

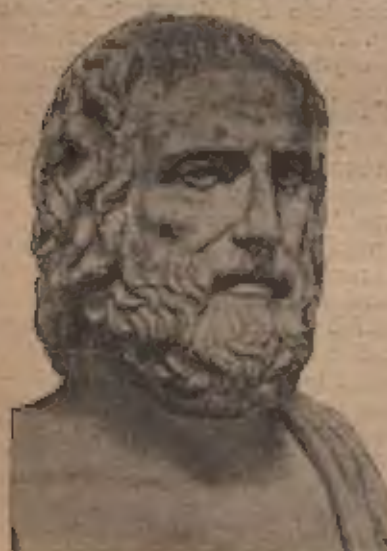
ST. JOHN ERVINE ON 'WHAT'S TO BECOME OF THE DRAMA?' (See below)

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Every Friday. Two Pence.



EURIPIDES.

ONE'S first thought on hearing of a proposal to broadcast plays is that the idea will not do at all, for a play is intended to be seen as well as heard. We cannot hear the scenery; we cannot hear the facial expression of the actors and actresses; we cannot hear the physical action in the play, unless it be noisy, and even then we lose more than half of its value by not seeing it; and we cannot hear the pauses. When the reader remembers how much of the action and interest in a play is dependent upon sight, he soon realizes that a play which is only heard is inadequately experienced. The action of a man sitting upon his hat is entirely physical, but its effect is dependent upon our seeing it and not upon our hearing it. The world, for centuries past, has enjoyed that joke, but no man could laugh at it while it was broadcast. The sight of one person being kicked by another person extremely pleases the spectators, but that joke falls flatly on our ears when we hear it, accompanied by a bang,

'What's to Become of the Drama?'

asks St. John Ervine, the well-known playwright and dramatic critic, in the accompanying article, in which he brilliantly discusses, among other things, the future of Radio Drama and the effect which its development, as well as that of the Talking Film, will have upon the Theatre.

through the loud speaker or the earphones. Facial expression cannot be broadcast. (I am leaving out of consideration the probability of broadcasting pictures.) The pause, which can be tremendously effective on the stage, is totally ineffective on the microphone. Moreover, it is notorious that people who are heard but not seen are less audible and less interesting than people who are heard and seen. The playgoer who has the misfortune to sit in a seat from which he cannot see the stage knows well that his interest in the play is nothing like so great as it is when he is able to see the stage. Anyone who is doubtful of this fact may test its truth for himself by sitting behind a pillar in church while a sermon is being preached. He will find himself almost unconsciously straining his neck to see the preacher.

The Search for a Radio Technique.

It is facts such as these which make one inclined to doubt the value of broadcast drama. I remember listening for the first time to a broadcast piece, a musical comedy. I was struck with the fact that immediately the singing ceased and the clowning began the entertainment dropped considerably, and the principal effect of broadcasting upon me was to make me feel that never would I go into a theatre if I had no other means of



G. B. SHAW.

testing the worth of plays than that of listening to wireless extracts from them. One began, in those days, to estimate the worth of the piece, not by what one heard of it, but by the applause and laughter of the audience. 'It must be good,' we said to ourselves, 'because the audience seems to be enjoying it!' Those, of course, were experimental days, and the B.B.C. had to conduct its business by the old-fashioned, but infallible, method of trial and error. I am not in the counsels of those who are responsible for drawing up the programmes, but I imagine that they soon discovered that a special technique was required for broadcast drama just as a special technique is required for movie drama. In other words, plays will have to be specially written for the microphone. It is no more possible to broadcast a stage play than it is possible to make a moving picture out of the ordinary manuscript of a dramatist. The author writes his play for a particular machine with whose

(Continued overleaf.)

works he is fairly familiar; that machine is the stage. But a cinematograph is not a stage, although it seems more related to one than the microphone, which, indeed, has no relationship to a stage of any sort. The author who designs his work for the microphone, therefore, must use an entirely different technique from the kind that he uses either for the theatre or the cinema; and it is to discover what this technique is that clever brains are now being exploited. I do not pretend to know what it is or to be able to discover it, but I suggest that the good broadcast play will be very like one of Mr. Bernard Shaw's disquisitory pieces, in which there is almost no physical action, although it contains plenty of mental and spiritual action. If I were asked to name a piece which appeared to me to be a nearly perfect play for broadcasting I should instantly mention *Getting Married*, and I think I should suggest some of the Greek tragedies, such as Euripides' *Medea* and *The Trojan Women*. In these plays the ears and the mind are chiefly employed; the eyes have little exercise. Mr. Shaw's piece is generally divided into three acts in the theatre, but it is in one very long act, and ought, properly, to be played without any intervals. This very fact makes it peculiarly suitable for broadcasting, for it involves no tiresome waits. The immensely vivacious and stimulating argument can be conducted from start to finish without interruption, because the scene is not changed and the action is continuous; the auditor's ears are delighted with witty, well-packed dialogue, and his mind is kept in a ferment of intellectual activity by its contact, unimpeded by such obstacles as scenery and the extravagant contrivances of the stage, with the mind of a man of genius.

Let us Hear the Dramatist!

The Shaving-up of Blanco Posnet is another, and a shorter, play by Mr. Shaw, which is peculiarly suitable for microphone performance; and here I suggest that the B.B.C. should repeat its experiment of inviting Mr. Shaw to broadcast one of his plays. I am frequently told that his performance of *O'Flaherty, V.C.* was one of the best items in all the programmes that have been broadcast. A Dutch gentleman whom I met in the South of France informed me that he had heard it in Holland with delight. Not all authors are good broadcasters, or even readers, of their plays, but it would be a good idea to invite some

of them to speak their plays through the microphone. To hear the author himself may be (but not always is) an added pleasure.

The best play for broadcasting purposes, then, seems to be the intellectual play, in which the author gets his effects through discourse rather than through action; and Mr. Shaw, who, when *Getting Married* and *Misalliance* were first performed, was decided for writing plays that were not plays, is now seen, and not for the first time, to have been a pioneer and well in advance of his period. But all this speculation may be rendered vain by the broadcasting of pictures which is promised to us for the immediate future. An immense development both of films and broadcasting is about to be made. Movietones and broadcast pictures between them may completely revolutionize entertainment, and may even cause the theatre as we now know it to be scrapped. I hate to think that this may happen, but hating a thing does not prevent it from happening.

Costly Theatre-going.

The theatre, as it is, is an extremely expensive and somewhat inefficient instrument. Let me offer an obvious example of its costliness. If I wish to read Miss Margaret Kennedy's novel, *'The Constant Nymph,'* or Miss Rebecca West's novel, *'The Return of the Soldier,'* I can buy a fine copy of it for seven shillings and sixpence or even for a less sum. It is equally enjoyable whether I buy it in the dear or the cheap edition. If I wish to see the plays which have been made out of these novels, I must spend fourteen shillings (including the entertainment tax) on a stall if I wish to be comfortable, or two shillings on a hard, extraordinarily uncomfortable seat in the gallery if I am poor. When the play is over my entertainment is at an end, but the book-buyer still has the book when he has read it and can read it again or lend it to his friends or sell it to a second-hand bookseller and thus recover part of its cost. The entertainment of the book is exactly the same whether it be bought in London or in the provinces, but the playgoer does not see in the provinces, generally speaking, so good a production as he sees in London. (He does not, of course, pay as much for it!) The film-fan in Pontypool sees precisely the same cast in Mr. Chaplin's *The Circus* as the film-fan in London sees. The whole apparatus of the theatre, so far as the provinces are concerned, is clumsy, out-of-date, inefficient, inferior, and comparatively expensive. But

with the coming of movietones and broadcast pictures a person sitting on the Paps of Jura will be as well off for entertainment as a person sitting in the Haymarket in London. The effects of that revolution are incalculable. Who, in Aberdeen, say, or in Belfast will pay to see an inferior performance of a stale play when he may see or hear a first-class performance of a new play?

The revolutionary effects of this development will not be confined to plays. The whole business of lecturing may be profoundly affected by it. I give many lectures in the course of a year. Sometimes I am in form and sometimes I am not. I may arrive in a town, after a long, cold, and exhausting railway journey, feeling far from fit, and be obliged to go straight on to a platform and speak to an audience for sixty or ninety minutes when all I wish to do is to crawl into my bed and howl for a hot-water bottle and a little bit of comfort. I travelled from New York to Chicago, a thousand miles, and arrived there, after a sleepless night, in time to step on to a platform and address an audience which expected me to be very bright and entertaining. I hope I was not as flat as I felt, but obviously this sort of business is likely to cause ups and downs in a lecturer's quality. The movietone will prevent him from giving anything but his best performance.

'Releasing' the Perfect Lecture.

He will prepare his lecture and deliver it in circumstances of comfort, and it will be 'released,' as a gramophone record is 'released,' only when it is as nearly perfect as is possible for it to be. Madame Gallucci's records are not released until her notes are round and pure. The makers do not sell records full of flat singing. It will presently be possible for people in tiny towns all over the world to hear, say, Mr. Bernard Shaw lecturing on Equality who could have had no hope of hearing or seeing him, because the physical exertion of lecturing everywhere would be beyond the resources of any human being. It is miracles such as these that we are about to see, and Heaven alone knows what changes they will make in our lives. I know this, that listeners in country places love the 'talks' and broadcast plays, and are sharpening their wits on them; and I, personally, believe that in a decade from now the countryman whose mind is not stupefied by city life will have brisker and better brains than the city man—largely as a result of broadcasting.

On Friday, August 3, a further step forward in the development of *The Radio Times* as the programme-paper of the 'complicated listener,' and the most varied weekly magazine for the intelligent reader, will be marked by the publication of its first

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NEED WE HAVE STUDIOS?



The following article is a reply to critics who believe that Broadcasting from Studios, as opposed to Broadcasting direct from Concert Halls and Opera Houses, is unnecessary. The author not only puts his case skilfully, but is qualified by expert knowledge of the factors and difficulties of the problem.



IT is much easier to give a more or less balanced opinion on this subject nowadays than it would have been two years ago. The experience which has been gained from recent broadcasts has definitely placed the subject of outside broadcasts, at least of orchestral music, upon an entirely different plane. The use of a concert hall to accommodate a symphony orchestra is productive of better musical quality, and this primarily is the main object of all our efforts musically. The minor disadvantages of hall noises, such as coughing, rustling of programmes, etc., are incidental to such ventures, but at the same time many people regard such side-issues as actually contributing to verisimilitude of the performance from the point of view of local colour; hardened concert-goers are so used to these things happening that the deathly stillness of the background of a studio performance makes them feel that something is lacking.

THERE can be no possible doubt that certain buildings are acoustically impossible from the microphone point of view. No amount of balancing and re-arrangement will ever render them capable of giving an adequate performance to the microphone, because, after all, the microphone is in the unfortunate position of being a listener sitting on a permanent seat from which he cannot move, and listening to the performance of a work with one ear, and, consequently, can only reproduce those effects which reach him at that particular point in the hall. As we all know, it is positive torture to listen to performances in many halls which are in regular use; so that if one feels that oneself, one cannot expect the microphone to re-act otherwise, as the same physical factors are responsible for the phenomenon of reception in both cases.

Therefore, if there is any doubt as to the suitability of the hall on grounds of acoustical properties, one should refuse to jeopardize the broadcasting of a serious musical work from that hall. Although in the past it has been necessary to take certain items from unsuitable buildings for various reasons, it is a matter for general satisfaction that the recurrence of these episodes is becoming gradually less.

Again, one must consider the type of material which is to be broadcast. If, for instance, the work involves a large chorus, orchestra and several principals, and the platform accommodation for spacing such a body is inadequate, the artistic presentation of such a work to the microphone is going to be very difficult, if not impossible.

Thanks to unceasing work, to balance and control, few works are out of the range of adequate microphone presentation nowadays, and there is no doubt that did the accommodation for artists in our concert halls permit of augmentation, or adaptation, one could go a great way towards including every work for the microphone which is capable of adequate presentation in the concert hall itself, working on the analogy that the microphone is a listener for whom one has to find the right seat, to allow him to realize everything that is taking place on the platform.

The question of outside broadcasts boils itself down to the one point: if there are facilities for the correct placing of the microphone, there is no reason why an outside broadcast should not be a success.

With regard to orchestral broadcasts in the studio, it is an advantage to be able to place the orchestra according to our own ideas with regard to the microphone, and not to be called upon to adapt ourselves to the conventional concert hall arrangement of the performers; but unhappily, lack of space does not permit taking the fullest advantage of this privilege. Whether the introduction of much larger studios with a more pronounced resonance period of their own, plus, perhaps, super-imposed synthetic echo, will give us broadcasters the desired result, only the future can decide.

ALL the foregoing applies strictly to orchestral music, but when we come to the smaller forms of music, the position is almost entirely reversed. Chamber music broadcasts can be given much more adequately from the studio than from an outside hall. The same thing applies to singers, excepting those of the definitely operatic type of voice, accustomed to the one-man struggle against a large orchestra. They naturally require more space, and can be broadcast to better advantage, from an outside hall of a suitable size. Pianists and solo instrumentalists gradually acquire a sense of studio technique, and can be relied upon to give of their best from the studio.

To return to the subject of orchestral music, however, we come up against the old argument, which is entirely fallacious, that the ideal conductor for wireless must not necessarily be an impressive conductor in the concert hall, and the converse proposition; in other words, that wireless conducting is a branch all of its own.

Of course it is; but this is decidedly not due to any special musical qualification on the part of the conductor for wireless, but

rather to his being the possessor of an open mind, to take advice from those who are in a position to tell him what his results are like over the microphone. No conductor has yet heard himself conduct his own orchestra over the microphone; many have tried conducting rehearsals with headphones on closed circuit, but one and all have been obliged to abandon this impossible experiment. Instead of this, all orchestral rehearsals are listened to by a competent musician reading the score in a small cabinet at the side of the conductor, and taking samples of the rehearsal on headphones and loudspeaker on closed circuit. Wherever the conductor's wishes do not appear to be realised over the microphone, he is at once consulted, and steps are taken to rectify whatever mistake was being made; and if, on the other hand, an important part is not sufficiently prominent, the conductor is informed of the fact and the matter is put straight. The function of the man in the box is merely to lend the conductor his ears, and to bury Caesar or to praise him as the case may require.

IN these circumstances, it will therefore be clear that any conductor who has mastered the technique of his craft, can with very little experience put up an excellent show for the microphone. Naturally, as he repeats his performances for the microphone, he will begin to notice those points in the score which have called for criticism on the part of the man in the box, and will gradually come to associate certain types of passage with certain scoring, with certain distinct microphone phenomena, and make his adjustments accordingly, unasked. As his sense of microphone technique increases, there will be less and less occasion for outside interruption.

In conclusion, whatever progress may in the future be made in the artistic broadcasting of music of every type, the only way to attain to as near perfection as we shall ever get, will be by sedulously avoiding all dogma on the subject of microphones, outside halls versus studios, and the like. For when all theorizing is finished, the final judgment must inevitably lie with the reception as conveyed to the human ear; and however impossible a proposition may appear on the face of it, if the final results are better than those previously obtained, we should not even hesitate to broadcast a symphony orchestra from the inside of an empty gasometer!

H. H. S.



Harry Weldon to Broadcast.

I HEAR that Harry Weldon is to make his microphone debut on July 31. He is one of the few stars of the music-hall who have not as yet 'gone on the ether' (an awkward-sounding phrase which suggests the abyssal depths of drug-addiction). Mr. Weldon, whom we recall as a bull-fighter and a sailor, among other disguises, should 'come over' excellently. It will be amusing to hear his familiar whistling speech, though what its effect on the microphone will be, goodness knows. Anyway:—

'There ain't no public 'ouses on the mountains,
Just to wet your little whistle when you're dry.
But we're only got a saramparilla fountain.
You're a liar, too, and so am I.'



June 19.—Sister Pall is apprised of her boy by letter that he visits London come Thursday till Saturday and hopes to wait on her. Whose name, sister tells me, is Azarias Nubbins, with a snuggly little auctioneer's business in Hantsington, and is by religion—God save us! a Plymouth Brother. The first time of our having a Plymouth Brother in the family—if he comes into it—but nought yet settled between them, it seems, only for his taking her to the pictures and there once hint her on the rare and last birthday gave her a chepe crystall-sett. So resolving to abide his coming, what I make of him; and if he be as snuggly as Pall thinks, to do all I can in pressing forward the matter, Plymouth Brother or one.

June 20.—To Ascot by car, my wife and I and Pall's sister in her new clothes saying (to use her own words) that she do feel pushed up to the nether, such language as I had never thought to hear a Pepys use, and comes, I suppose, of consorting with Plymouth Brethren. My wife in her flowered georgette in the lamp-shade style, mighty fine; I in my grey tails and tall white hat, which is noble, yet not too ceremonious, but very nicely combines jauntyness with sobriety, to my great content. At the last minute remembering Uncle Peter, I had my wife sew a little diamond of black cloth on my left sleeve, being a thing not fit to name that I should be seen abroad with one mark of mourning for Uncle, and be only 6 days buried and his death brought me 2,000.

So away with layr skyes and all merrie. But Lord! The squeeze of cars we fell into after Virginia Water, all crawling like snails, and the trouble I had in keeping my eyes in three or four places at once, to wit, upon the clearage and upon the policemen that direct us and the fine wenches in the cars about us! These busy, most of them, putting on the last touches with their puffs and mirrors. Very observable it is the brassy way women now do this most openly before everybody; and was told yesterday by Mr. Snigsby of his lately eating lunch in a tavern, and a wench that sits near him did fall a-combing herself with a pocket-comb, she shaking the comb after every

BOTH SIDES OF THE MICROPHONE



The Burning Question.

WHAT does the public want?—a most fascinating subject, that, and one which is constantly in the minds of those responsible for the programmes. I suggest to the Talks Department that it would make a rousing subject for a broadcast discussion. My own opinion, gathered not from a reading of the letters received by the B.B.C. and the outside Press, but from a varied experience of men and women of all classes, is that the taste of the public is under-estimated, rather than over-estimated, by those whose business it is to provide it with literature, drama, films, etc. Its besetting sin—or virtue—is curiosity. It likes to hear new things and form its own opinion of them. There is more sturdily independent opinion in this country than on the Continent, for all that opinion there is more vocally expressed than here. We are apt to do ourselves less than justice.

Samuel Pepys, Listener.

By R. M. Freeman.

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

combing, and, at one of these shakings, some of the combings shaken into Snigsby's gooseberry tart.

Come on the course and having very hardly found a park for the car and leaving the hired man we have brought with us to mind it, we into the Grand Stand with our tickets and here against the sayings a very good night of the Royal procession up the course—the cream horses and scarlet outriders noble beyond everything; yet what most pleased me was the King, his tall white hat and gray tails that might have been mine own. My wife and Pall all their eyes for the Queen's her frock, and to talk of nothing else by the space of ½ hr., as women will about clothes, and no stopping the fools.

In the Hunt Cup did put on Priory Park for myself 11, for my wife 3s, for Pall 2s 6d; whereby we win 71 10s, 11 17s 6d, 18s 9d respectively. So to bless God and Mr. Joel, and after that did leave well alone. Walking on the course between races, who meets us but Mr. Jumble and his lady, with them Connie. He have places in the Royal Enclosure and is, I can see, with child about it; though how he can have got them, God knows. Standing awhile behind Connie and Pall, I was suddenly caught with sister's trim shape from a back view, better than Connie's almost, and come to me if she could have had Connie's front with her own back, how much better might she do herself for than auctioneers and Plymouth Brothers.

In the way home wishing to don my woolly under my coat, but find that my wife, in sewing on the black diamond for Uncle Peter, have saved my coat to my shirt. She offering to undo me with the nail-scissors that she hath in her vanity-bag. But I will not be undone with nail-scissors on the public road before everybody. So to do without my woolly and praying God I catch not my death of it. But three double whiskies at dinner saved me, I believe. Afterwards listening in the Wireless Military Band, they playing among other matters, 'The Bear' Wedding, most excellently done beyond everything. Set me musing of Pall's wedding to her Plymouth Brother, what I am like to make of him when I see him and how I shall best say him to it, the poor fool!

Pro and Con.

BOTH my Aunt Agatha Lightfoot and Miss Jimp have, of course, sent in letters to the Editor—'pro and con' the B.B.C. Not that my aunt, who writes fervidly 'pro,' needs his glasses. Her dear father, who was killed in a trieyele tragedy in '84, left her three hundred a year tied up in the most intricate fashion. 'I love the B.B.C.,' she writes. 'They are so improving. I do wish, though, that we could hear *The Druid's Prayer* more often. It always reminds me of a pianoforte recital



'I love the B.B.C. They are so improving.'

I gave at Littlehampton the year Mr. Lloyd George was smuggled out of the Birmingham Town Hall disguised as a policeman—and so on. Miss Jimp, whose letter is headed 'Ladies' Waiting Room, The Railway Station, Penmanshaw,' begins: 'I hate the B.B.C. I feel sure it—they, I mean—are men of unstable character. All this Beethoven! It ought to be stopped. I am hoping to meet a Member of Parliament at our Social Evening tomorrow. I shall tell him.' What Social Evening? Where? Miss Jimp remains a mystery. She evidently does not care for the B.B.C. The Editor threw both these letters on my table. 'Friends of yours, I believe!' he said, with rather a bitter smile.

A 'Blue' Evening.

SOMETHING new—and, to many listeners, disturbing—in the way of programmes will be heard from London and Coventry on July 23. Its title is 'Blue on the Boulevard,' its conception ultra-modern. The aim of this programme is to show the influence of the Negro upon Western poetry and music. This 'Negro tendency' has been one of the most notable artistic manifestations since the war. The melancholy rhythm of 'The Blues,' the syncopated frenzy of shiver jazz, the ardent vitality of Negro sculpture, the picturesque fervour of the now popular spirituals—these the Negro has given to us through the United States of America. They have to America a poet called Vachel Lindsay, who understands the Negro, from whom he has acquired much of the spirit and material of his verses. One of his finest poems, 'The Congo,' will be recited during the programme on July 23—and another, *The Danubius Jazz*, will be heard as set for chorus and chamber orchestra by Gruenberg. The influence of the Negro spirit upon a young French composer will be heard in Georges Auric's *Adieu, New York*, and upon an English poet and an English composer in *Rio Grande*, a choral setting by Constant Lambert of a poem of Siegfried Sitwell's. Both Lambert and Auric have written ballets for Serge Diaghilev, whose Russian company is now with us again. 'Blue on the Boulevard' will, you see, provide an amusing and unconventional evening's entertainment. My Aunt Agatha Lightfoot will not like it—but then she is so fond of *The Druid's Prayer*.

BOTH SIDES OF THE MICROPHONE



An Architect's Grumble.

THE talk which will be broadcast from London at 9.15 on Monday, July 23, is entitled 'Who Cares? An Architect's Grumble about the Disfigurement of England.' The architect in question is Mr. Clough Williams-Ellis. I have never heard him grumble, but it should be a brilliant and entertaining performance. He is one of our most imaginative architects—as witness the lovely little fishing village which he has designed and built at Port Merion, near Harlech. Mr.



'Old English villages along the motor roads.'

Williams-Ellis has a very right and proper bee in his bonnet about the disfigurement of our lovely countryside with petrol pumps, vile jerry-building, gaunt and ugly boardings, etc. He has written a book on this, entitled 'England and the Octopus,' which Geoffrey Bles is shortly publishing. Another of his books is 'The Pleasures of Architecture.' Let us listen to him on the 23rd. It is high time his ideas were generally adopted. Some of the 'Old English villages' along the motor-roads are beginning to look like stalls at an advertising exhibition.

The C.P.R.E.

IS a similar connection will be an appeal from London on Sunday, August 5, by the Earl of Crawford and Balcarnea, on behalf of the Council for the Preservation of Rural England, whose efforts are directed against the same forms of outrage as is the scorn of our architect. The Council is appealing for Associate Members to assist it in its efforts to preserve the countryside, the success of which depends upon the support and donations of the public. You may become an Associate Member for one guinea per annum. If you wish further particulars, write to the Secretary of the Council, 17, Great Marlborough Street, London, W.1, and listen to the Appeal on August 5.

The Winning Poster.

DURING May I brought to your notice the competition inaugurated by the Radio Manufacturers' Association for a design for the poster of the Radio Exhibition. Six hundred artists competed. The first prize of £50 was awarded to Mr. Clarence Scott, of the Leeds College of Art. The winning design will no doubt appear in *The Radio Times*, at the time of the Exhibition in September.

Teaching by Wireless.

A STRIKING testimony to the now recognized importance of educational broadcasting is the recently announced decision of the National Committee for the Training of Teachers in Scotland to install 230 receiving-sets at their four principal training centres.

Next Week's Vaudeville.

OF the 'single acts' in next week's Vaudeville the most outstanding are Tommy Handley (July 23) and George Grossmith (July 25). The former is at present engaged upon another revue, a successor to his recent *Les dans*, which drew more appreciative letters than any similar broadcast during the past two years. His new revue, as yet untitled, will be presented from 5.00 on August 3, and other stations on August 4. Its author has written an article on 'How to Make People Laugh' which will be one of the many features of our Summer Number. On July 27, at 7.45, there will be a programme from London which includes Jane Dillon, Neil Kenyon, Cicely Courtneidge, and Delys and Clarke. Cicely Courtneidge was one of the successes in the cabaret given before the King and Queen on the recent occasion of Lord Londale's Golden Wedding. Delys and Clarke are synopsized duettists, the most amusing and effective, I think, that we have 'on this side of the water.' I remember Leo Delys when he used to sing in Paris, at Harry's New York Bar. Nowadays he and his partner are generally to be heard at 'Chez Henri,' that charming little night-club in Long Acre which will enjoy a long life because it never sells drinks after hours.

Harriet Cohen.

A MAGNETIC figure in modern music is Harriet Cohen, the English pianist. She is a very beautiful woman who enjoys the friendship of most of the celebrated people of our time. Miss Cohen is to give a recital at 8 p.m. on Sunday, July 29. She has, I hear, been engaged by Casals to play with the Barcelona Orchestra, on October 18, Bach's *D Minor Concerto* and Bax's *Symphonic Variations*. She is a great friend of Arnold Bax and has given first performances of several of his works. She shares with Dame Nellie Melba the distinction of having her name on the menu. 'Poire Harriet' is as well known to gourmets as 'Poire Melba.'

Military Band.

THE concert which the Wireless Military Band is to give on Friday evening, July 27, will include Auber's Overture *The Bronze Horse*, four dances from *The Blue Bird*, by Norman O'Neill, Elgar's *Pomp and Circumstance*, No. 3, and *Carnival in Paris*, by Johan Severin Svendsen, the Norwegian composer, who died in 1911.

Sunday, July 29.

LONDON'S evening concert on Sunday, July 29, will be given by the Wireless String Orchestra—conductor, John Ansell. The programme which Mr. Ansell has chosen is remarkably varied. It comprises works by Bach, Puccini, Boughton, Mozkowski, O'Donnell, Arensky, Fletcher, and Oscar Strauss.

Variety Note.

ONE of the most entirely successful broadcasters is Fay Compton. Her voice is outstandingly 'microphonic'—if you heard her Ophelia in the Ellen Terry programme or her reading of Shelley a few Sundays ago you will understand what I mean. Miss Compton is coming to the studio again on July 28, when she will take part in a variety show with Firth and Scott and the Parkinson Quintet. In the same programme appears 'Chez Cupid,' a sketch by Cecil Lewis, for which, I understand, Roger Eckersley is writing a special dance number.



The Daughter of Wieniawski.

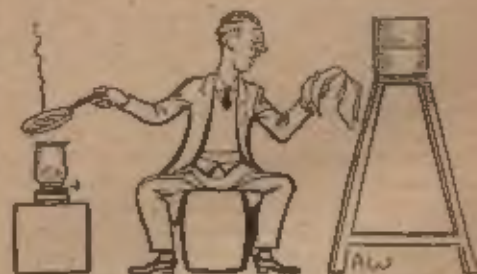
WE are to hear on Monday, July 30, a concert of music by Poldowski. 'Poldowski' is the musical nom de plume of Lady Dean Paul. She was the daughter of the famous Polish composer, Wieniawski. At the age of five she began composing. When nine years old, she wrote an Oriental Suite which was performed publicly. She came from Brussels to London to study composition under Percy Pitt; then she went to Paris to complete her studies with Vincent d'Indy. Some of her many well-known compositions are the *Caledonian Market Suite* for piano, *Pat Malone's Wake* for piano and orchestra, and various smaller piano works, such as *Bloomsbury Waltz*, *Child Talking to the Cat* and *Bouncing Ball*, and a violin and piano sonata. Tatiana Makubina will sing a number of the composer's songs, settings of poems by Blake, Verlaine, etc.

A Good Book.

IT is a seldom, alas! nowadays that you can find a book, at the price of a shilling, which combines a decorative outside with an inside mingling interest and useful information. But that such a book is now to be had is a fact. A collection of the Household Talks broadcast during 1927 has been made under the title of 'Home, Health and Garden,' and is published in an attractive cover by the B.B.C. Its perusal enables you to eat, decorate, keep bees, and dress in greater efficiency and comfort, to say nothing of a good many other things. In short, if you enjoy Household Talks, you will be glad to possess 'Home, Health and Garden.'

Library List.

THE list of novels which Mrs. Hamilton reviewed in her talk of June 28 comprised the following: 'General Crack,' by George Preedy (Lane); 'Children in the Wood,' by Naomi Royde Smith (Constable); 'The One and the Other,' by Richard Curle (Cape); 'Cressida—no Mystery,' by Mrs. Belloc Lowndes (Heinemann); 'Bus Feather,' by Lawrence W. Meynell (Harrap); 'Circumstantial Evidence,' by Andrew Stewart (Lane); 'Black Sparta,' by Naomi Mitchison (Cape); and 'Nightseed,' by H. A. Manhood (Cape).



'Announcer and Lord High Everything Else.'

Overstaffing in Canada.

A FRIEND who has been tearing in Canada tells me he visited a radio station which has a staff of one. This versatile soul is engineer, announcer, and Lord High Everything Else. When the time came to say good-bye, he had to 'close down' for a minute while he shook hands with my informant.

'The Announcer.'

'Come, Come Now, Astyanax!'

Charles Croker, author of *Speed*, replies briskly to 'Astyanax's' recent 'point of view' article on Radio Drama entitled 'Switch on the Lights!'. 'Astyanax' pleaded for a 'drama of language' which should be independent of 'noise effects' and other artificial stimuli to the visual imagination.

MY interest in a recent *Radio Times* is due to an article by one 'Astyanax' on the subject of Radio drama.

You see, being myself a Radio playwright, I am one of the guilty parties to the presentation of this form of entertainment.

'Astyanax' tells us that:

(1) He doesn't like it;

(2) It is all wrong;

and, most important of all—

(3) He knows exactly what is the matter.

A moment's digression. I think 'Astyanax' is a large gentleman whose preparation to write an article consists chiefly of taking off his coat, rolling up his shirt-sleeves, filling—with determination and tobacco—a large pipe, looking as near as possible like Mussolini, and then wielding his pencil as if it were a two-handed sword. Having done all these things he then proceeds to 'tell the world,' possibly roaring the while like any smoking-dove, and to as much purpose.

Let us see what he says. 'The appeal of the Radio play must be to the ear, not to the eye.' The way in which he then juggles with meanings, with phrases like 'visualizing with the eye,' then with 'the mind's eye,' suggesting that they are interchangeable terms, is dexterous but unscientific and illogical. It almost makes me think that his 'mind's eye,' when endeavouring to visualize psychological processes, suffers from severe myopia.

He goes from strength to strength, getting now to the point where he says: 'For Radio drama to succeed, it must achieve satisfaction of the ear alone.' The ear alone, mark you! excluding entirely the use of imagination and 'the mind's eye'!

He proceeds: 'Radio plays must not be visualized.' He says this with all the authority of a doctor putting on his labels 'Poison—must not be taken!' But while the doctor speaks with a deep knowledge gained through most difficult experience, Astyanax evidently doesn't.

May I tell Astyanax—I'm sure my readers know it already—that the ear alone cannot be satisfied. One might as well try to satisfy a piece of beef or a length of electric cable. The ear is part of an inter-acting whole. It is just one of several channels which convey sensations to the brain. It is not an end in itself, and cannot be satisfied either by Radio drama, music, or any other sounds which happen to vibrate its tympanum.

Further, as supporting your case for excluding reliance on imagination or visualization, you quote that Mark Antony said: 'Lend me your ears,' suggesting that he really meant that! If this were the case ears should have been made detachable. You know very well that he meant 'Lend me your attention,' your sympathy, your appreciation of tragedy upon tragedy, your power to visualize life in Rome without Caesar, your ability to picture this assassination for yourself, and all the rest of it. And then, please note, this poet painted in words a picture sufficiently stimulating to cause a rebellion! The artist in words uses them to the same purpose as Mark Antony, to express his own feelings and to produce an effect, not on the ear, but through the ear. Words are used to this end and to this end only. At random I select a few lines from various simple poems, which may assist you.

'The lowing herd winds slowly o'er the sea,
'Oh to be in England now that April's there.'

'Africa in her matted hair obscured, and India in meditation plunged.'

'The silent and the subterranean dark has crossed the nadir and begins to climb.'

Words compel visualization, whether you like it or not. Artistic writers use them as a medium to give us less favoured mortals something from which we may re-create their own visualization of beauty.

And you say, Sir, that the broadcast play, although 'offering a supreme opportunity for our poets,' 'should have nothing to do with visualization'! I can only say that, metaphorically, you should be made to suffer the fate of the boy whose name you write under. You will remember, perhaps, that the Greeks hurled him from the walls of Troy to prevent his doing further damage to that already done.—CHARLES CROKER.

(The Editor, being unable to offer 'Astyanax' his full right of reply, has given him the opportunity of glancing over Mr. Croker's article and prints below his short comment thereon.)

'Astyanax' writes—

'I am infinitely grateful for the chance to defend myself against Mr. Croker's thrusts. I am, however, no Mussolini, but a much weaker vessel. My article was written less in the hope of laying down a law than in order to draw from an authority like Mr. Croker a definite pronouncement on the aims of Radio drama. I humbly give him best, only adding that I prefer my own knowledge of Homeric mythology, according to which "Astyanax" was flung from the walls of Troy at such an early age that his peccadilloes, previous to his untimely end, can have done little damage beyond occasional "bleeding." Mr. Croker's *Speed* made much more noise than that!'

Broadcasting Prophesied

—and a Suggestion for a 'Listening Holiday.'

On page 59 will be found a number of brief extracts from the Editor's post-bag. Below are two somewhat lengthier letters of more than usual interest.

A Broadcast Prophet.

To the Editor of *The Radio Times*.

DEAR SIR,—It is not generally known that Edward Bellamy, in his book, 'Looking Backward,' published in the 'eighties, foretold Val Gielgud, by describing a twenty-four hour programme, all however relayed by landline. He also described a broadcast sermon.

The hero, Julian West, was aroused out of a trance in the year 2000, after having slept, in a subterranean chamber, for a period of one hundred and thirteen years, three months and eleven days.

He awakened in a strange room, to find a complete stranger, Dr. Lecte, watching him.

Two days later, Edith, the daughter of Dr. Lecte, asked Julian if he were fond of music. On receiving an affirmative reply, she took him to the music room, where she seemed very much amused when he expected her to play, or to sing to him, and where he looked in vain for any sign of a piano or any other musical instrument.

She handed him a card which bore the date, September 12, 2000, and which contained the largest programme of music which he had ever seen, obviously the forerunner of *The Radio Times*; it included vocal and instrumental solos, duets, quartets and various orchestral combinations.

The programme was a continuous one, as we shall have it eventually; the various selections being bracketed together in sections, of which there were twenty-four.

Julian selected an organ piece and Edith crossed the room and merely touched one or two screws, and at once the room was flooded with music. Presently she turned on a waltz.

Answering Julian's amazed queries she explained that the music between midnight and morning was provided for the sleepers, the sick and the dying. All the bedrooms had a telephone attachment at the head of the bed (what a nightmare for Victor France), that it could be set to awaken the sleeper by a clockwork combination and that revellers and aims of an inspiring type were played during the waking hours of the morning.

The programmes were so co-ordinated that the pieces at any one time simultaneously proceeding in the different halls in Boston (four in number) usually offered a choice, not only between instrumental and vocal and between different sorts of instruments, but also between different motives, from grave to gay, so that all tastes and moods could be suited.

As this seems to epitomize the B.B.C.'s broad-minded aim this forecast is quite remarkable.—Yours truly, CONSTANCE CRITTON.

Try It for Once!

To the Editor of *The Radio Times*.

DEAR SIR,—There is a very popular line of criticism which is frequently directed against radio programmes. It consists in the accusation of Monotony—with the largest possible M. Now, this is all very well, but it results from one or two inevitable circumstances. The B.B.C. programmes include items for all. To look at programmes must seem monotonous, because there is only a limited number of types of items that can be used, and they are being used all the time.

But there is, in fact, a pretty simple solution. It

is only the incredibly eccentric or the would-be breakers of some sort of record—no matter how stupid so long as they break it and get their advertisement!—who can conceivably try to listen day in and day out, hour after hour, to all sorts and conditions of programmes. The average person very sensibly makes up his mind what sort of item and programme he personally favours, and listens to them—much in the same way as he frequents a favourite restaurant, a tailor, or a cinema. The result, of course, is that people become stereotyped in their listening.

Just now we are most of us taking holidays. We are getting 'gingered up' again—if I may use the expression—for another lap of our ordinary life's routine. How is this done? We go away; we change our circumstances and environment; and we return to the daily round with a refreshed mentality and a widened outlook.

I suggest that every listener might do worse than apply this parallel to his listening. If you are a daily devotee of the Savoy Orpheans, give them a rest and try a Bach Cantata and a talk or two. If you swallow education with avidity, just try a dose of *Charlie's Hour*. Give your own pet items a miss, and just try the things that other people seem to enjoy. It can't do you much harm, and you may suddenly find something that will provide you with as much delight as astonishment. We are all far too prone to say lightly: 'Oh, I never bother to listen to such and such. That type of thing always bores me.' So few things really exist in types, and people almost deliberately put labels on quite pleasant, harmless things and thus frighten themselves with the sound of the names printed on the labels!—Yours truly, GRAHAM ELLIOT.

Chapter Eight of 'Old Magic' by Bohun Lynch.

The Invention of Julius Brake.

This chapter tells us of Guy Harvester, Kakoglou's secretary, whom we last saw at Holland Town on the day of his kidnapping. We learn what happened earlier on that day at the offices of the Mid-Devon Farming Syndicate.

EVER since Kakoglou's death Guy Harvester had been uneasy. It will be remembered that he had chosen to fly to London from Blade ahead of his employer, who had decided to motor in order that he might see for himself the conditions prevailing in the lesser-known districts of Mid-Devon. If he also had gone in the car, Harvester told himself, the accident would not have happened.

After talking to the chauffeur, Miles, on the latter's return to London, he felt that the circumstances of the accident in the quarry ought to be investigated a little more closely than the coroner's jury had seemed to require. And this he promised himself to do in the near future. Miles was not a particularly sensitive fellow, but he told Harvester, quite quietly, that he nearly fainted when he saw Kakoglou's face as he lay at the bottom of the quarry. It was twisted and caught in a mask of unspeakable terror.

Harvester had never liked the Greek, though from time to time he had tried to persuade himself that his personal inclination went arm in arm with his interest.

Kakoglou's attitude towards his confidential secretary was simply this: 'Here is a man who knows what is good, whether in pictures, or the cut of a coat, or a brand of wine. I am a child in such matters, and it is worth my while to pay him a high salary to give me a reputation for something—in the public estimation—prettier than making money.' Nor did Kakoglou particularly like or understand Harvester. Their mutual interest, however, held them together.

It was no strict part of Harvester's duties to follow the Greek's various financial undertakings, but as he seldom talked of anything else, the confidential secretary naturally learned a good deal about them. It is to be feared, moreover, that though he sometimes felt called upon to express sympathy with Kakoglou's point of view, he was insincere in doing so.

Harvester disliked the idea of the big amalgamations just as much as, for example, Rooke did. His real sympathies were entirely on the side of the small farmers, who had been forced by artificially-manipulated conditions to sell their land and to come in as 'wage-slaves' to the huge combines.

Harvester was unmarried and had rooms in Kakoglou's big London house overlooking

the Green Park. On the night of the accident he had flown back, landing at the Western Aerodrome, and had reached the house by car before the news had been broadcast. Before going to bed he had glanced at the last number of the *Antiquarian Review*, to which he was a subscriber, and read there Carlew's article about the pocket-book, looking very closely at the illustrations. He had bought the little book with a bundle of others for his employer's collection. For its binding of red morocco alone it was both interesting and valuable. The contents had puzzled him a great deal. He had lent it to Carlew partly for the sake of getting

Prayer was found written in the space covered by a threepenny-piece, but in looking-glass hand, and there was a long list of Latinized names with dates calculated from the supposed year of the creation—*annus mundi*—which defied explanation; and, lastly, there was a half-sheet with a narrow flap which had at one time been covered with paste. This half-sheet was covered with odd drawings, apparently made haphazard in different places—here a horrible face, here a hand with a dripping dagger, there another holding a pair of pincers. And at equally haphazard intervals were spaces neatly cut out of the paper as though a number of drawings had been considered by someone better destroyed. The book containing these loose sheets stood with the rest on a half-empty shelf pending their relegation to the rubbish-burner downstairs.

Just after he made this discovery came the aeroplane expedition to the West Indies, immediately followed by Kakoglou's death. He had no opportunity of returning the loose sheets to their original home or of mentioning the matter to Carlew.

Thenceforward his time was completely taken up between the private house and the main office in Piccadilly. There were the other executives—big business men, partners of the Greek—to confer with, as well as the heads of departments who had to deal with current affairs. Business had to proceed even while its principal controller's estate was being valued and put in order.

The confidential secretary found himself in conclave mainly with

Kakoglou's partners, Mr. Herbert Bruntwith and Sir Victor Pembton. Sooner or later they knew that they would have to take Guy Harvester into their confidence in matters regarding which it was signally important to be secret.

Early on the morning of the adventure at Holland Town already described, Bruntwith and Pembton called Harvester into the innermost room of the Piccadilly offices and, taking due precautions lest they should be disturbed, gave him a fat and costly cigar and proceeded to explain the situation.

Bruntwith was a short, very fat man with heavy-lidded, protruding eyes and a ferocious scowl; Pembton's constant smile was somewhat hidden by heavy moustaches, and Harvester always felt that it boded no good to anyone. To his surprise they had little to say at first about the explosions at Queensbeare and Culverton.

(Continued on page 57.)



'A half-sheet covered with odd drawings, made haphazard and in different places.'

Rooke's opinion and partly because some light might be thrown upon it by one of the many thousands who would listen to the description broadcast and see the drawings on their screens. He was, therefore, delighted that Sir Francis Cadogan should have expressed curiosity regarding it. For there was much that was extremely unusual about the note-book. Why, for example, had that page in Latin been written? Harvester was not much of a scholar, but the sense of it seemed familiar.

After he had parted with it temporarily to Carlew, Harvester had made a discovery. The note-book had been one of a bundle of half-a-dozen tied together with a strap; the other books were completely uninteresting, but in one of them—an odd volume of 'The Art of English Poetry,' by Edward Bysshe—were some loose leaves which had evidently come originally from the note-book. On one of these the Lord's

* *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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(Continued from page 56.)

'What would you say, Harvester,' Pembton began, 'was the most important factor in our farming concerns?'

'The weather, I suppose.'

'Right first time. Now, as you know, meteorology is an exact science, and we know what weather to expect for some time in advance. This has made a lot of difference to agriculture during the last fifty years or so. But, tell me now, if we could control the weather—*exactly*, mind—so as to secure rain or sunshine at will, like turning a tap or switching on the light, we could do more?'

Harvester thought for a moment before answering.

'Full control of the weather,' he said at last, 'is unthinkable. It would be the conquest of Nature.'

'Well yes; but it would depend on who controlled it, wouldn't it? I mean that on an average—good years taken with bad ones—the present system as arranged by Nature works pretty well. Sometimes the weather is good for grain, sometimes for roots and so forth. And any considerable interference with natural forces is uncomfortable for some people. Am I right?'

'Certainly.'

'You see what I mean, I feel sure. For instance, if the absolute control of rain were a closely-guarded secret in the hands of one man or, let us say, one company—'

'They would be masters of the earth.'

'Practically. Yes,' said Bruntwith. 'One grows one's own crops in perfect and ideal conditions and floods one's competitors.'

'Yes, if they were not in the next farm.'

'I am talking in a big sense,' said Bruntwith, making a sweeping gesture. 'In this office, as you ought to know, we do not think in parishes. We do not think in counties. We think—' he said it with an air—in continents.'

Guy Harvester had always disliked the fat, pompous man, but he knew that he was

practical and efficient, so that he wondered at this romantic outburst.

'You understand,' said Pembton, with his hateful sneering grin; 'to take a concrete example, if the Mid-Devon Farm Syndicate and the Northern Dales Company and the other concerns in which we are interested were to have perfect weather conditions, and if at the same time the American and Canadian, or perhaps the Central European, grain supplies were, owing to bad seasons, to reduce their output very considerably—if, I say, something of that sort were to happen, we should benefit.'

'PRO' and 'CON.'

In connection with his recent offer of a guinea each for the best letters 'Pro' and 'Con' the programmes and policy of the B.B.C., the Editor hopes that those listeners who write to him will express their personal point of view as sincerely as possible within the prescribed limit of 200 words. The letters selected each week will be chosen for the freshness and originality of their viewpoint, rather than for any artificial excellence of style.

'You would benefit on a scale that is simply colossal.'

'Exactly. You know Professor Brake?'

'Julius Brake? I've heard of him. The meteorologist? Wasn't he the man who said that one day we should be able to wash London down with rain one street at a time?'

'I believe he did say something of the sort. Very injudicious of him. The world at large should not be allowed to imagine that such things could ever happen. Would it surprise you very much to learn that some months ago we—Kakoglou, Bruntwith, and I—bought Professor Julius Brake—lock, stock, and barrel, as you might say, for our exclusive use? He is an original investigator,

is Brake, of powers which it would be difficult to exaggerate, but his ideas of practical application lack enterprise. However, *we* can supply that.'

Something in the way Pembton said this, in the way Bruntwith rubbed his fat knees, made Harvester stand up, his face white with expectancy, glancing from one man to the other.

'Do you mean,' he began, 'that there's any chance of this weather-control being possible?'

Pembton's smile became audible as a soft tittering laugh.

'Oh, yes,' he said in a low voice; 'it's already done. The secret is ours.'

'Good Lord!'

'We won't,' said Bruntwith, 'go into the scientific details now. As you probably know, the possibility of weather control has been discussed for the last sixty or seventy years. It was a question of concentrating a sufficient radiant energy at particular points.'

'I often thought,' said Harvester, 'during those last days I was with him that Kakoglou had something up his sleeve. He dropped hints that something was about to happen, though he never gave me the smallest indication of its nature.'

'You understand, of course,' Pembton put in, 'the urgent necessity of holding your tongue—for your own sake?'

'Of course,' Harvester answered, not realizing exactly what he meant.

'Because, you see, in recognition of your services—I am speaking for Bruntwith and myself, but I am quite sure that we are carrying out what would have been Kakoglou's wishes in the matter—we are this day setting aside a block of shares for your personal—enjoyment. This time next week you will be a rich man, Harvester.'

Next week's chapter tells of how Harvester received the offer of Bruntwith and Pembton and how he was lured to Holland Town by a message from the man called Vincent.

A Postscript to H. V. Morton.

The Possibilities of Artistic Development Along the Lines of his Article.

IN last week's issue appeared a very striking article, by Mr. H. V. Morton, entitled 'Things I should like to hear Broadcast.' Interested in the possibilities of the 'atmospheric' programme by his own experiences as narrator in the recent broadcast from the Tower of London, the writer proceeded to list the various sounds of our common English life which he would like to hear picked up by the microphone—the clatter of clogs over Lancashire cobbles, the sound of the Horn of Ripon, the babel of the Norwich cattle-market and so on.

The 'Art of Sound Painting.'

Mr. Morton's article was more important than, perhaps, a great many of us realized; he called our attention to a special branch of the Art of Broadcasting which has never as yet been fully exploited—something which the microphone alone can achieve. One may call it 'painting in sound.' Is it possible to paint in sound? To visit a scene aurally as one would visit it in the flesh? So that one might say, 'Oh, yes, I've heard the Tower of London,' with as much conviction as the more usual, 'I've seen the Tower of London.' Any experience appeals in a varying degree to all the five senses. Of these the usual sense is the most highly developed by common use—with the

result that people will say: 'I saw that opera in Paris last year,' though the major part of the experience was one of hearing.

Mention of Mr. Morton brings me to the broadcast with which he was associated—the relay, from the Tower of London, of the Ceremony of the Keys. Various Microphones conveyed to the distant listener the sounds of the ceremony—the tramp of the Guard, the challenge of the sentries, the rumbling of the heavy doors, the clash of the closing locks, the wistful echo of the Last Post. A complete aural picture of a series of happenings. This relay appealed to many listeners. Though the sounds were light and scattered, they were vastly pictorial. One could see the thing in one's mind's eye. If one had been an eye witness instead of a mind's eye witness one would have seen another side of the ceremony—the winking of lanterns, the shadows of the towers, the sudden gleam of a bayonet, and so on. Concentration on this chiaroscuro would have taken one's mind from the sound of the thing. One's memory of the experience would have been quite other than that of the listener who sat at home with his loud-speaker.

Broadcasting in this instance gave us something which was unique—an experience which we could not have achieved even by being present at the Tower in the flesh—something which even the

'talking film' could not have given. The experience was artistically so true and entertaining that the more thoughtful must have speculated on a possible development and extension of it. Time and again one has caught a glimpse of the same sort of thing. During the Boat Race broadcast the incidental sounds of land and water were almost as pictorial as Mr. Squire's admirable commentary. The scraps of laughter and conversation which reach us between the items of the Savoy Band are like coloured lights on a painter's canvas; they line in a scene of luxury and gaiety to the listener who is listening with all his ears.

'Listening' to a 'Scene.'

On first consideration, the notion of *listening* to a scene may seem strange. It is, in fact, a contradiction in terms, but the word 'scene' must suffice until someone has invented another word for the aural appeal of any set of happenings. Read Mr. Morton's article again if you have it by you—and consider the possibilities which it suggests—whether Life itself and the sounds of it might not make as stimulating hearing as the finest concert or vaudeville programme which the ingenuity of the B.B.C. could provide. It would be interesting to hear the suggestions of listeners as to suitable subjects for such 'sound-painting.'



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The drama is, perhaps, the most important of all the broadcasting experiments. Unlike the sciences of the screen, the radio drama is all words and sounds. There is no doubt that the radio will develop its own drama. It is certain it will not be a drama of weird and wonderful effects. The success of *Paul and Francesca* last week confirms that impression. Comedies with well-written, sparkling dialogue, many of our greatest tragedies can be produced, and the less interference by mechanical contrivances the better. Nearly everyone is a novel-reader these days, and can paint the scenery and brood the characters with the mind's eye as the spoken word does. Here are some plays that would broadcast splendidly if the characters were cast with due care as to voice tone: *The Loves of 'Er*, by Charles McBro; *The Constant Wife*, *Our Betters*, and *Smith*, by Somerset Maugham; *Toss of the D Underwriter*, by Thomas Hardy; *Yellow Sands*, by Eden Phillpotts; and *The School for Scandal*, by Sheridan. Very few effects are needed for any of these plays.—G. W. W. Brockton

Sunday's Programmes cont'd (July 15)

5GB DAVENTRY EXPERIMENTAL

(491.5 M 610 KC.)

3.30 Chamber Music

MARK RAPHAEL (Baritone); SAMUEL KUTCHER (Violin); REYNOLD PAUL (Pianoforte)
Trio in C Major, Op. 648, by Mozart

THIS Trio for Terez, 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 is a fine work for Pianoforte, Violin and Voice. It is in three movements, the first of which is a Slow Movement, in singing style.

3.45 MARK RAPHAEL

1. The Spring
2. The Summer
3. The Autumn
4. The Winter
5. The Year
6. The Month
7. The Week
8. The Day
9. The Hour
10. The Minute
11. The Second
12. The Third
13. The Fourth
14. The Fifth
15. The Sixth
16. The Seventh
17. The Eighth
18. The Ninth
19. The Tenth
20. The Eleventh
21. The Twelfth

3.55 SAMUEL KUTCHER, Violin; SHARPE and REYNOLD PAUL

4.10 MARK RAPHAEL

Song of a Loved One
The Love Song
Believe me, I am
Mädchen (Piano)
Serenade (Little Sister)
Feminine (Piano)
Pohm (My love, you should not go bare foot).



SAMUEL KUTCHER, the violinist, takes part in the Chamber Music Concert this afternoon.

GENERAL NEWS BULLETIN

9.0

Albert Sandler

and the

Park Lane Hotel Orchestra

ESTHER COLEMAN (Soprano)

Relayed from the Park Lane Hotel

ORCHESTRA

Overture to 'Poet and Peasant' Supp.

ESTHER COLEMAN

Way to Know Albert Hoffmann

The Secret of Love Coleridge-Taylor

ORCHESTRA

Four Indian Love Lyrics Woodford-Finden

ALBERT SANDLER (Violin)

Violin Solo: Rondo Mozart

ESTHER COLEMAN

Spring is at the door Quiller

The South Wind Helen Rathgill

The Star (A Fragment from Plato) James H. Rogers

ORCHESTRA

Grand Fantasia on Wagner's 'Tannhäuser'

10.30

Epilogue

(Sunday's Programmes continued on page 62)

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Sunday's Programmes continued (July 15)

5WA **BRISTOL.** 263 M. 850 KC.

3.30 A Ballad Concert

Conducted by WARWICK BRACKENWATTE

Overture to *Midsummer Night's Dream* by T. S. Arthur

WYNNIE AJELLO (Soprano)

Spring's Awakening

By the Waters of Marston

Chorus

Egyptian Ballet

HOWARD LEER (Tenor)

Now sleeps the crimson petal

O Mistress Mine

I'd sing thee songs of Araby

O Mistress Mine

Gavotte ("Mignon")

W. S. AJELLO

Bird Songs at Evesham

The Fairies' Dance

F. W. S. I. R. H.

Allegretto

Flourish

Ay Ay Ay

Chorus

Shepherd Fennel's Dance

4.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

5.45 S.B. from London

8.45 THE WEEK'S GOOD CASE:

Appeal on behalf of the National Institute of the Blind, by THE LADY MAYOR OF OUR LIF

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

10.30 Epilogue

5SX **SWANSEA.** 1,020 KC.

3.30 S.B. from Cardiff

4.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

8.0 B Religious Service

From the Studio

Conducted by the Rev C. W. ANNIS, and the Choir of Brunswick Wesleyan Church, Swansea

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

10.30 Epilogue

6BM **BOURNEMOUTH.** 328.1 M. 920 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

7.50 SUNDAY SCHOOL ANNIVERSARY SERVICE

Prayed from the Wesley Church, Arundel Street, Portsmouth

Chorus

Introit (Choir), "Shepherd of Souls"

Hymn, "Praise the Lord"

Adore Him (Methodist)

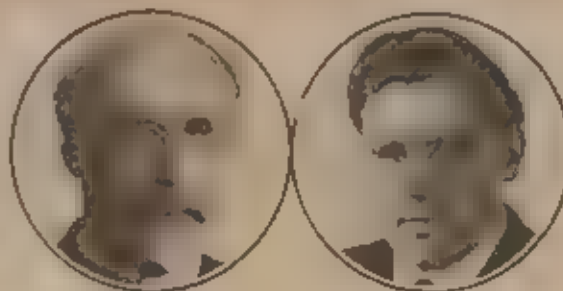
No. 10,

Prayer

Choir, "Bark! Bark! my son!"

Lesson

Shirley



The Rev Charles Stedford (left) who gives the address in this evening's religious service from Stoke at 8.0, and Edward Leer, who sings in the Ballad Concert from Cardiff at 3.30

Choir (Tenors)

Songs of Praise

The Pilgrim

Address by Mr. Roy A. B. BATEMAN

Choir, "The day Thou gavest"

Hymn, "Hail to the Lord's Anointed"

No. 208

(On Hymn "Lord's Prayer")

Vesper (Choir), "God that madest"

8.45 THE WEEK'S GOOD CASE:

Appeal on behalf of the Royal National Lifeboat Institution (Bournemouth Section), by M. S. J. REES, J. I.

Contributions, marked "Wireless Appeal," should be sent to Mr. WILLIAM FOX, 44 Old Christchurch Road, Bournemouth

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

10.30 Epilogue

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

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.50 S.B. from London

8.0 B Religious Service

Relayed from George Street Baptist Church Organ Prelude by Mr. T. MARTIN, F.R.C.O.

Hymn, "Summer suns are glowing" (Baptist Church Hymnal, No. 703)

Confession and Lord's Prayer

Magnificat (Choir song)

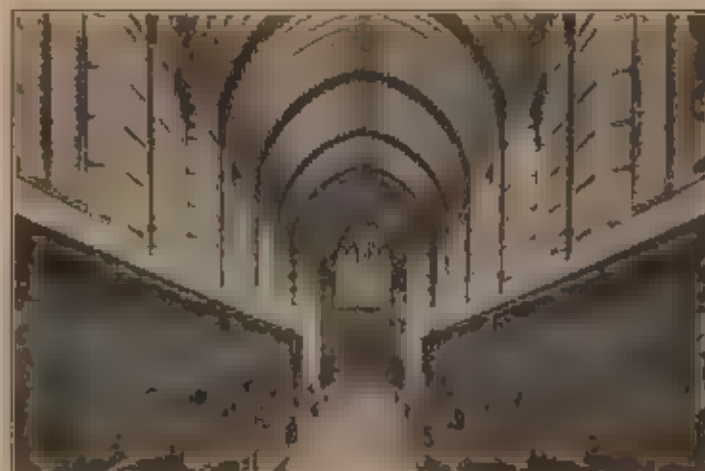
Scripture Lesson

Anthem by GEORGE STREET CHOIR

Prayer

Hymn, "Angels Holy" (B.C.H., No. 5)

Address by the Rev T. WILKINSON RIDDLE



THE CHAPEL, WORKOP COLLEGE, from which the evening service is being relayed by Nottingham Station

Hymn, "Now the day is over" (B.C.H., No. 706)

Benediction and Vesper

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

10.30 Epilogue

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

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

7.55 Organ Voluntary

8.0 B Religious Service

Relayed from the Chapel, Workop College, Nottingham

Psalm 10

Hymn, 450 English Hymnal, 165 (A and M)

Prayer and Lord's Prayer (Chanted)

Hymn, 450 English Hymnal, 165 (A and M)

Address by the Headmaster, the Rev T. J. SMITH, M.A., D.D.

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

10.30 Epilogue

6ST **ST. PAUL'S.** 294.1 M. 1,020 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

8.0 B Religious Service

From the Woodhall Memorial Congregation at Church, Boreham

Conducted by the Rev. H. C. RENDSHAW

Relayed to London and Danvers

CONFERENCE AGS CONFERENCE OF UNITED METHODIST CHURCHES

Hymn, "Praise my soul, the King of Heaven"

M.H.B., No. 13; A and M., No. 208

Prayer and Lord's Prayer (Chanted)

Hymn, "Love Divine, all loves excelling" M.H.B., No. 425, A and M., No. 520

Lesson, Psalm 23

Anthem, "The Lord is my Shepherd" Hubert

Address by the Rev. CHARLES STUBBS, D.D.

(President of the Conference)

Hymn, "Jesus, Lover of my soul" M.H.B., No. 104, A and M., No. 193

Benediction, Vesper

COMBINED CHOIR of Boreham United Methodist Churches

Mr. A. PROCTOR (Choirmaster)

Mr. T. B. LEWIS (Organ)

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

10.30 Epilogue

2ZY **MANCHESTER.** 354.4 M. 750 KC.

3.30 S.B. from London

5.0 S.B. from Glasgow (See London)

5.35 S.B. from London

7.50 CHURCH RECITAL

By CHURCH RECITAL

From St. Ann's Church

Organ Choral, "Vun Gott wille ich nicht lassen" (I will not lose my hold of God)

Chorus, "Kriegslied"

Musical and Trio in B Flat

Grand Chorus in G Flat, Op. 16

8.0 B Religious Service

From St. Ann's Church

Relayed from St. Ann's Church

Introit, "O Wisdom, Spirit of the Holy God"

Chorus, "Gloria in Excelsis Deo"

Hymn, "Gloria in Excelsis Deo"

Prayer and Lord's Prayer (Chanted)

Hymn, "Gloria in Excelsis Deo"

Benediction, Vesper

PROGRAMMES for MONDAY, July 16

2LO LONDON and 5XX DAVENTRY

(304.4 M. 830 KC.)

(1,684.3 M. 187 KC.)

10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, (LONDON only) 10.30

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
LILLIAN INGLIS (Soprano)
HAROLD JOYCE (Baritone)

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

1.0-2.0 AN ORGAN RECITAL
By EDGAR T. COOK

Relayed from SOUTHWARE CATHEDRAL
Second No. to ... Bo-Hmann
Pastoral Prelude, Allegretto con moto, Andantino, Finale—March
OLIVER DAVIDSON (Violon)
Chamber Sonata ... Beethoven
EDGAR T. COOK
Sonata No. 4 ... Bach
... D. VIDSON
Melody ... Gluck, arr. Kreutzer
Vespers ... Cyril Scott
EDGAR T. COOK
The Fisherman's Song } to 1.15
... to 1.30

4.0 THE SAVOY ORCHESTRA
From the Savoy Hotel

5.0 THE IRISH TRAVELLER
By MISS PHOEBE REDINGTON

WE all hope to get some really hot weather one day, so it is as well to be prepared for it. This is Miss Phoebe Redington, who is head of the Irish School of Domestic Economy in London.

preparation of those who are to be prepared for it. This is Miss Phoebe Redington, who is head of the Irish School of Domestic Economy in London.

such a meal. From such cloths on the four surfaces of the table, you can look with confidence to Miss Redington to deliver us.

5.15 THE CHILDREN'S HOUR
Wedding Day' (Gray) and other Piano Solos

Played by CHAIL DIXON
'Arndt's Night Underground,' a Whimsical Story by FANNY COE
The Admiral's Brown' and other songs by RUTH PALMER
How to Bowl'—more practical hints on Cricket by D. J. KENNEDY

6.0 A LIGHT INSTRUMENTAL CONCERT

FRANK ALMOND (Solo) HILDEGARD ARNOLD (Violoncello)
FRANK ALMOND
Hungarian Pastoral Fantasy ... Doppler

6.10 HILDEGARD ARNOLD
Allegretto ... Gluck, arr. Van Leeuwen
Larghetto ... arr. B. van Leeuwen
Holy Boy ... Ireland
Pavane ... Popper

6.20 Quarterly Bulletin by the Wireless League

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

6.45 A LIGHT INSTRUMENTAL CONCERT
(Continued)

FRANK ALMOND
... Buchner

8.52 HILDEGARD ARNOLD
... Volontari, arr. ...

7.0 Mr. Desmond McCarthy: Literary Critic

7.15 THE FOUNDATIONS OF MUSIC
Miscellaneous Piano Works by MOZART
Played by ETHEL BARTLETT
London in B Flat
Rondo in D

No. 11 (Daventry) & Widdowes,

7.45 VARIETY

Like FRANCIS H. LORRAINE SEASON 'Comedy D'
THE CRISPEN PAPER TONIGHT

DAVIS BENNETT
Soloist

THE A. B. C. OF ...

CITELY JAMES
Soubrette

CLARE GIBERT

and a Sketch

'A SLICK ON SCOTCHMAN LITE'

The Old Shepherd J. HUBERT LESLIE
The Old Wife ... ANN STEPHENSON
The Young Shepherd JOSEPH BEEVE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. E. M. FORSTER, 'Railway Bridges'

TONIGHT the author of *A Passage to India*, one of the most widely known of our modern writers, since the war, is to give us a most interesting and instructive lecture on the railway bridges crossing the world, and the Bridge at Lyons. Readers of Mr. Forster's novel *A Passage to India* will know that he is an artist rarely accomplished in the use of words. Mr. Forster speaks to the artist and the would-be traveler rather than to the professional engineer or builder of bridges. But a subject which brings the listener into contact with the Lyons district, and modern civilization, will be of something of interest to everyone.

9.30 Local Announcements (Daventry only), Shipping Forecast

9.35 A Musical Comedy Programme

VIVIANNE CHATTERTON (Soprano)
JOHN ARMSTRONG (Tenor)
ROBERT CHICKELL (Baritone)

Conducted by STANFORD ROBINSON

10.30 'Breaking the Spell'

A Comic Opera in One Act
Words by HENRY B. FAYELL

Offenbach
Old Matthew, a Charles Pennington,
Robert Chickell,
Peter Bloom, a Gardener
Jenny Wood, Maid of the Inn

11.0-12.0 (Daventry only) DANCE MUSIC: TONY GERRARD'S BAND
and THE MELONJANS, directed by SIM PATTISON,
from the Café de Paris

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500 NEWCASTLE: Lonsdale Picture House
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MASTERS' OF THE MICROPHONE—
VIVIANNE CHATTERTON.

A foundation member of the society of radio artists, Vivienne Chatterton sang into the microphone as soon as the microphone was there. Ever since the old days of Chrysomel and Martin Huus she has been one of the most popular artists in the programmes. Listeners will hear her in London's Musical Comedy Film at 9.35 tonight.

MOZART was a great composer, and his music is a piece for a friend, or for some other special occasion. Very many of his smaller works were composed in this way.

In 1788, near the end of his life, when he was living in Vienna, he wrote several Rondo, as much that it is. It has a little singularity of that material of its first time, and again (it does so a good many times) in the same key, as was the custom, it appears in different keys, and so gives additional variety to the piece.




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Monday's Programmes cont'd (July 16)

5WA CARDIFF. 383 M. 850 KC.

10.15 A LIP OF THE WEST AT CONCERT
 Relayed from the National Museum of Wales
 NATIONAL CHORUS OF WALES

Carnival
 Ave Maria
 State, Children's Chorus
 Polovstian Dance

DYORAK, in the early nineties planned a Sympathy in three Movements, based upon a poetical scheme as follows: (1) *Chlod's Juvenile*; (2) *Youth's Wild Days and Love*; (3) *Monkhood's Passions*.

In his collection, he broke the three movements apart from one another, and published them as three separate works, which he called *Overtures*. Of these *Carnival* is the second.

High spirits are its prevailing note. The title's suggestion of youth's eager enjoyment fits it perfectly. It is full of open-air feeling, and one may easily imagine a scene of masks, gay costumes, Chinese lanterns and merriment with a quiet ecstacy somewhere for tender consolation.

The Children's Corner Suite, which is a collection of six pieces—(1) *Doctor Gradus ad Parnassum*, (2) *Jambo's Lullaby*, (3) *Serenade for the Doll*, (4) *The Snow is dancing*, (5) *The Little Shepherd*, (6) *Gullwing's Can*.

4.0 London Programmes relayed from Daventry

4.45 J. Haldane: 'Iran Swift and Wales'

5.0 J. Haldane: 'Iran Swift and Wales'
 Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

6.45 Mr. Walter M. Jones: 'A Ramble in Gwent—VI'
 in Newport, relayed by the Rotary

6.50 S.B. from London 8.30 Local

9.35 Under The Greenwood Tree

NATIONAL ORCHESTRA OF WALES
 Conducted by WARWICK BATHURST
 Overture, May Day, etc., etc., etc., *Hydn' Ifon*



UNDER THE GREENWOOD TREE

Four characters from the Robin Hood legend who appear in Act I of Tennyson's play, *The Foresters*, which forms part of the Greenwood programme which comes from Cardiff this evening.

Topless Green (Baritone)
 Selected Songs

10.15 THEA

1. Whispering of the Forest C. Hubert
 March, etc., etc., etc.

10.0 AM 1

'The Foresters'

ROBIN HOOD AND MAID MARION

By ALFRED LORD TENNYSON

Played by THE STATION RADIO PLAYERS

Dramatic Person

Robin Hood, Earl of Huntington

Prince John, etc., etc., etc.
Lucie Tubb, etc., etc., etc.
Al Scarlet (Followers of Robin Hood)
John Tubb (Followers of Robin Hood)
Mr. Tubb (Followers of Robin Hood)
Mr. Tubb (Followers of Robin Hood)
Mr. Tubb (Followers of Robin Hood)

State attendant on Marian, etc., etc., etc.
Isolators, Merry Men and Messengers

Scene I

The Hood

The garden before Sir Richard Lee's Castle

Scene II and III

The Quarry

A had in the house of Robin Hood, the Earl of Huntington

Sir Richard Lee is in despair for he has borrowed money from the Abbot which he must repay, or else his land will be lost. He is absent from home to Prince John, who is better known as Robin Hood, but the Sheriff of Nottingham wishes to marry her. He will settle her father's debt if she does for Sir Richard has a passion for his land.

10.40 Overture
 My Robin is to the greenwood gone, etc., etc., etc.

1. The Greenwood Song, etc., etc., etc.
2. The Greenwood Song, etc., etc., etc.
3. The Greenwood Song, etc., etc., etc.
4. The Greenwood Song, etc., etc., etc.
5. The Greenwood Song, etc., etc., etc.

Scene II

10.55 11.0 ORCHESTRA
 English Dances, etc., etc., etc.

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

12.10 1.15
 Programme relayed from Daventry

4.0 London Programmes relayed from Daventry

5.0 Mr. W. H. Jones: 'A Ramble in Gwent—VI'
 From Porthkerry to Llanidloes

5.15 THE CHILDREN'S HOUR

6.0 London Programmes relayed from Daventry

6.30 S.B. from London 8.30 Local

9.35-11.0 S.B. from Cardiff

CHARACTERS

from
DICKENS



"Mr. Sawyer, Sir?" "Hello!" responded that gentleman, looking over the side of the chair with all the coolness in life. "Are you mad, Sir?" demanded Mr. Pickwick. "Not a bit," replied Bob, "only cheerful."

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4.0 THE STATION ORCHESTRA
LARRY LINGARD (Entertainer)
5.0 Mr. BARNES HOBSON: 'Shakespeare and
the Stratford Country'
THE CRICKETS & HORN
6.5 London Programmes relayed from Daventry
6.30 S.B. from London (5.30 Local Announce
ment)

The
 A
 So
 KENNETH ELLIS (Bada)
 The

THE BIRDS FROM "GARDEN SETTE" *Dubou*
Flight of the Bamboo Bee *Kinsky-Karavatin*
HENRIETTE ELIAS
Song Cycle, 'Four Dogs' *Wroten*
THE PENGUINS' PICNIC—A Pizzicato Interlude
Dance of the Gazelles

[illegible]

58C	GLASGOW	495 4 M Tr. S. & W.
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1.0	2.0	3.0	4.0	5.0	6.0	7.0	8.0	9.0	10.0	11.0	12.0	13.0	14.0	15.0	16.0	17.0	18.0	19.0	20.0	21.0	22.0	23.0	24.0	25.0	26.0	27.0	28.0	29.0	30.0	31.0	32.0	33.0	34.0	35.0	36.0	37.0	38.0	39.0	40.0	41.0	42.0	43.0	44.0	45.0	46.0	47.0	48.0	49.0	50.0	51.0	52.0	53.0	54.0	55.0	56.0	57.0	58.0	59.0	60.0	61.0	62.0	63.0	64.0	65.0	66.0	67.0	68.0	69.0	70.0	71.0	72.0	73.0	74.0	75.0	76.0	77.0	78.0	79.0	80.0	81.0	82.0	83.0	84.0	85.0	86.0	87.0	88.0	89.0	90.0	91.0	92.0	93.0	94.0	95.0	96.0	97.0	98.0	99.0	100.0

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*The Journal of the British Broadcasting
Commission.*

Published every Friday—Price 100 pence.

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

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120-10 A GRANDPUNK RECITAL
V I N C E N T F O L E Y
Overture to The Bohemian and T
I love the moon
Venus Song, "Pasadenah
Selection from "The Bat"
A n d t h e A n g e l
M a r t i n a a n d
B e t s a n d

49 THE ROYAL HOTEL TOWN
DIRECTED BY ALBERT FALLSBOCK

5.0 London Programme relayed from Daventry
5.05 The Children's Hour
Below "Five Fathoms," then "Arms & Night Life" and "Fanny & Co the Dainty Feet"

60 London. Prostatone relayed from Dav...

120-10 ~~London~~ ~~Programme~~ relayed from
 The 1st 525

60 London Procurement return from Daventry
630 110 S & B from London 5 20 Local Accounts

12.8.10 London Programme delayed from
Daverney
4.0 London Programme delayed from Daverney
5.0 E. DEPLAT. 'Family Casaque'
5.15 The Children & Home
Story 'Arvid's Night Underground' (F. C.
A Visit to a Ship
Pianoforte, Terry Ashby) (Elenka Henn
5.0 London Programme delayed from Daverney
8.30-11.0 S.H. from London (3.30 Local A

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RADIO TIMES

JULY 13, 1935

Tuesday's Programmes cont'd (July 17)

5WA GARDIFF. 353 M. 850 KC

2.45-3.50 Newcastle Programme relayed from Daventry

4.1 A Light Symphony Concert
from the National Museum of Wales
Orchestra of Wales
The Yellow Princess

THE YELLOW PRINCESS
in which a Duke's daughter creates that he visits Japan, was the first
written. He was the day when it was
produced. His collaboration with the author
who wrote the story in verse was not a public
success, only five performances being given. The
Overture shows how charmingly the composer
could suggest an atmosphere of romance and
pageantry.

5.0 MAY GILBERT 'A Caliban on Carnival'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 A Welsh Interlude: Prof W. J. GRIFFYDD
Y Sion Fe

7.15 S.B. from London

7.45 GWYN FARRAR

BILLY BLAYFEL

Entertainers

8.0 VARIETY

Songs and Duets with Yvette

Yvette's Sentimental Summer Mood songs

Intro (Whistings and Irregulars)

9.0-12.0 S.B. from London (9.35 Local Announce-
ment)

55X SWANSEA. 284.1 M. 1,020 KC

2.45-3.50 Newcastle Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Songs and a Story by LILIAN MORGAN

6.0 A Welsh Interlude by A. CYRIL BAYNEHAM

Relayed from St. Mary's Parish Church

6.30 S.B. from London

6.45 S.B. from Cardiff

7.15 S.B. from London

7.45 S.B. from London

9.0-12.0 S.B. from London (9.35 Local Announce-
ment)

6BM BOURNEMOUTH. 329. M. 920 KC

2.45-3.50 Newcastle Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Songs and a Story by LILIAN MORGAN

6.0 A Welsh Interlude by A. CYRIL BAYNEHAM

Relayed from St. Mary's Parish Church

6.30 S.B. from London

6.45 S.B. from Cardiff

7.15 S.B. from London

7.45 S.B. from London

9.0-12.0 S.B. from London (9.35 Local Announce-
ment)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 S.B. from London

7.0 S.B. from London

7.15 S.B. from London

7.45 S.B. from London

10.30 DANCE MUSIC BILL BROWNE

DANCE MUSIC from the W. S. S.

11.0-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 780 KC

2.45-3.50 Newcastle Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Who Knows?

A Question and Answer Day

5.45 'THE MONKEY'S PAW'

A Story in Three Scenes, by W. W. S. S.

Dramatized by LORIS N. I. S. S.

Presented by THE M. S. S. S.

6.0 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

7.45 S.B. from London

8.0 S.B. from London

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8.45 S.B. from London

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9.0-12.0 S.B. from London (9.35 Local Announce-
ment)

Tuesday's Programmes cont'd (July 17)

6SI **STOKE.** 284.1 M. 1,070 KC.

2.45 News Programme relayed from London

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
The Furniture entertains us in Song and Story

6.0 News Programme relayed from Daventry

6.30 N.B. from London

6.45 N.B. from London

7.0 Mr. E. Bide-Hitcher *Interesting Old Stories

7.15 12.0 N.B. from London (9.35 Local An)

2ZY **MANCHESTER.** 304.6 M. 780 KC.

4.0 **THE STATION ON**

Overture to The Last

6.00 Mr. R. G. ... Holiday

J. K. RENTON (Con

Turn once ag

Calder River ...

On the ...

Simon ...

JENNIE BENT

My Love's what

in ...

Deep ...

Bango Song

On the ...

Simon ...

Simon ...

6.0 On the ...

... by the ... Royal

6.30 N.B. from London

6.45 On the ...

7.0 Mr. W. P. ...

7.15 N.B. from London

7.45 **GWEN FARRAR**

... in ...

... in ...

8.0 **The White Blackbirds**

FELDMAN'S CONCERT PARTY

Relayed from the ...

8.40 **George Hill and His Platoon**

In Army Songs

... in ...

... in ...

... in ...

... in ...

... in ...

... in ...

... in ...

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... in ...

... in ...



THE BURIED CHURCH

A doorway in the Buried Church at Chilton Candover, which forms the subject of the Rev. E. P. Gough's talk from the Bournemouth Studios this evening (7.0 p.m.).

5SC **GLASGOW.** 405.4 M. 740 KC.

4.0 News and ... The ...
5.0 ...
5.15 ...
6.0 ...
6.30 ...
6.45 ...
7.15 ...

2BD **ABERDEEN** 500 M. 600 KC.

4.0 ...
5.0 ...
5.15 ...
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6.30 ...
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7.15 ...

2BE **BELFAST** 400 M. 600 KC.

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11.15 ...
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11.45 ...
12.0 ...

Golden Shred and Silver Shred

Contain the whole of the Goodness of the Oranges and Lemons

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



Discerning people are never satisfied with anything short of the best. That is why "Brown" Loud Speakers enjoy such a high reputation—a reputation only earned by the ceaseless endeavour to produce instruments of outstanding quality both in workmanship and reproduction.

The Brown H.Q. Loud Speaker, illustrated above. Price £6 0 0

Brown

LOUD SPEAKER

Adol. S. G. Brown, Ltd., Western Ave., N. Aldon, W. 5 50'9

725 Prof. W. M. Taylor
Theology and Philosophy
of the Ministry of the
Evangelical Union of Nature to

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

Thursday's Programmes continued (July 19)

Other Stations.

5NO NEWCASTLE		5.5M
5.15	6.0	6.15
7.25	8.30	7.45
8.0		
9.0-12.0		

5SC GLASGOW		5.5M
5.15	6.0	6.15
7.25	8.30	7.45
8.0		
9.0-12.0		

2RD ABERDEEN		5.5M
4.15	4.5	
4.25	4.35	
5.0	4.45	
6.0	5.10	
6.0	5.10	

2BE BELFAST		5.5M
1.30	1.45	
5.0	5.15	
7.25	8.30	7.45
8.0		
8.14		
8.20		
8.38		
8.46		
8.12.0		

ALWAYS FRESH



GOLD FLAKE



Cardboard Boxes 25-1 3, 50-2 5, 100-4 8

Enamelled Tins 50-2 6, 100-4 10

Men Who Shave! Here's a Great FREE GIFT

It doesn't matter how perfect the razor, what wonderful "natural" shaves you get. Here are some mornings when the day's shave ends up in a comb, smacking against the back of your head for its sin. Well-groomed appearance, instead of the face looking like you've got a hair's-breadth away from a razor.

Conscience, you say, but you'll never get a shaving delight free of cost. Just send on your name and make a good one will reward a generous-sized can of the deliciously fragrant "natural" shaving foam. A can of "natural" shaving foam, a few drops rubbed into the skin at the end of the day, and you'll have a face that's fresh and healthy. It's the only shaving foam that's been used by the world's best-known barbers. It's the only shaving foam that's been used by the world's best-known barbers. It's the only shaving foam that's been used by the world's best-known barbers.

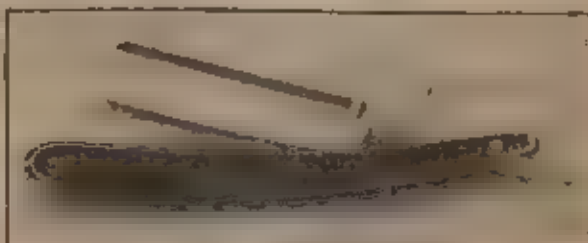
Address: The Gillette Safety Razor Company, Ltd., 100, Abchurch Lane, London, E.C. 4.

The Ultimate Choice!

THE
KROPP
It Never Requires Grinding.

There's a proverb that says: "The man who will not be sharpened with a stone is the best corner back in a Kropp."

10/6
18/-



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

Friday's Programmes cont'd (July 20)

5GB DAVENTRY EXPERIMENTAL

(40 K.M. 810 K.C.)

The following programmes will be broadcast by 5GB DAVENTRY EXPERIMENTAL

- 4.0 THE B.B.C. DANCE ORCHESTRA
 Conducted by JACK PAYNE
 BOBBY ALDERSON Light Songs at the Piano
 THE CHILDREN'S HOUR (From Birmingham)

- 6.45 Light Music
 (From Birmingham)
 PETER N. SALMON (Violin)
 NORMAN STANLEY (Violin)
 Corporation Street

- Over the Sea
 NATURE (Landscape) Elgar

- 7.0 HARRY BENNETT (Tenor)
 Border Castle Song Kemp
 NORMAN STANLEY (Violin)
 Valse Caprice Kreisler
 Overture (Love Dreams) For Bl.

- 7.20 LARKSON (T)
 The Ladies of St. James Clarke
 Overture
 The Last Waltz Oscar Sch.

- 7.40 HARRY BENNETT (T)
 Broadway Larkson
 Selection from The Last Waltz Oscar Sch.

- 8.0 THE SCAPEGOAT
 (From Birmingham)

- Act. by H. M. MURPHY, WATSON and W. H. BINGHAM
 The Scapegoat STUART VINCENT
 The Scapegoat MALLORY BATES

- Scene—A roomy chamber in 83, Grafton Street
 The room, which is about 1000 sq. ft.

8.30 A Ballad Concert
 From Birmingham

- JOHN THORNE (Baritone)
 Dream Song Cyril Scott
 The Old Folks Holy Bush
 FRED GASKELL (Soprano)
 Bubble Song Martin Shaw
 Sea Mood Larkson
 Treva

- 8.45 BIRD MORRIS (Soprano)
 Selection from the 1000 Songs from France
 Bird

- FRANK TITTON (Tenor)
 Prelude
 Love in the Forest
 Love I have won you (from The Song of Life) R. Mass

- 9.0 JOHN THORNE
 The blind man at the end of the road (Negro Spirituals)
 The Song of the Sea
 The Song of the Sea
 The Song of the Sea
 The Song of the Sea

- 9.15
 Royalty
 Pantomime (from The Pantomime)
 In the Pantomime
 The Erl King

- 9.30 DANCE MUSIC
 The B.B.C. Dance Orchestra
 Personally conducted by JACK PAYNE

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
 10.15 DANCE MUSIC
 The B.B.C. Dance Orchestra

- 11.0-11.15 ALFREDO and his Band and the NEW PRINCES ORCHESTRA, from the New Princes

(Friday's Programmes continued on page 8)

This Plan Will Bring You
£250 A YEAR FOR
LIFE FROM AGE 55

... nine people out of a hundred have
 ... for their own future. They have no
 ... when from their shoulders
 ... theme to fall back upon
 ... with the progress you yourself
 ... saved anything like
 ... enough to justify a belief that at 55 years of age
 ... be in a position to take things easier.
 ... What about your family should you the bread
 ... winner be taken from them? The plan about to
 ... be explained will if adopted without further delay
 ... relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would
 like to provide for a private income of £250 a
 year for life commencing at 55, this is how the plan
 works out. You make yearly or half-yearly
 deposits to the Sun Life of Canada (the great
 Annuity Co.) of an agreed sum. And this is what
 you will get in return.

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will
 start paying you an income of a fixed sum—
 about £250 per annum—and you'll receive this
 income every year as long as you live. Or if you
 prefer it, you can have a cash sum down of about
 £5,000. Of course, you haven't deposited anything
 like that sum. It's the profits that make it so
 large—profits heaped upon profits, accumulated
 over the entire period of the arrangement.

Income Tax Saved

For every deposit you make you
 of Income Tax a concession which
 nearly £250 during the period, assuming the
 present rate of tax to continue.

£20 a Month if Unable to Work.

If through illness or accident you lose the power
 to earn a living, and the disability is permanent,
 you are excused from making any further deposits
 and £20 per month will be paid to you until the
 £250 a year for life becomes due.

£2,000 for Your Family.

Should you not live to the age of 55
 family. If death results from an accident the
 will be increased to £4,000, plus accumulated

Any Age, Any Amount.

Though 55 and £250 a year for life has been
 quoted here, the plan applies at any age and
 for any amount. Whatever your income, if you
 can spare something out of it for your and your
 family's future, this plan is the best and most
 profitable method you can adopt.

£82,000,000 Assets.

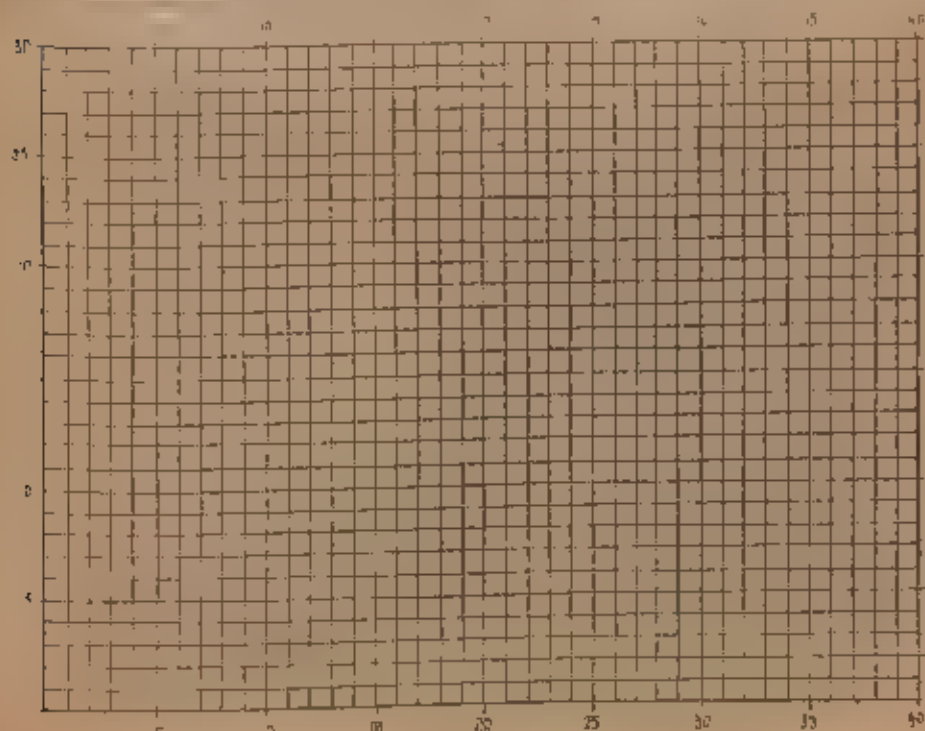
The Sun Life of Canada has assets of over
 £82,000,000, which are under Government super-
 vision. It is in an impregnable position. Do not,
 therefore, hesitate to send for particulars of this
 plan, which may mean great things for you and
 yours.

FILL IN AND POST THIS FORM TO-DAY

To J. F. JENNINGS, Manager
 Sun Life Assurance Co. of Canada,
 12, Sun of Canada House,
 Victoria Embankment, London, W.C.2.
 (Near Temple Station)

As I am 55 years of age and deposit £
 per month, please send me a hand-
 book by which I may know the details of the plan.

Name
 Address
 Date of birth



WHAT'S ALL THIS ABOUT?

Friday's Programmes continued (July 20)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 DORA VINE. 'Talks to Dancers About A Song'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 TOMMY HANLEY
(The Famous Wireless Comedian)

8.0 THE BRISTOL ORCHESTRA

Conductor, RICHARD ADKIN

Relayed from the Glen Pavilion, Clifton, Bristol
Overture to 'Euryanthe'
Ballet Music from 'Hippolyte'

WHEN Massenet's version of the story of Herod and Salome was to be produced in London the Censor objected to its title and to the story of the story being laid in Jerusalem. So the work was called *Salome*, the names of the characters were changed, the background of the story was shifted to Samaria, and everyone was happy.

The story is that by which Herod diverts himself and tries to forget Salome. There are in this Suite five pieces—Dances of Egyptians, Babylonians, Gauls, and Phoenicians, and a finale.

DENNIS NOBLE (Baritone)
'I believe in a cruel God (Othello)'

ORCHESTRA
Ballet Music, 'The Shoe'
Waltz from Suite, 'Sleeping Beauty'

Suite from 'The Eccentric Toyshop' (L. Ronzini, arr. Respighi and Howard Carr)

ROSSINI had wonderful success with his Opera, but after the production of *William Tell* in 1829 he produced no Opera and only one important work of any kind, his *Stabat Mater*. For nearly forty years he lived as a retired gentleman, occupying himself in social diversions. He wrote only some light pieces, mostly for piano, and it was largely out of these that Respighi, an Italian composer of to-day (born 1879) made the music for the toyshop Ballet known as *La Boutique Fantasque* (fantasque meaning 'odd', 'quaint', 'whimsical', rather than 'fantastic').

The Ballet Music is that drawn by the various dolls in the shop, who come to life and take a hand in the love romance of two of their number. There are a Coosack dance, a Can-can, an American dance, a Polish Mazurka, and a finale.

9.0 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Local Announcements)

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

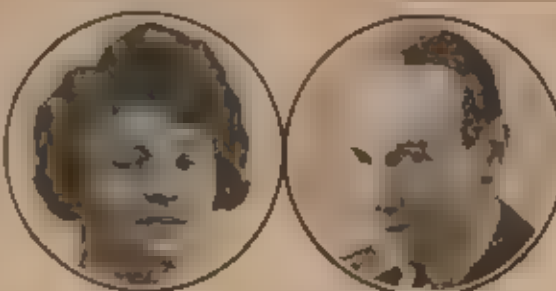
12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Capt FRED HAWORTH (Travelling Secretary of the Society): 'The Shipwrecked Mariners Society'

6.5 London Programme relayed from Daventry



Lillian Morgan and Walter Williams, two members of the Fantasia Follies who will entertain Swansea listeners at 8.0 tonight

8.0 S.B. from London

7.45 EVA TAYLOR (Concertina Soloist)
Overture to 'The Peasant'

Fantasia on Welsh Airs

8.0 AN ENTERTAINMENT

by the
Fantasia Follies

LILLIAN MORGAN
WALTER WILLIAMS
JAMES FENTON

9.0 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Local Announcements)

6BM BOURNEMOUTH. 328 M. 1,020 KC.

12.0-1.0 Gramophone Records

4.0 TEA-TIME WALTZ

Relayed from Bouca's Restaurant
Directed by GILBERT STAGGY

5.0 MARION STEWART: 'The Pottering of Southern England'

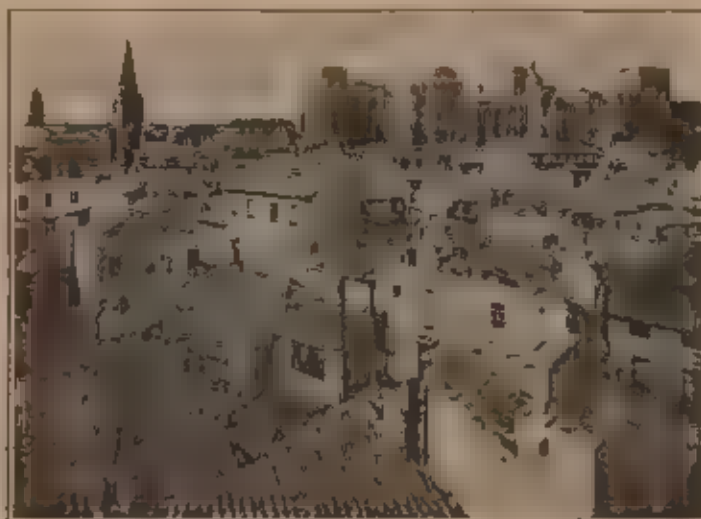
5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Local Announcements)



A CITY OF LEGEND

Avignon, where the Palace of the Pope still broods in sun-drenched splendour over the white-walled houses of modern Provence. This picture shows the Palace in the background. At 5.0 p.m. today Miss Fay Kershaw is talking from Manchester on Avignon and its legends.

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Mr G. I. MANN
Stapilants—For Crops

THE CHILDREN'S HOUR
Seraphims

A Musical Maundy carried on Three A's
JAN WILKIN (Zither Banjo Virtuoso)

6.0 JAN WILKIN (Zither Banjo Virtuoso)

6.30 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Forthcoming Events Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 THE CALL OF SUMMER
KATE WINTER (Soprano)
YVETTE (Entertainer)
MAURICE COLE (Pianoforte)

THE STATION TALK, directed by ADA RICHARDSON
TRIO

From the Countries of
In the Meadows
Among the Poppies

KATE WINTER
A Brown Bird Singing

June is Calling
MAURICE COLE
Selected Pieces

YVETTE spends a Summer Morning on the Lakes
(W. Arthur)

KATE WINTER
Charles R. P. ...
A Green Corn Field

Mark, Mark, the Lark
The Lotus Flower
Spring Night

MAURICE COLE
Selected Pieces

YVETTE in Sentimental Summer Mood
sings some songs

TRIO
A Song of Summer
Fiddle Dance
Evening

9.0 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

9.20 S.B. from Leeds

9.40-11.5 S.B. from London (9.15 Local Announcements)

PROGRAMMES for SATURDAY, July 21

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KQ.)

(1,004.3 M. 187 KQ.)

10.15 a.m. The
Daily Service

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

11.5-2.0 THE CARLTON HOTEL ORCHESTRA
Directed by RENE TARTAGLIA, from the Carlton Hotel

3.30 A CONCERT
FRED HAYSTONE (Soprano)
OWEN BRYNGWYN (Baritone)
"A" DIVISION METROPOLITAN POLICE
Winning Band Police Championship, 1928
Conducted by ALBERT R. DOWDIE

BAND
Descriptive Patrol, "The Phantom Brigade"
Overture to "Oberon" ... Weber

3.45 FRED HAYSTONE
Favourite Songs
Love Songs ... Long

3.52 BAND
Selection from "The Desert Song" ... Brinsley
Euphonium Solo, "Simple Avenue" ... Thorne
Soloist, P. C. HUMBY

4.10 OWEN BRYNGWYN
Solo ... Taylor
The Millennium ... Hadon
The Pipes of Pan ... Elgar

4.18 BAND
Bell Solos
Bells across the Meadows ... Nettlesby
The Bells of St. Mary ... Long

4.28 ETHEL HADSTONE
Dance ... Stange
Trees ... Hadstone
The Green Hills of Somerset ... Eric Coates

4.35 BAND
Selection from "Lumber Love" ... Farnell Adams
Waltz, "Love Dance" ... Gungl

4.50 OWEN BRYNGWYN
The Bells of St. Mary ... Ireland
Vagabond ... Ireland
Hope, the Hornblower ... Ireland

4.58 BAND
Suite, "Wayside Sketches" ... Marchen
Three Dances from "Honey Moon" ... German, arr. D. Gledhill

5.15 THE CHILDREN'S HOUR
Nothing Venture, Nothing Gain
To Prove What

The Wicked Uncle will demonstrate in person his marvellous Thermodynamic Bath. General Jerningham intervenes to end the luncheon in preparation for the Amazing Adventure of Peter Worberry, who is in "An Arabian Night".

THE D.B.C. DANCE ORCHESTRA
personally conducted by JACK PAYNE

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

6.45 Vaudeville
PHYLLIS MONKMAN and LADDIE CLIFF
assisted by
JACK CLARK, H. B. HENLEY, GEORGE MADDOCKTON,
and Three Pianists

LADDIE CLIFF, who is starring in *So This is Love!*, and Phyllis Monkman, whose sketches in musical comedy and revue are without number, will give selections from their repertoire. This brief programme is a novel in that the two principals will have the assistance of three accompanists. The three-piano work of Messrs. Clark, Henley and Maddockton is a sparkling feature of Laddie Cliff's show at the Winter Garden Theatre.

There will, and perhaps, be considerable synopses of

7.0 Mr. BASIL MAINE: "Next Week's Broad Sheet Music"

7.15 THE FOUNDATIONS OF MUSIC
Miscellaneous Piano Works of Mozart
Played by ETHEL BARTLETT
Fantasia and Fugue in C
Ronde

THE Fantasia is not a fully developed piece, it takes up one idea after another and then it for a while, soon tossing it aside to express a new mood, maintaining a steady level of brilliant show-work, and keeping up expectation all the while.

The following Fugue, in three voices, builds itself up solidly and steadily, in a dignified spirit. This is a good opportunity to compare Mozart's manner as a fugue writer with Bach's. Mozart wrote few fugues, but he was clearly perfectly at home in this form.

Least of the week's examples of his musical art, is

a Rondo that he wrote when he was quite an old hand at composition—let twelve.

7.25 G. and PHILIP TREVOR "An Evening with the Second Test Match" S.B. from March 1928

7.45 Vaudeville
HAROLD SCOTT and ELMA LANCHESTER
(In old time Music Hall songs and songs)
BRANLEY WILLIAMS (the Famous Impersonator of Famous Characters)
THE THREE NEW YAKERS
In Syncopeated Harmony
Sketch, "THE RESULT"
WYN WEAVER
LARRY CLARK
THE D.B.C. DANCE ORCHESTRA
personally conducted by JACK PAYNE

8.0 A DAILY FORECAST SEE NEWS OF THE DAY

8.15 Mr. JOHN CLENNELL "A Musical Evening"

8.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 A LIGHT ORCHESTRAL CONCERT

SUZANNE BERTIN (Soprano)
THE VIOLETTES OF THE
Conducted by STANFORD J. ...
Overture to "The Bohemian Girl"
Suite of Serenades
Spanish; Chorus; Cuban Overture

9.52 SUZANNE BERTIN with Orchestra
Air du Roméo, Noce de Saint-Jean ...

10.0 ORCHESTRA
Suite, "Four Ways" ... Eric Coates
Northwards (March), Southwards (Waltz),
Eastwards (Eastern Dance), Westwards (Ronde)

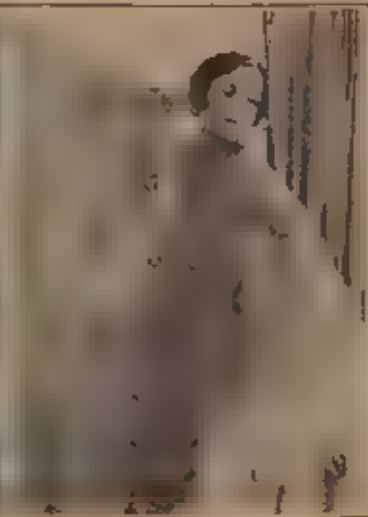
10.17 SUZANNE BERTIN
Chansons du Valet de cœur ... Georges Riv
Toto de l'année est léger ... but la tour de
Moulin, Le passant

10.25 ORCHESTRA
Gay, but wistful ... (from the Suite)
The Gull-suckers ... (In a Nutshell) ... Granger

10.35 12.0 DANCE MUSIC THE SAVOY
ORPHEANS and THE FLITA ... from the Savoy Hotel

THEY WILL ENTERTAIN YOU TONIGHT.

The summer programmes are distinguished by a number of outstanding Vaudeville shows. Tonight come two star programmes which include Bransley Williams (left), Harold Scott and Elma Lanchester (centre), and Phyllis Monkman (right). Does Bransley Williams need any introduction to you? We think not, for you have not as yet heard his characteristic songs and dances.



Scott and Lanchester are old favourites. From the success of *Riverside Night* they came to the microphone bringing songs at the piano, including a number of Victoriana. In her Phyllis Monkman of the firm of Cliff and Monkman has recently added the studio to her other fields of conquest. She is famous as a singer and dancer and a comedienne and revue. Her dancing and singing are well known—but we shall hear her on a 6.45 with her band, Laddie Cliff.

Saturday's Programmes cont'd (July 21)

5GB DAVENTRY EXPERIMENTAL

TAKE UP YOURS IN THE 10.15 HOUR OF SHORT WAVE EXPERIMENTAL STATION.

3.30 LIGHT MUSIC

From Birmingham

The Norman Shaw (Pianissimo) ...
Overture, "The War of the Worlds" ...
Descriptive Piece, "The War of the Worlds" ...

3.45 MARJORIE PALMER (Soprano) and ETHEL WILLIAMS (Contralto)
The Old Sweet Song
Love is meant to make us glad ...

3.55 SEKTET
Suite of Ballet Music from "Le Sources" ...

4.5 MARJORIE PALMER and ETHEL WILLIAMS
A May Morning
Sylvan ...
NORMAN STANLEY (Violin)
On Wings of Song ... Mendelssohn, arr. Ashcroft

4.10 SEKTET
Fantasia on Gounod's "Mirella"

7.37 ON THE

Mariachitos Españoles (Spanish Mariachitos)

Dance des Priores (Dance of the Priores)
March of the Priores ...

7.47 MARY ABBOTT

Songs We Sing Words, Nos. 14 and 5

7.54 ORNET

Interlude from "Polemion and Rames" Gounod

8.0 A MILITARY BAND CONCERT

From Birmingham

Relaxed from the Bandstand, Cannon Hill Park

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSILL

Imperial March ...
Overture to "Euryanthe" ... Weber, arr. Gouffroy

8.15 CHARLES DEAN (Baritone)

Arise, O sun ... M. O. Day



Chas. Simon (left) presents The Tutor of Ralsborne, which is to be broadcast in Birmingham variety program tonight. Ethel Williams sings in the Light Music programme this afternoon and Chas. Dean (right) sings in the Military Band Concert at 8.0.

4.30 DANCE MUSIC

(From Birmingham)

PAUL RAYMAN and his BAND
DANCE O'NEIL (Irish Entertainment)

5.45 THE CHILDREN'S HOUR (From Birmingham)
Songs by GEOFFREY DAVIS (Tenor), "Queen of England at Five Years of Age," by Fitch Steel Harper, NORMAN STANLEY (Violin)

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

6.45 Light Music

RYTA COLSON (Soprano)

MARY ABBOTT (Contralto)

CASANO'S ORKET

Waltz No. 2 (First Performance) ... Webber

6.52 RYTA COLSON
The Maidens of Cadiz ...
The Fairy's Lullaby ...

7.0 ORKET
Selection from "La Fille du Tambour Major"
The Drum Major's Daughter ... Offenbach

7.10 MARY ABBOTT
Study in the form of a Valse, No. 6. Saint-Saëns

7.18 ORKET
Three Melodies ... Webber
Sonnet; Viole Chanson; (Old Song) ...
Neapolitan Song, "Carmela" ...

7.30 RYTA COLSON
Valse ...
Mourning Breaths ...

BAND

Suite in F ...

THE TUTOR has written two delightful Suites for the Military Band. The first is now to be heard in its entirety. Most of the tunes in them are old favourites.

The first is a Suite in F major, and the second is a Suite in D major.

The first is a Suite in F major, and the second is a Suite in D major.

The first is a Suite in F major, and the second is a Suite in D major.

The first is a Suite in F major, and the second is a Suite in D major.

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The first is a Suite in F major, and the second is a Suite in D major.

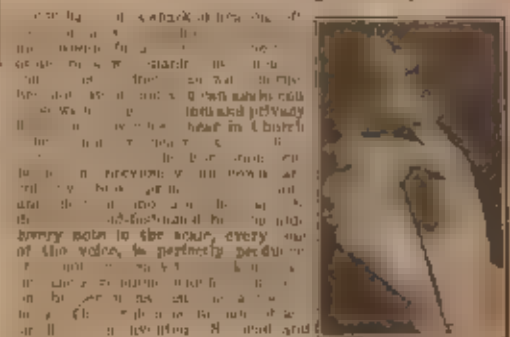
The first is a Suite in F major, and the second is a Suite in D major.

The first is a Suite in F major, and the second is a Suite in D major.

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to hear everything!



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Here are three charming examples of his skill in dance music—a Minuet, a Minuetto, the Minuet—and once the shepherd's bagpiper, and a 'Tutu

10 35. 12 0 S B. from London

조영환·(M)
김성진·(M)

745-120 PB from London 1930 Local A.



Baseball in being Captain A. S. Burge is talking of Baseball in his Sports Talk of the Week from Caruth today at 7.25

10.35-12.4 S.B. from Longgate

1. 0.2D, 0.5D

70 Mr. W H Evans Glamorgan County
Cricket Topics

400 MHz,
750 K. C.

745 120 S.B. from London 19.38 Items of
Naval Information, Sports Bulletin, Local An-

275 2 Mt.
L. 0.50 40

7 45 12 0 S.B. from London (9 30 Local Ar
Sports Bulletin.

704. 10
1.030 LC

7.45 12.0 S B from London (3.24 Local An
11.11.11, Sports Bull)

Saturday's Programmes continued on page 81

Great Epidemic of DEADLY CATARRH

(Chronic Cold in the Head)

10 Days' FREE Trial of Marvellous New Remedy.

SEND A POSTCARD TO-DAY.

6 Years' Catarrh and Bronchitis Completely Cured in Only 14 Days.



Mr. WILSON

Mr. John Wilson, 30, Roseville Street, Kirkcaldy, writes: "For 6 years I suffered from Chronic Catarrh and Bronchitis, your wonderful 'Shirley System' has completely cured me in only a fortnight. I was always sneezing and hawking and my throat was sore. Every change in the weather made me worse. I had headaches, a hard cough, husky voice and my sleep was troubled. I always red and sick on rising."—June 15th, 1928

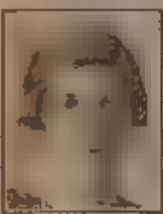
3 Years' Catarrh and Sleeplessness. Delight of Sudden Change for Better



Mr. JONES

Mr. R. Jones, Cerrig, Denbigh, writes: "For 3 years I suffered from Catarrh and Sleeplessness. I was unable to sleep for 3 years. I have now breathe freely. I have no headaches or pains over the eyes and can enjoy a good night's sleep which I have been unable to do for a long time."—June 15th, 1928

14 Years' Catarrh and Head Noises Cured in a Week to Stay Cured



Miss BRAMBLE

Miss F. E. Bramble, 46, Parkside Road, Plumstead, writes: "Two years and four months ago your splendid 'Shirley System' completely cured me in a week after I had suffered from Catarrh and Head Noises for 14 years. I am now a new woman of me and breathe about a month ago. I am now in my general health. I even came through the terrible weather of last winter without a sign of Catarrh or colds. The 'Shirley System' cannot be praised too highly."—June 15th, 1928

Catarrh and Deafness Cured in a Few Days. Young Welshman's Great Tribute.



Mr. NICHOLLS

Mr. E. T. Nicholls, Llwynhar, Penybont, Radnorshire, writes: "I tried your wonderful 'Shirley System' at the end of last year after suffering 3 years from Catarrh Deafness and Head Noises. I was total deaf in my left ear. In a few days I could hear quite clearly. The Catarrh was also cured and I could breathe freely. I am now in my general health. I even came through the terrible weather of last winter without a sign of Catarrh or colds. The 'Shirley System' cannot be praised too highly."—June 15th, 1928

A veritable epidemic of Catarrh is sweeping the British Isles at present. Our treacherous climate scores again.

Are YOU a victim of this dangerous ailment? If so, don't neglect it, or regard it with indifference, or it may endanger your life. Write to me to-day for a 10 Days' Free Trial of my well known "Shirley System" which will give you immediate relief and hasten cure.

I have specialised in the treatment, relief and cure of this distressing and endangering condition for many years, and I would strongly advise every sufferer to give my system a personal trial just now. The symptoms are easy for anyone to diagnose.

- If phlegm drops into the back of your throat.
- If you are liable to recurring colds.
- If your head feels "stuffy" and confused.
- If you have frontal headaches.
- If you suffer from difficulty of hearing.
- If your nostrils are clogged or "running."
- If you feel tired on rising.
- If you suffer from strange "head noises."
- If your eyes are "watery."
- If crusts form in the nose.
- If your mouth and throat are dry and painful.
- If you expectorate often.
- If your sense of smell is impaired.
- If your breath is "bad" and your mouth "dirty."
- If you have pain over the eyes,

or if you have any of the above symptoms, you are suffering from Catarrh. The enemy and poisonous mucus flows downwards, especially during sleep, into the stomach, intestines, and other organs, causing Malnutrition, Debility, a Catarrhal condition of the whole inner man, that lowers resisting power to disease, and leads to such deadly ailments as Gastric Catarrh, Intestinal Catarrh, and even Consumption itself.

If, therefore, you are in the grip of Catarrh don't delay, but write to me to-day for a 10 Days' FREE TRIAL OF THE "SHIRLEY SYSTEM" and how soon it will save you from the miseries and risks of Catarrh in all its forms, including Catarrhal Deafness and Gastric Catarrh.

10 DAYS' FREE TRIAL OF THE "SHIRLEY SYSTEM"

It will bring you relief from the very first. The stuffed-up passages get clear, easy nasal breathing follows, head-noises disappear. Headaches, too, become things of the past, and your whole system is cleared of the poisonous and slimy Catarrh.

It will lift the crushing burden of Catarrh from your shoulders. No matter how long you have been disappointed before, or how long you have suffered don't despair until you have tried my wonderful Treatment. Address—Elmer Shirley, 33, Gray's Inn Road (C. 629), London, W.C.1.

Shirley System." No matter how long you have been disappointed before, or how long you have suffered don't despair until you have tried my wonderful Treatment. Address—Elmer Shirley, 33, Gray's Inn Road (C. 629), London, W.C.1. by appointment 3 to 4

Chronic Catarrh Cured 2 Years Ago. Testimony Which Speaks for Itself

Mr. T. R. Vace writes: "I suffered from Chronic Catarrh for 2 years. The 'Shirley System' completely cured me. Since that time I have not been troubled with Catarrh. I was always sneezing, coughing, and phlegm, loss of taste and smell, always tired and sick on rising, husky voice, headache and difficulty of breathing. All sufferers should try your wonderful treatment."



Mr. T. R. VACE

8 Years' Agony from Catarrh Ended. Now Free from Pain and Suffering.

Mr. W. T. Jones writes: "I was a complete wreck from Catarrh so weak that I could not walk across a room. Your treatment cured me in a month. I am still well and have been working ever since completely free from my former pain and suffering. Dizziness, noises and pains in the head were also cured. I now look years younger and feel as if I have awakened from a long sleep."—June 15th, 1928



Mr. W. T. JONES

Catarrh, Deafness, Head Noises All Gone After 2 Years' Misery

Mr. W. T. Jones writes: "I was a complete wreck from Catarrh so weak that I could not walk across a room. Your treatment cured me in a month. I am still well and have been working ever since completely free from my former pain and suffering. Dizziness, noises and pains in the head were also cured. I now look years younger and feel as if I have awakened from a long sleep."—June 15th, 1928



Mr. W. T. JONES

A sick and tired feeling and an excessive flow of mucus were my hopeless suffering."—June 15th, 1928

Completely Cured 21 Years Ago. And Now Renews Striking Testimony

Mr. J. I. Gifford writes: "I suffered from Catarrh for 21 years. The 'Shirley System' completely cured me. Since that time I have not been troubled with Catarrh. I was always sneezing, coughing, and phlegm, loss of taste and smell, always tired and sick on rising, husky voice, headache and difficulty of breathing. All sufferers should try your wonderful treatment."



Mr. J. I. GIFFORD

My friends are, if possible, more pleased than I am at the wonderful results of the 'Shirley System' in my case."—June 15th, 1928.

Saturday's Programmes continued (July 21)

(Continued from page 58.)

2ZY MANCHESTER. 384.6 M. 760 KC.

- 3.30 THE STATION ORCHESTRA
 March, "El Abanico" Javaloyes
 Scherzo Mendelssohn
 The Rose Wedding
 TOMMY DEAN (Burlesque Comedian)
 Motoring Medley Frank Taylor
 The Stoker
 Topsy
 ORCHESTRA
 Three Dances Cyril Scott
 Selection from "The Girl in the Taxi"
 SYDNEY GRAHAM (Pianoforte)
 Variations from Sonata in A Mozart
 ORCHESTRA
 Dance of the Apprentices Wagner
 A Musical Jig-saw Aston
 TOMMY DEAN
 Heave
 Going Back Frank Taylor
 Ratings
 SYDNEY GRAHAM
 Waltz in E Minor Chopin
 After a Sonnet of Petrarch
 Valde Ambesque Stein, arr. Newland
 ORCHESTRA
 Selection from "Tales of Hoffmann" Offenbach

- 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. ALFRED GIBSON HENBERT: "N'goni: A Night in a Swahili Village in East Africa"
 7.15 S.B. from London
 7.25 Colonel PHILIP TREVOR: An Eye-Witness Account of the first day's play in the Second England v. West Indies Test Match, played at Old Trafford today

7.45 A BAND PROGRAMME

- THE CROSWELL COLLEGE INSTITUTE BAND, directed by DAVID ASPINALL
 March, "Harlequin" Rimmer
 Overture, "The Trumpets of the Crown" Ord Hume
 Euphonium Solo, "The Jewels" Greenwood
 Soloist, FRANK WHEAT
 RARA BUCKLEY (Contralto)
 Love is meant to make us glad German
 Over the Mountains Quader
 Oh, my happy garden Meale
 BAND
 Solo, "Rustic Serenade" Cape
 The Forge in the Forest: The Harvesters' Dance: The Mill in the Dale
 Polish Dance, No. 1 Scherwenka, arr. Greenwood
 RARA BUCKLEY
 To Music Schubert
 Whither?
 Can't remember Gossley
 BAND
 Tom Power, "A Night in June" Peters
 Euphonium Solo, "Trololo" Hall
 Soloist, JOSEPH FARRINGTON
 Selection from "Bianzi" Wagner, arr. Cape

- 8.0 S.B. from London (9.30 Local Announcements: Sports Bulletin)

- 9.35 A Special Broadcast of Speeches from
 The Annual Dinner
 of the
 S.P.W.N.
 Relayed from the Town Hall, Alnshaw

Amongst the speakers will be His Worship, the MAYOR OF ALNSHAW, Col. the Hon. T. J. BARRINGTON-BLYTHE, M. L. is Vicar of St. CONTRIVILL, the French Delegate, and A. C. WITHERING, Esq., Honorary General Secretary of the S.P.W.N. Col. BARRINGTON-BLYTHE is generally considered to be one of the witliest speakers of our time, and some listeners may remember with pleasure previous occasions when his brilliant after-dinner speeches have been broadcast.

10.10 app. A Light Orchestral Interlude

10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 625 KC.

3.30 London Programme relayed from Daventry. 4.0 Concert in aid of the Lord Mayor's Holiday Camp Fund, relayed from the Council Hall Garden, Whiteby Bay. Band of the Newcastle Battalion of the Church Lads Brigade. Gymnastic display by the Newcastle City and Gosforth Gymnastic Club. 6.0 London Programme relayed from Daventry. 8.30 S.B. from London. 7.0 Mr. G. E. Moore, A.M. & F.R.S. Honorary Secretary of the "Our Place" group the morning cruise. 7.15 S.B. from London. 7.25 S.B. from Manchester. 7.45 S.B. from London. 9.35 Variety from Fifth and Eighth Street and Vivienne Chalkerton in Light Songs and Duets and a Sketch, "The Duchess of Bohemia Court," by Alfred Hiles. 10.35-12.0 S.B. from London.

5SC GLASGOW. 432.4 M. 740 KC.

11.0-12.0 Gramophone Records. 3.30 The Council Hall Concert Party. Relayed from Kelvingrove Park. 5.0 Musical Interlude. 5.15 The Children's Hour. 5.50 Weather Forecast for Farmers. 6.0 Musical Interlude. 6.25 A Calendar of Great Scots: Robert Burns. 6.30 S.B. from London. 7.25 S.B. from Edinburgh. 7.45-12.0 S.B. from London.

2BD ABERDEEN. 560 M. 600 KC.

3.30 Dance Music by Al Lewis and his Orchestra. Relayed from the New Palace de Danse. With Interlude from the Studio at 4.0 and 4.45 p.m. by Margaret Simpson (Mezzo-Soprano). 4.0 My heart stood still (Piano): Under the Moon (Whisper and Sigh): When day is done (Sylvia). Over again a time (Klondike). 4.40 Topsy me just meeting you (Wendy and Lou): Gonna get a girl (Simon and Ash): The house I spent with you (Lola). 5.15 The Children's Hour. 6.0 The Station House Band. 6.25 Calendar of Great Scots, Robert Burns. 6.30 S.B. from London.

S.B. from London. 7.0 Mr. Mitchell M. Williamson: "Shelburne—III. The Islanders at Home." 7.15 S.B. from London. 7.25 S.B. from Edinburgh. 7.45 S.B. from London. 9.35 Scottish Concert. The Station Orchestral. Obed: "Burns' Suite" (W. B. Murray). 9.45 Margaret F. Stewart (Soprano): John Grondie (arr. Leno): And Robin Gray and Up in the morning early (arr. Moffatt). 9.55 Murray Stewart (Tenor): Turn ye to me (arr. P. Kahn): Richard's melody (Murray Stewart): Bonnie New Year (arr. G. Moore): The Tunes of the Yod (H. MacLennan). 10.5 Obed: "Maurice's Overture." In the "Glasgow" 10.10 Margaret F. Stewart: The Children's Hour and Willie's Lane and Willie's Fair (arr. Stephen and Burnett). 10.20 Murray Stewart: Alfred Water (A. P. H. Mackintosh). 10.30 The Children's Hour. 10.35-12.0 S.B. from London.

2BE BELFAST. 308.1 M. 600 KC.

4.0 Light Music. The Orchestra: "Rancorous March." "Honey-Luck" (Helen). Overture, "Olympia" (Weber). Suite, No. 2, "Post Card" (Helen). 4.27 Hugh Harvey (Tenor): My Sweet Kismet. The Organist, and Love's Message (Helen). The Gentle Maiden (Soprano). 4.39 Harold Harper (Violin): Sonata in D Major, No. 2 (Helen). 4.52 Orchestra: Selection, "No, No, Nanette" (Yonah). Selection, "The Mikado" (Helen). "Take Walk." "The Night's Birthday" (Helen). 5.15 Children's Hour. 6.0 London Programme relayed from Daventry. 8.30 S.B. from London. 7.25 S.B. from Manchester. 7.45 S.B. from London. 9.35 Musical Comedy. Orchestra: Selection, "The Belle of New York" (Kerker). 9.47 David Wilson (Baritone): Love has come from Lullaby Land and The One in the World (from "Sun Tunes" (S. Jones). 9.50 Orchestra: Selection, "The Fiddler's Mail" (M. Phillips). 10.5 Tenor: "Camille" (Soprano): Farewell from "Maid of the Mountains" (Helen). 10.10 "The Fiddler's Mail" (M. Phillips). 10.15 "The Fiddler's Mail" (M. Phillips). 10.20 "The Fiddler's Mail" (M. Phillips). 10.25 "The Fiddler's Mail" (M. Phillips). 10.30 "The Fiddler's Mail" (M. Phillips). 10.35-12.0 S.B. from London.

The musical annotations in the programme pages of "The Radio Times" are prepared under the direction of the Music Editor, Mr. Percy A. Schules.

Rates of Subscription to "The Radio Times" (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

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The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in "The Radio Times" and elsewhere from time to time.

BROADCAST OPERA SEASON 1928-1929.

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 Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration.
 For a subscription of 2/- the British Broadcasting Corporation will forward, approximately in the first week of each month, a copy of each libretto, or any number pro rata.

OPERAS TO BE BROADCAST.

Maryana (W. Vincent Wallace)	Wed., September 26, 1928
Pollux and Melanippe (Gossley)	October 11
Samson and Delilah (Gossley)	November 18
The Feast (Gossley)	December 19
Lakmé (Gossley)	January 12, 1929
Così fan tutte (Gossley)	February 17
Traviata (Gossley)	March 27
Traviata (Gossley)	April 24
Traviata (Gossley)	May 29
Traviata (Gossley)	June 26
Traviata (Gossley)	July 31
Traviata (Gossley)	August 28

AIDS TO STUDY PAMPHLETS Summer, 1928.

English for the Road and Air (Illustrated), by Prof. F. W. Hurstall.
 The Manners of Good, by Prof. H. J. W. Gossling.
 Nature's Rhythms to Man, by Prof. B. M. Tansley.
 The Psychology of Food and Drink (Illustrated), by Mr. J. C. Plaid.

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(b) Please send me copy (copies) of the Talks Synopsis and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 4/- for the whole series.

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(c) Please send me copy (copies) of each of the above periodical publications. I enclose P.O. No. _____ or cheque value _____ in payment at the rate of 1/- for one copy of all such publications.

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STANDARD

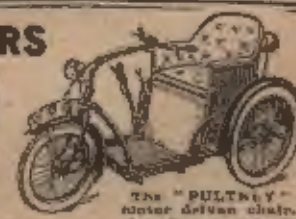
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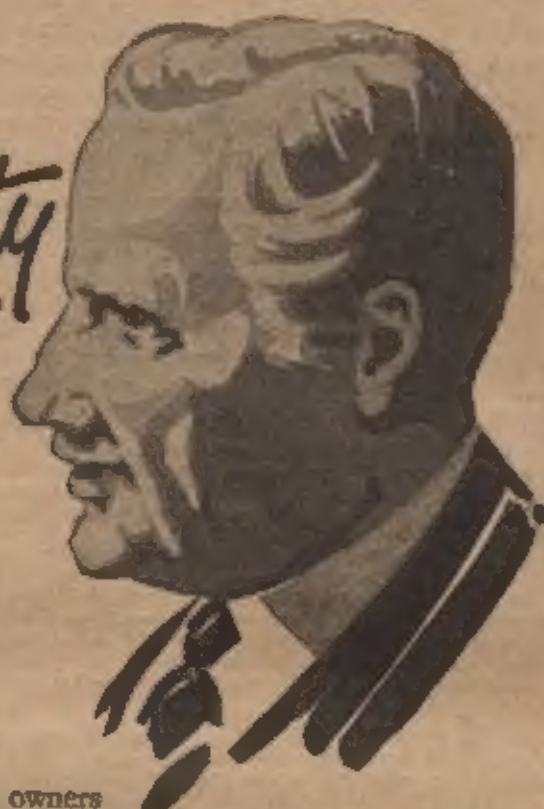
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