of the Rising Sun. 6.0—Song Recital by Rosa Dunn (Contralto). 6.30—Royal Horticultural Society's Bulletin. 6.40—S.B. from London. 7.25—S.B. from Liverpool (See London). 7.45-11.0—S.B. from London.

5SC GLASGOW. 405.4 M 740 KC

11.0-12.0—Gramophone Records. 4.0—Light Comedy: The Station Orchestra. A. D. Henderson (Sings at the Piano). 5.0—Food Values in Cooking—V. Food Theorists, by Miss E. G. Clark. 5.15—Children's Hour. 5.30—Weather Forecast. 6.0—The House of the Rising Sun. 6.30—Song Recital by Rosa Dunn (Contralto). 6.40—S.B. from London. 7.25—S.B. from Liverpool (See London). 7.45-11.0—S.B. from London.

2BD ABERDEEN. 500 M 650 KC

11.0-12.0—Gramophone Records. 3.45—Food Values in Cooking—V. Food Theorists, by Miss E. G. Clark. 4.0—Fishing News Bulletin. 4.15—Dance Music by Al Lewis and his Orchestra. Relayed from the New Palais de Danse. With introductions from the Studio by Margaret Graham (Soprano). 5.15—The House of the Rising Sun. 5.30—A Short Recital, by Alice Kival. 5.45—S.B. from London. 6.30—Song Recital by Rosa Dunn (Contralto). 6.40—S.B. from London. 7.25—S.B. from Liverpool (See London). 7.45-11.0—S.B. from London.

2BE BELFAST. 350 M 750 KC

12.0-1.0—Gramophone Records. 3.45—A Short Recital, by Alice Kival. 4.0—The House of the Rising Sun. 4.15—The House of the Rising Sun. 4.30—The House of the Rising Sun. 4.45—The House of the Rising Sun. 5.0—The House of the Rising Sun. 5.15—The House of the Rising Sun. 5.30—The House of the Rising Sun. 5.45—The House of the Rising Sun. 6.0—The House of the Rising Sun. 6.30—The House of the Rising Sun. 6.40—The House of the Rising Sun. 7.25—S.B. from London. 7.45-11.0—S.B. from London.

Thursday's Programmes cont'd (July 12)

5PY PLYMOUTH. 400 M. 150 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHERRY BLOSSOM
 All Over a Cup of Tea
 A Musical Comedy in Three Acts
 for broadcasting by C. E. HUGHES
 6.0 London Programme relayed from Daventry
 7.25 S.B. from London
 7.45-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 276.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHERRY BLOSSOM
 6.0 London Programme relayed from Daventry
 7.25 S.B. from London
 7.45-12.0 S.B. from London (9.30 Local Announcements)

6ST 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 "The Little Brown Sentry" (Ballet)
 "Our Birthday Girl tells a Story"
 from "The Little Brown House", Wright
 "The Darky Bird Hop", Gossie
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from London
 7.45-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 354.6 M. 780 KC.

12.0-1.0 Gramophone Records
 4.0 Famous Northern Resorts
 BLXION
 A CONCERT by the
 T. & F. V. & C. M. & A. V. & C.
 ORCHESTRA
 Mr. J. Director HORACE FELLOWES
 relayed from the Pavilion Gardens
 Symphony in D, No. 1
 Waltz, The Blue Danube
 Symphony Poem, Original & Spinning Wheel
 5.0 Mr. F. E. DORAN Friend or Foe? The
 Amateur and Professional Actor

5.15 LONDON PROGRAMME

6.0 London Programme relayed from Daventry
 6.20 Market Prices for Local Farmers
 6.30 S.B. from London
 7.25 S.B. from London
 7.45 VAUDEVILLE
 S.B. from London
 8.0 OSBORNE AND PERRYER
 (in Humorous Duets and Cross Talk)
 8.15 BEATHOUS DE HOLLYER
 FRANK FOXON (Character-Bantoon)
 WALLY JONES and PARTNER
 (The Quist Songsters)
 BEN LAWES (Entertainment)

9.0 S.B. from London 9.30 Local Announcements

9.35 An Ansell Programme

THE STATION ORCHESTRA, conducted by T. H. M. B. S.
 Overture, "The Blue Danube"
 April Bloom (Hawkes)
 Characteristic Piece "The Grand Vicer"
 Ballet Suite, "The Court"
 The Sabot, The Ballet Show, The Court
 Shies, The Ballet, The Brogue
 March, "Spick and Span"

10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 5.15 M. 900 KC.

3.0 London 5.15 Children's Hour 6.0 S.B. from London
 6.15 S.B. from London 7.25 S.B. from London
 7.45 S.B. from London 8.0 S.B. from London
 8.15 S.B. from London 8.30 S.B. from London
 8.45 S.B. from London 9.0 S.B. from London

5SC GLASGOW. 405.4 M. 940 KC.

6.0 Irish Orchestral Concert The "The Star of the Sea"
 6.15 S.B. from London 7.25 S.B. from London
 7.45 S.B. from London 8.0 S.B. from London
 8.15 S.B. from London 8.30 S.B. from London
 8.45 S.B. from London 9.0 S.B. from London

2BD ABERDEEN. 501.1 M. 800 KC.

4.0 Fishing News Bulletin 4.15 Light Music
 4.30 S.B. from London 5.0 S.B. from London
 5.15 S.B. from London 5.30 S.B. from London
 5.45 S.B. from London 6.0 S.B. from London
 6.15 S.B. from London 6.30 S.B. from London
 6.45 S.B. from London 7.0 S.B. from London
 7.15 S.B. from London 7.30 S.B. from London
 7.45 S.B. from London 8.0 S.B. from London
 8.15 S.B. from London 8.30 S.B. from London
 8.45 S.B. from London 9.0 S.B. from London

2BE BELFAST. 304.1 M. 790 KC.

1.45 The Twelfth, Beethoven's "The Twelfth"
 1.55 S.B. from London 2.0 S.B. from London
 2.15 S.B. from London 2.30 S.B. from London
 2.45 S.B. from London 3.0 S.B. from London
 3.15 S.B. from London 3.30 S.B. from London
 3.45 S.B. from London 4.0 S.B. from London

The Organs broadcasting from

21.0 LONDON Andante Lullaby
 21.15 BIRMINGHAM Lullaby
 21.30 NEWCASTLE Lullaby
 21.45 GLASGOW Lullaby
 22.0 ABERDEEN Lullaby
 22.15 BELFAST Lullaby

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PROGRAMMES for FRIDAY, July 13

2LO LONDON and 5XX DAVENTRY

(861.4 AM. 630 KC.)

(1504.3 AM. 107 KC.)

10.15 a.m. The
Daily Service

10.30 *Daunt only* TIME SIGNAL GREENWICH
WEATHER FORECAST

11.0 *Daunt only* Gramophone Records

12.0 A SONATA RECITAL
PERCY CRUMPTON (Piano), YEGGY
RADNALL (Violin)
Sonata in E Tchaik., arr. Respighi
Sonata in A Brahms

12.30 AN ORGAN RECITAL
By BENJAMIN HOLLINS, Organist and Director
of the Choir, Beckenham Congregational Church
Relayed from St. Mary-le-Bow
Allegro Maestoso (Sonata in F Sharp) Rheinberger
Noël Languedocien (Christmas
Song of Languedoc) Guisant
Finale (Symphony III) Fauré
Choral Prelude, "So fervently I
long for thee" Bach
Prelude in E Minor Mendelssohn

1.0-2.0 LUNCH-TIME MUSIC

THE HOTEL METROPOLIS OR
CHESTRA (Leader: A. MANTOVANI)
From the Hotel Metropole

4.0 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.0 Mrs. MARION CRAW: 'A Good
Talk—On Building Homes

5.15 THE CHILDREN'S HOUR
RATES!

(Which you may take as either
exclamatory or descriptive, just
as you please.)

The Pied Piper's will, of
course, be included, and, among
other items, there will be Piano
Songs by MAURICE COLK.

6.0 FRANK WESTFIELD'S OR
CHESTRA

From the Prince of Wales Play
house, Lewisham

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

6.45 FRANK WESTFIELD'S OR
CHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen
on the Screen'

7.15 THE FOUNDATIONS OF
MUSIC

PIANO WORKS BY DEBUSSY
Played by LAFFITTE

Cloches & traverses les
feuilles (Bells through
the leaves) from
Fauvart d'or (Goldfish) from

THESE two Impressions are
from the second series of
Images (1906).

Debussy was fond of reproducing on the
piano the sound of bells. We have already
this week heard two pieces in which such sug-
gestions occur—the *Cathedral under the Waves*
and *Pavane*. Here is another of his many
subtle conceptions which make an instant appeal
to the imagination.

In the other piece we may conjure up a picture
of a great stone fountain-pond in a green park, the
sun shining on the gently-lapping water, and the
graceful goldfish curving their cool way about
the basin, and now and again, with a dart of the
tail, darting off in their inconspicuous way.

7.25 Professor J. DOVER WILSON: 'Six Tragedies
of Shakespeare (An Introduction for the Plain
Man)—V, Hamlet, I

7.45 Famous Northern Resorts

Blackpool

A programme of Music and Entertainment

Relayed from Blackpool

'On With the Show of 1928

THE CONCERT PARTY ENTERTAINMENT

Produced by ERNEST L. ...

Relayed from the Northern Place

NORMAN LONG (Entertainer)

FRED WALMSLEY (Comedian)

WALTER WILLIAMS (Light Comedy)

9.35 A Symphony
Concert

ALAN TROWELL Violon

THE WIRELESS SYMPHONY ORCHESTRA

(Leader: S. ROBERTS)

Conducted by E. GODFREY BROWN

ORCHESTRA

Rhapsody No. 4 in D Minor Stanford

SIR CHARLES STANFORD himself wrote
a descriptive note for the first perform-
ance of this work, which took place in 1913. "I shall
not substitute *The fisherman of Lough Neagh*, and
what he said and bears the verse from *The
Minstrel's Song*

'Land of Song!' said I
when I first

One sword at hand I shall guard,
Or I shall stand guard

At the end of the work
line of Tennyson, 'Dark and
tender is the North

After a short, very
...
... I am a warrior
...
... I will raise my
...
... After this mood has been
dwelt upon for a little, the
... second time

... of the
... This old
... comes from Ulster, and
... known in some days as *The
Death of General Wolfe*—first
words probably being set to
when Wolfe died

... tone is that of a
old Ulster man

9.52 ARTHUR TROWELL and
... Second Concerto No.
2 in D Handel arr. Trowell

Allergo moderato; Cadenza
Allergo espressivo, Allergo vivace

10.14 ORCHESTRA

Poem, 'With the Wild Geese
Ho

10.30 A Negro Rhapsody
Rubin Goldmark

RUBIN GOLDMARK (born
in America in 1872) is a
nephew of that Goldmark (Carl)
whose Overture to *The Queen of
Sheba*, and other music, is fairly
frequently broadcast. He was a
pupil of Dvorak when that com-
poser was living in America

In the Rhapsody several Negro
themes are used. In the order of
their appearance there are: (1) *Nobody knows*
... (2) *O Peter, go ring a dem beller*
... below held woodwind chords; (3) *Oedipion*
... the rapid main body of the
... has got going; (4) *Sometimes I feel*
... child (Cor Anglais—Alto Oboe
at a slower speed); (5) *A few bars of O, when I*
... Violoncello; (6) an unnamed theme
from Tchaikovsky (in the lively part of the
piece

10.45-11.0 A SURPRISE ITEM

11.0-12.0 (Daunt only) DANCE MUSIC
ALBERTO and his BAND, and the NEW PRINCES
ORCHESTRA from the New Princes Restaurant



MASTERS OF THE MICROPHONE G. A. ATKINSON

whose 'Seen on the Screen' was for a particular valuable
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THEATRE WATKINS Tenor

ETHEL STEWART Musical Comedy Stars

BETTY BLACKBURN (Soprano)

JAN RAUFORD'S BAND

THE EIGHT FIREFLIES and THE TWELVE

LITTLE FANNIES (Singers and Dancers)

8.30 SPINERO'S ORCHESTRA

Relayed from the Palace Picture Theatre

9.0 WEATHER FORECAST SECOND GENERAL NEWS
BULLETIN. Road Report

9.15 Topical Talk

9.30 Local Announcements: (Daunt only)
Shipping Forecast

10-11-1964

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Munchester Programme on 22.11.2011 on page 21

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Programmes for Friday.

(Manchester Programme continued from page 3.)

8.30 SPIERO'S ORCHESTRA

Relayed from the Palace Picture Theatre.

1. *March* (H. J. Spiero)
2. *Waltz* (H. J. Spiero)
3. *Polka* (H. J. Spiero)
4. *Minuet* (H. J. Spiero)

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

9.35 From the North

HENRI GAILLARD (Baritone)
From Sheffield

Air of the Toreador (from "Carmen")
Benevento Cefani

9.42 JOHN ATKINSON (Violin)

(From Leeds)

In Minuet Style (Paganini, var.)
Violin Caprice

9.48 WINIFRED RAYSON (Soprano)

(From Hull)

Her songs were only winged
Solving's Song
Orpheus with his Lute

9.55 New Lamps for Old: a descriptive talk by Dr. J. E. WALLACE, with a programme of contrasts in Madrigals and Part-songs, old and new. Vocal Illustrations by the LIVERPOOL TONOR SINGERS

1. *Madrigal* (H. J. Spiero)
2. *Part-song* (H. J. Spiero)
3. *Madrigal* (H. J. Spiero)
4. *Part-song* (H. J. Spiero)

10.25 HENRI GAILLARD (Baritone)

(From Sheffield)

"Air de Figaro" (The Barber of Seville)

10.32 JOHN ATKINSON (Violin)

(From Leeds)

Spanish Dance
Perpetual Motion

10.45 S.B. from London

Other Stations.

5NO NEWCASTLE
12.0-1.0—Gramophone Records 4.0
1.0-2.0—Gramophone Records 4.0
2.0-3.0—Gramophone Records 4.0
3.0-4.0—Gramophone Records 4.0
4.0-5.0—Gramophone Records 4.0
5.0-6.0—Gramophone Records 4.0
6.0-7.0—Gramophone Records 4.0
7.0-8.0—Gramophone Records 4.0
8.0-9.0—Gramophone Records 4.0
9.0-10.0—Gramophone Records 4.0

5SC GLASGOW
4.0—Light Orchestra 4.0
4.0-5.0—Light Orchestra 4.0
5.0-6.0—Light Orchestra 4.0
6.0-7.0—Light Orchestra 4.0
7.0-8.0—Light Orchestra 4.0
8.0-9.0—Light Orchestra 4.0
9.0-10.0—Light Orchestra 4.0

2BD ABERDEEN
11.0-12.0—Gramophone Records 4.0
12.0-1.0—Gramophone Records 4.0
1.0-2.0—Gramophone Records 4.0
2.0-3.0—Gramophone Records 4.0
3.0-4.0—Gramophone Records 4.0
4.0-5.0—Gramophone Records 4.0
5.0-6.0—Gramophone Records 4.0
6.0-7.0—Gramophone Records 4.0
7.0-8.0—Gramophone Records 4.0
8.0-9.0—Gramophone Records 4.0
9.0-10.0—Gramophone Records 4.0

2BE BELFAST
11.0-12.0—Gramophone Records 4.0
12.0-1.0—Gramophone Records 4.0
1.0-2.0—Gramophone Records 4.0
2.0-3.0—Gramophone Records 4.0
3.0-4.0—Gramophone Records 4.0
4.0-5.0—Gramophone Records 4.0
5.0-6.0—Gramophone Records 4.0
6.0-7.0—Gramophone Records 4.0
7.0-8.0—Gramophone Records 4.0
8.0-9.0—Gramophone Records 4.0
9.0-10.0—Gramophone Records 4.0

Shooting for the King's Prize.

At 3.30 on Saturday listeners will hear relayed from Basley a commentary on the blue riband of the rifle-shooting world, given by Captain E. H. Robinson, a former King's Prize winner (1923), who in the accompanying brief article gives some details of the competition which he is to describe.

ONE hundred men are the finalists in the great competition for His Majesty the King's Prize of £250, with which goes the National Rifle Association's Gold Medal and Gold Badge, and all the honour and glory which accrue to the champion marksman of the Empire. The competition to reach the final is a strenuous one. It starts on the Wednesday of the second week of the River fortnight—this year July 11—when about a thousand of the picked riflemen of Great Britain, Australia, Canada, India and other parts of the Empire fire at 200, 500 and 800 yards. The top scorer in this first stage, who will probably make 102 or 103 out of 105 marks, wins the Bronze Medal. The leading three hundred shoot in the second stage on Friday, when the ranges are 300, 500 and 800 yards, ten shots being fired at each distance, instead of the seven shots of the first stage.

The winner of the second stage is the Silver Medalist of the year, and the hundred top scorers form the "King's Hundred" and shoot in the final on Saturday. The ranges are 600 and 1,000 yards and fifteen rounds are fired at each distance. It is the shooting at the latter range that will be described in the running commentary, ending with the historic ceremony of chalking the winner.

Of the hundred men who reach the final, about twenty-five have a chance of winning when the 1,000 yards stage is ended. By the time the commentary starts these will probably have been narrowed down to ten or a dozen, so that there should be no difficulty in following the match, with the aid of the list of the "Hundred" which is published every morning in all the chief newspapers of the country.

Those who are not familiar with the high-class shooting of the Basley "cracks" should realize that the wind, even a gentle breeze, blows the bullet considerably out of its course over 1,000 yards. As the wind is ever varying, in force and direction, the marksman has to guess, for each shot, how much he must alter his aim to allow for the wind. Flags fly all down the range to help in this guessing, but it is a battle of wits in which skill and experience is often beaten by youthful confidence.

The target is divided into four portions. The bull's-eye, which is a yard across, counts five. Outside it is a ring which counts four points. Outside this, again, is a square portion, six feet each way, counting three. The remaining two feet on each side of the target, which is ten feet long, counts two points. The full score is 75 points at each of the long ranges. This is sometimes made at 800 yards, but never at 1,000 yards. The competitors "bring back" their second stage scores so that the full score for the two stages is 300 points. Last year's winner, Capt. Vernon, scored 292, dropping four points in the second stage, three points at 800 yards, and only one point at 1,000 yards—a truly remarkable performance. This year the bull's-eye at the short ranges has been made smaller, so the winning score is not likely to be so high.

The King's Prize is open to all past and present members of His Majesty's Forces. The total prize money given is £1,250.

The ordinary service rifle of the Army is used, but it is fitted with a special peep-sight back sight to allow of more accurate aiming, and the sling, which is fitted for carrying purposes, is twisted round the arm to aid in steadiness. The shooting is full of thrills, particularly the final stage, and we hope that listeners to the running commentary will get, in full measure, the excitement and tense atmosphere of the greatest shooting contest in the world.

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PROGRAMMES for SATURDAY, July 14

2LO LONDON and 5XX DAVENTRY

(201.4 M. 1330 KC.)

(1,804.3 M. 167 KC.)

1,000,000
July, and for some days

10.15 a.m. The
Daily Service

10.30 The ...
West ...

10.20 ...
Dinner ...
Hotel

3.30 BISLEY

A Running Commentary on the
FINAL OF THE KING'S PRIZE
Relayed from the 1,000 Yards Range, Bisley
Camp, Brookwood

The Programme will include a description of the
Final Shoot, and the churning of the Winner
Commentator, Capt. E. H. ROBINSON

THE King's Prize at Bisley commences in the
world of marksmanship to the final
at Bisley or the ...
World ...
shots from all over the world gather together
and by the time the Final Shoot is reached the
accuracy of the ... is almost superhumanly high
... Robinson, who will describe the last
... with an error of a fraction of an inch of
a thousand yards range may settle the destiny of
a trophy, is himself a former winner of the
King's Prize.

4.15 A CONCERT BY

ANNIE GREGORY (Soprano)

THE CARLTON MASON SEXTET

Suite from 'Where the Rainbow Ends' Quiller
Rainbow Land; Will-o'-the-Wisp; Red
mond; Fairy Frobs; Gublin Forest
Languid Dance ...

4.30 ANNIE GREGORY

Go from my window, go ... } arr. Sonieriz
Gathering Daffodils ... }
In Derry Vale (Irish Air) arr. H. M. ...

4.38 SEXTET

Fantasia on 'Madame Butterfly'
Gavotte from Ballet Opera, Temple of Glory
... arr. ...

4.52 ANNIE GREGORY

A red, red rose ...
I will make you brooches
There sits a bird ...

5.0 SEXTET

Two Waltzes Nos. 5 and 4, from 'Waltz ...'
'Three-four' ... Coleridge-Taylor, arr. O'Neill
Spanish Dance, No. 3 ...

5.15 THE ...

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

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

IVY ST. HALLER
... and Impersonator

7.0 Mr. BASIL MAYNE 'Next Week's Broadcast
Music'

7.15 THE FOUNDATIONS OF MUSIC

PIANO WORKS BY DEBUSSY

Played by LAFFETTE

Arabesque, No. 1
Toccata (from 'Pour le Piano')

7.25 Prof. P. J. NORRIS BAXTER 'The Olympic
Games: British Hopes at Amsterdam'

7.45 Phyllis Monkman and Laddie Cliff

JACK CLARKE, H. D. HENLEY, ...

(Speciality Pianists from 'So This is Love')

8.0 'Vive La France'

A French Programme for English Listeners
Presented by M. STRANDBERG

IF all our four British Holidays were, with
the French Fête Nationale, upon one midsummer day, if moreover, that
day were to have some deep and adored national
significance the English would have some parallel
to the French Fête Nationale, which occurs
annually upon the 14th of July and which
celebrates the fall of the Bastille Prison in the
Revolution. Though the Bastille at the time
of its capture did not contain very many prisoners,
it had for so long stood for what had been
so very much detested that its fall was, in many
ways, the supreme moment of the movement
towards Liberty, Equality and Fraternity and
now the decline of the franc and post-
war disillusionment cannot deaden the happiness
of this day. Luckily, the feast falls near some
midsummer Christian festival and thus both
freethinker and faithful have an excuse to
rejoice together, whatever their political opinions

in the possession of partnership among
dancers, everyone seems to dance with evi-
dence of ...
café-keeper with his wife, the debtor with
creditor, the girl with her lover—all forget, forgive
and dance together in this season of summer
gaiety. We shall indeed be fortunate if, in this
part of tonight's programme, we can catch from
our French friends some of the Gallic happiness
which is flowing over France today

9.5 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. O. FLETCHER: 'Ireland as a Holiday
Resort'

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 'Something in the Air'

AN ATMOSPHERIC DISTURBANCE

set up by

HAROLD SIMPSON

Made by STANLEY HOLT

who will conduct

THE REVUE CHOTIE

and the

B.B.C. DANCE ORCHESTRA

Cast

ALMA VANE

MARY ...

TOMMY HANLEY

RED PALMER

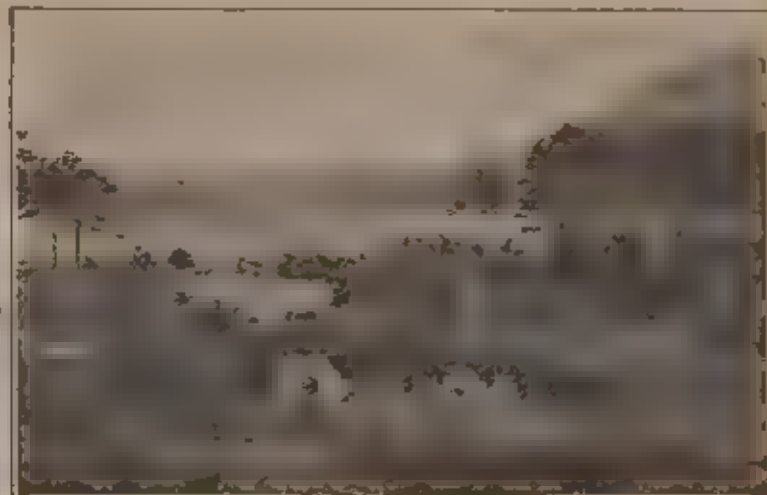
HAROLD KIMBERLEY

JOYCE BLAND

This entertainment is one more of a
number which has been contributed by a
well-known Revue Writer. Harold Simpson
was the author, for example, of *The Nine
o'Clock Revue*, *The Little Revue* and *Dover
Street to Doris*, which, no doubt, many
listeners remember

10.35-12.0 DANCE MUSIC THE SAVOY
ORCHESTRA and FRANK ELIZABETH and his Music
from the Savoy Hotel

(Saturday's Programmes continued on page 40.)



IRELAND FOR THE HOLIDAYS—THE HILLS OF CONNEMARA AND KILLARNEY'S LAKES

These two pictures show typical views of scenery in Ireland, about which Mr. Fletcher will talk from London at 9.15. On the left is Cliden, the capital of Connemara, the farthest town West this side of the Atlantic, nestling under the shadow of the Twelve Pins, and on the right a view from Ross Island amongst the Lakes of Killarney.

Saturday's Programmes continued (July 14)

5WA CARDIFF. 355 M. 850 KC.

12.0-12.45 A POPULAR CONCERT

To celebrate the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Ruy Blas' Mendelssohn

MENDELSSOHN was an enthusiastic, hard, and conscientious worker but even he did not always feel inspired by a task. He was asked to write an Overture for Victor Hugo's *Ruy Blas*, but he disliked the play, and put off writing the music until a few days before it was to be performed. Then he finished the Overture in less than three days.

The opening consists of the alternation of two phrases, one consisting of slow, solemn chords and the other of soft, rapid, detached notes. The latter is an anticipation of the First Main Tune (very quick), which presently arrives. This is usually taken as a suggestion of the bold, fiery character of the hero of the drama. The volume of tone gradually increases to a recurrence of the solemn phrase, which precedes the Second Main Tune. This starts with a very soft series of detached notes, and is then repeated with a few other tunes appear, but these are the outstanding features.

Songs from 'Calisto'... Chaminade
Judea from 'Morn et Vita' (Death and Life)... Gounod
Two Hungarian Dances... Brahms
Song of the Rhine Daughters Wagner

6.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 N. S. from East of London

7.15 S.B. from London

7.25 Mr. NORMAN V. RICHES: 'Glamorgan County Cricket'

Mr. LEIGH WOODS: 'West of England Sports'

7.45 Homage To France

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Suite from 'Le roi s'amuse' (The King's Diversion) Delibes

An old French house with Louis XV period furniture and hangings. A lady and her young daughter have taken the house for the summer months and the child asks her mother about the gay huntresses, cupids and shepherdesses on the walls.

Overture, 'Robespierre' Litolff

'RECALLED TO LIFE'

1929

'A TALK OF TWO CITIES'

Adapted by W. H. SHEEN

Played by the STATION RADIO PLAYERS

M. DeLorge T. D. J. 29

Jarvis Lorry JACK JAMES

Louise Manette FRANCIS BROWN

Dr. Manette T. HANNAH CLARK

Scene: A room in DeLorge's house in Paris

Time: Some years before the Revolution

In the year 1757, Alexander Manette, an eminent young doctor in Paris, innocently incurred the enmity of a powerful member of the French aristocracy and late one evening was seized by his authority in the street and secretly conveyed to the Bastille. His English wife died not long afterwards, leaving their child to grow up in the belief that her father

was dead. When eight years had passed, Lucie received a message from the bankers who acted as her guardians to proceed to Paris to meet one of their representatives, who had an important and secret disclosure to make.

ORCHESTRA

Dramatic Overture, 'Patna' (The Homeland) Lloyd

BIZET'S Overture was written for Pacheloup's concerts in 1874, and we may take it that it was inspired by some of the feelings of a patriot. It is after the war of 1870—his pride and sorrow, his love and hopes for the future. The music is scored for a large Orchestra with much Brass and Percussion. Its tunes are vigorous and tender by turns and its colourings vivid.

ORCHESTRA

Military Parade

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)



RECALLED TO LIFE

An episode from 'A Tale of Two Cities' forms the basis of the play that will be broadcast from Cardiff during the French programme this evening at 7.45. This illustration, from the original edition, shows the meeting between Lucie Manette and her father, after his release from the Bastille.

6SX SWANSEA. 335 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. O. H. CARPENTER: 'Swimming, and Water Polo'

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

6BM BOURNEMOUTH. 335 M. 820 KC.

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

A Visit to the City of Fun and Laughter, including the reading, 'The City of Fun and Laughter' (K. Nelson Abbott)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval and Airports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,000 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

5.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6ST STOKE. 284.1 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Tales about Tails

The Wampanoag with a Light in his Tail (Margaret Gibbs); The Swish of a Tail (Reiman)

Songs:

Three Blind Mice; The Lion has a Tail (Mills and Fraser-Sinclair)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 354.5 M. 740 KC.

3.30 THE STATION ORCHESTRA

GLADYS MORTON GREEN (Contralto)

J. J. HAWKINS (Entertainer)

5.15 THE CHILDREN'S HOUR

Suite, 'In Days of Old' (Ball), played by THE STATION ORCHESTRA

A Minstrel Song (from the play 'Henry of Navarre') (Foulkes)

Angels (from 'Songs of a Strutting Minstrel') (Cyril Scott). Sung by HARRY HOPKINSON

Under the Greenwood Tree (17th century)

O, Hush Thee, My Babe. The Wraggle Taggle Gipsies O (Cecil Sharp). Sung by SYBIL GORDON

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. D. THORNTON CLARK: 'The Virginian Settlers'

7.15 S.B. from London

7.25 Miss KATELYN HALPOND: 'Lawn Tennis in 1929.' S.B. from Sheffield

7.45 LIGHT ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by T. H. MOURTON

Overture, 'Calm Sea and Prosperous Voyage' (Mendelssohn)

SYBIL GORDON (Mezzo-Soprano)

Blackbird's Song (Cyril Scott)

A Minstrel Song (Foulkes)

The Dance on the Lawn (Montague Phillips)

Love's Philosophy (Quilter)

ORCHESTRA

Dance Suite from 'Decameron Nights' (F. H. TONI FARRILL (Pianist-Composer)

Piano Solo

Happy Tramp (Farrill)

'Eastern Overture' (Farrill)

(Manchester Programme continued on page 43.)

ALL'S WELL THAT ENDS WELL



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BP 108	108	15 - 6
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BS 90	90	21 - 0



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BP 60 Extra Large Cap.	60	21 - 0
BL 9 Grid Bias	9	2 - 0
BL 16 Grid Bias	16	3 - 6



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LISSENOLA MODEL No. 4

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Size: 14" x 11" x 7"

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Model No. 4

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of THE ONLY INSTRUMENT FOR THE DEAF
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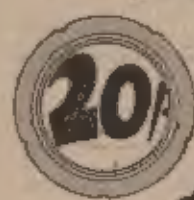
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