

HOW RADIO ARTISTS ARE DISCOVERED (See page 99)



The Journal of the British Broadcasting Corporation.

Vol. 20. No. 251. [Registered at the G.P.O. as a Newspaper.]

JULY 20, 1928

Every Friday. Two Pence.

It is Teach-
ing Us—

In the accompanying article on Broadcasting and its part in Education, the Bishop of Liverpool, himself a famous educationalist and former Headmaster of Rugby School, asks us to get out of our heads, once and for all, the notion that education is something indissolubly bound up with multiplication tables and lists of dates.



THE BISHOP OF LIVERPOOL.

—to Teach
Ourselves

On the contrary, he says, Education is a process which opens up new fields of interest and amusement for the listener. The purpose served by the B.B.C.'s educational talks, which do not pretend to be detailed courses of study, is that of interesting the listener in subjects which he may further pursue at his own leisure.

THE word education has in the ears of many a forbidding sound. It calls up memories of grammar and exercises of tables, and lists of dates and kings, and exports and capes, to be learnt by heart. They have done with all that. They have finished their 'education,' and they do not want to begin it again. But what the B.B.C. means by the word is something quite different; something which ought to be a part of the process of education at any stage, but belongs especially to that stage in which people have for the most part to educate themselves. It is not formal teaching, nor the training of mental power by 'gymnastic of the mind,' or exercise of the memory. It is an opening of the mind to new interests, and in consequence a widening and enriching of the experience.

Many people live in a very small world. Their daily round takes them along a narrow road, so thickly hedged that they do not often see anything of that which lies on either side. Their newspapers give glimpses, but so fleeting and so fragmentary that they are soon forgotten. The cinema awakens the imagination, but without providing anything solid to feed it on. It is, of course, possible

permanently to extend the horizon of our lives by reading books. But comparatively few people do so, partly because they retain an impression from their school days that this is a laborious thing to do; partly because they have not been taught to read, that is to say, how to exercise that continuous concentration which is not necessary when we glance through a paper or magazine, but is quite essential when we read a book; and also because there are so many books that we do not know which to choose. Thus many people go through life with blinkers on, seeing no more than what is straight in front of them, and missing the refreshment of a broader view and a more extended contact with the big life of the world.

To these comes now a new opportunity. It begins where all education ought to begin, namely at the point of interest. We all possess the instinct of curiosity. In children it shows itself in the form of inquisitiveness. Ideally their education ought to be built upon it. Actually it is often thwarted by the necessity imposed on them of acquiring not the information they desire but that which their teachers think it right for them to possess. But it is never quenched, and it survives to seek its own satisfaction in later life. The wireless has made a broad and ready channel for this satisfaction. It is easier to listen than to read. But in itself listening will not carry us far enough. Just as a man may see a film which stirs his imagination or excites his interest for the moment, and then becomes a fleeting memory, so he may hear a lecture which takes him back into some period of history, or out into some region of the universe which he has never yet explored, but leaves no desire to return to it again. But there will always be some who want to know more of the scenes to which the film or lecture admitted them. If so, they will want to read. The real test of any popular lecture is this

number of people it has introduced to the world of books. There is direct evidence that B.B.C. talks have passed this test, for in 1927 many public libraries reported a greatly increased demand for recommended books.

This shows that the talks not only catch but keep attention, and excite the kind of interest which desires to go further along the avenue opened to it. In short, they are educational in the best and most attractive sense. And some of the listeners are carried further still. For the awakening of interest is after all only a beginning. Anybody who aspires to be truly educated should know something of many subjects, but he must know much about a few. And that means effort. He cannot begin to make himself master of a language or a period or a branch of science without some drudgery. This he will readily impose upon himself as soon as he realizes that without it he cannot use and

enjoy the interest and knowledge he has already gained. For instance, the modern method of teaching the piano begins not with scales and exercises but with simple pieces and tunes, which make the learner want to play something more elaborate, and therefore more difficult. But this he cannot do except by a dull course of drudgery which will give him the necessary facility and power. All education is ideally an alternating rhythm of interest and enjoyment on the one hand, and persevering effort on the other. But interest comes first, and that is a true element in all the modern systems offered us of learning this or that "without tears."

There are two things of which learners by listening need to be assured. First, that those who teach them know a good deal more than they teach. It is easy enough to get up a subject for the purpose of giving a lecture on it. I have done it myself. But

the man we learn most from is one who makes up his presentation by selection from a background of knowledge much wider than the lecture itself needs. If I travel in a new country I want to be guided by one who knows more about it than the road I am to follow. And, secondly, there is a danger which always threatens teaching of this kind, namely, that it might become propaganda, for the spread of particular views. There are in modern life so many calls to make up our minds, and human nature is so disinclined to the hard thinking required for that process, that we constantly take our opinions ready made from other people, some of whom are proud to do our thinking for us. It is abundantly clear, so far, that the B.B.C. is determined not to allow opinions to be imposed on us, but to help us to form our own conclusions for ourselves. Long may it remain so!

What the Other Listener Thinks.

Comments on the Programmes, etc., extracted from Letters to the Editor.

I wish to point out that all licence holders do not receive equal treatment at your hands—the religious one having not only rights, but privileges, whilst his opponent has neither. This is patent from the position of religion on the programme: it is not subject to the law governing controversy—the opinion against it not being allowed—whilst being broadcast daily and monopolizing Sunday.—R. B., Bellingham.

Your correspondent, Mr. Hrabazon Howe, has certainly tapped a fruitful source of argument in regard to this matter of public taste. Assuming that the public taste is low, then the B.B.C. occupies a very responsible position indeed. It is, I think, generally accepted that broadcasting constitutes a service, but it has also become a very powerful influence. Now, a body which influences does not serve, therefore it is essential that that influence be used to uplift. It is, however, a mistake to assume that the public is incapable of the noblest sentiment; we cannot all be teachers, but we can still appreciate good music, good literature, and the best that genius can give us. I personally am a 'middle-brow.' I am not a lover of grand opera or Alpine symphonies, but that is no reason why they should not be broadcast. If it is good, then it is manifestly the duty of the B.B.C. to let me hear it. Now we come to the real question: Is the public getting what it wants? I think so. The only difficulty is that some people will listen when those items are being broadcast which are primarily intended for the ears of others. Remember the radio audience is a large one. In fact, to speak of such as the 'public' would be inaccurate, and it is the voice of the people to whom the B.B.C. must hearken.—'A LISTENER,' Berwickshire.

As an ordinary working man, accomplishing a little over the usual amount of working hours, I can assure you that when home is reached at night my first question to my wife is, 'What's on tonight?' Then silence, comfort, and enjoyment are mine when I sit down and prepare to enjoy the efforts of the compilers of the B.B.C. programmes. My wife, who is practically stone all day, looks upon the wireless as her 'second mate,' and none but myself know how thankful I am to think that she is being entertained through the medium of the B.B.C. during the hours she spends alone. My set will reach practically any Continental station, but it always seems to 'go better' when it reaches Deventry.—'LISTENER,' Bath.

Regarding the announcer, whilst he is generally good at his job, there are times when he so far forgets himself as to allow his voice to lag to the point of the listener being unable to hear him clearly. This applies particularly to lady speakers generally.—R. B., Blackpool.

With regard to the Sunday evening programme, allow me to say that this so-called cynical outburst is not against the religious service itself, but against the practice of inflicting a dismal atmosphere upon those who do not require this service.—A. P., Leicester.

PRO

Taken as a whole, I believe that the standard of public taste is low, but what chance had working people at least to appreciate better things until the B.B.C. came to the rescue? With regard to your correspondent's remarks on cinemas, newspapers, etc., this is simply a question of business: the public will only pay for what it really likes. With the wireless programmes we listen, at first with distaste to some items, then with interest, and later, with keen enjoyment. As a woman living alone, I can never express the delight I have found in listening; the talks especially give me pleasure, and the very happiest hours of my life have been spent sitting by the fire in the winter evenings, the cat on my lap, and the loud-speaker at my elbow. Then I am no longer alone, but in the best of company. Friendly I say, 'Thank God for wireless!'

A cheque for One Guinea will be sent to Mrs. A. E. Pittard, 41, Silver St., Taunton.

CON

It is my firm opinion that the root of nearly all dissatisfaction regarding the B.B.C. policy and programme lies in the air of lofty condescension which pours from our loud-speakers. How we dislike the person who must always inform us, who is bursting with unasked-for advice, whose gentleness and etiquette almost induce hysteria! At one time you and I were good pals, thanks to your spontaneous naturalness (what larks we had!); but now all is changed, and your voice has assumed a tinny (and dictatorial) inflection, whilst I have become a small boy again in the Lower Fourth. Should a soprano be a 'sop-rah-yoo'? Cannot I choose whether it is fitting to switch off after the 'Dream of Gerontius' or the Prayer Book debate?

A cheque for One Guinea will be sent to Mr. E. White, Braunton, Devonshire.

The value of the B.B.C. as an apostle of human brotherhood is beyond all calculation; as an educative influence it has the effect of air and sunlight to receptive minds; as a joy-giver and diffuser of happiness it comes, bringing the saving grace of humour and the lift of laughter in places of depression and boredom. Its appeal is universal. All that is needed on the part of the listener is a keener intelligence, a more concentrated attention, and a broad-minded tolerance for programme items, which may not always appeal to his individual taste.—M. M., Brighton.

MANY people think every synopsized band which broadcasts in the famous 'Bavoy.' The B.B.C. has kept like a live wire this season by adopting a number of new bands and dropping those who are not modern, first-class in style and technique, thus having no bands broadcasting from London which cannot be designated first-class.—H. H., Brooklands.

The B.B.C.'s Programmes.	What I extract from them.
Religious Service	Spiritual help
Music and singing	Joy
The Children's Hour	Happiness
The Week's Good Cause	Love and sympathy
General News Bulletin	Interested
Travel Talks	Knowledge
Topical Talks	Very interested
Plays	Amusement
Good night	Kind thoughts
	S. S., Lang Crendon.

SINCE the advent of the alternative programmes, I think the B.B.C. goes a long way towards disproving the theory, 'If you try to please everybody, you please nobody'; for, no matter what mood you may be in, there is always something to interest or amuse. I must also thank the B.B.C. for the talks. I endeavour to take them down in shorthand, and thereby increase my speed, but I find myself becoming so interested in the subject that I forget about the shorthand.—E. C., Cumberwell.

I saw in your journal which is published here some legends in regard to Mr. Spiridon Kakoglou, who is said to be a Greek, but without a country. I beg to say, however, that the true Greek is a financier and at the same time an artist, for the good reason that today's culture in Europe originated from Greece. We are not at all barbarians.—XADJENISTO AGATHANGELOS, Athens.

The Future of Jazz.

A cleverly-unconventional article on the influence of the modern jazz rhythm upon serious music. Its author, Mr. Constant Lambert, is one of our leading young composers. On Monday evening, at 9.35, he is conducting from London a programme, entitled 'Blue on the Boulevard,' an anthology of prose, poetry, and music, showing the influence of Negro art upon that of the West. This includes his own choral work, *Rio Grande*, which itself owes much to the 'jazz influences,' of which he writes here.

WITH the future of jazz itself we need hardly worry ourselves—it would be a bold man who prophesied the return of the valse as the most popular dance or the general adoption in the ballroom of some exotic rhythm in five time—the ordinary fox-trot is so firmly established by now that its period of life will probably be quite as long as that of the valse, which held undisputed sway for nearly a century. The future of 'symphonic jazz' is by no means as certain, though. By symphonic jazz I do not mean for a moment the ragtime parodies of well-known classics that have been presented to us from time to time; these parodies, if skilfully done, may be amusing, or, if clumsily done, merely nauseating, but they have no importance either way, and critics are mistaken who flatter them with a serious attack. They had far better keep their fury for the school of 'musical appreciation,' which attaches fatuous words to well-known themes on the grounds that it helps the children to understand the classics!

Nor should I consider as symphonic jazz an ordinary symphony in the classical tradition that used popular dance tunes or Negro melodies for its themes. Dvorak, for instance, did this in the *New World Symphony*; but once the themes are introduced they are treated in the traditional Teutonic manner, and although the work is a beautiful one, it might just as well have been written on the composer's own themes, and in no way solves the problem of the serious use of popular music.

The Inspiration of the Ballroom.

By symphonic jazz I mean a serious musical work, not necessarily intended to be danced to, which draws its inspiration and technique from the dance music of today in much the way that the composers of the eighteenth century (and earlier) used the dances of their times as a basis for many of their works. It is important to remember that symphonic jazz may eventually bear only a slight resemblance to the average ballroom fox-trot; it would be difficult to perform the traditional movements to many of Bach's dances, and it is often impossible to realize that Beethoven's scherzos had their origin in the stately minuet.

The music of the nineteenth century more and more drew away from the clear-cut and rhythmic forms of the eighteenth century until it reached its culmination in the style of Wagner, whose music has less of the spirit of the dance than that of any other composer. Except in Russia, which, musically speaking, was a country apart, the influence of Wagner was paramount, and it is hardly to be wondered at if popular music as a serious form of art was almost entirely neglected. Fortunately, the Russian school, even in its weightier works, never lost touch with the popular dance rhythms, and it is no doubt the influence of this school that has led music back from the heavy rhapsodical



manner of the German romantics (although Russia itself provided the final and most devastating example of the invertebrate and rhythmless style in the shape of Scriabin's later work).

It is significant of this return to the dance that most composers of today have found ballet a more congenial medium than opera. This is not to say that fine modern operas have not been written, but they do not seem so successful or so typical of our time as the best modern ballets. Stravinsky has revised his opera *The Nightingale* and turned it into a ballet, and Debussy, after his masterpiece *Pelléas et Mélisande* never again essayed operatic form, his later stage works being ballets.

The whole tendency of our times is towards a clearer outline, a greater rhythmic interest and more concise forms. This does not necessarily mean that music is becoming more superficial; it is a mistake to confuse solemnity of form with profundity of thought. Jean Cocteau has well said that the most important thing about a well is not the size of its opening, but its depth.

Dance Rhythms Appeal.

In every century we find pieces inspired by short dance forms that have either outlived the more solemn works of their time or are at least of equal value. Byrd is as great in his pavaues as in his Masses; the Water Music of Handel is worth two or three of his heavier oratorios. The list could be extended indefinitely. It is too soon, of course, to see if the same will happen in contemporary music, but if I live another fifty years I shall not be surprised to find that, for example, the exquisite *Farlane* of Ravel has outlived the more grandiose symphonies of Sir Edward Elgar.

There is little doubt, I think, that the

fox-trot, unlike the valse, has coincided with a period that is eminently suited to make the best use of its serious possibilities. The valse, in spite of its undisputed sway for a century, has inspired singularly few important works.

Glinka, who seems to have anticipated most modern developments, was one of the first to produce a symphonic work of any importance inspired by dance themes, and his rarely-heard *Valse Fantaisie* still remains one of the best of its kind. Chabrier, who was also ahead of his time, makes superb use of valse themes in his *Fête Polonoise* (which is really the opening scene out of the second act of *Le Roi Malgré Lui*); and Ravel in *La Valse* has written what is perhaps the finest work entirely based on dance themes. So far jazz has not actually produced any symphonic works of the importance of the three valse fantasies I have mentioned, but then that is hardly to be expected at the present stage of its development (Ravel's *La Valse* was not written until the valse was already on the wane). A number of extremely interesting pieces of symphonic jazz have been written, though, and it is curious to see how at first, purely satirical in intention, the attitude of the high-brow composer towards jazz has grown increasingly serious.

This attitude, provided it is not taken too far, is all to the good. While jazz is still considered merely an amusing freak, the works inspired by it are not likely to be anything much better; it is only when it is taken simply and naturally that it becomes a medium for serious expression.

Jazz in Modern Music.

The French were the first to introduce ragtime into their works, but although they have produced several extremely amusing parodies they have so far shown no disposition to take it any way seriously. The emotional nostalgia of most jazz music is essentially opposed to the unsentimental and clear-cut Latin intelligence. French jazz is a witty comment on an exotic art, but not a real development of that art itself.

The German developments of jazz show an altogether different attitude, a strange mixture of repulsion and attraction. Jazz is violently alien to the musical traditions of Germany, and perhaps for that reason German composers have read a sinister quality into it. Like so much of their art, German symphonic jazz is obsessed with the macabre, and its harsh angularities recall to the mind Grosz's savage cartoons of Berlin night-life.

Jazz is by now so international a movement that it is impossible to say which country will produce the best symphonic jazz; it need not necessarily be America. The American examples have, indeed, been a little disappointing, perhaps because they have stuck too closely to the original. A

(Continued at foot of page 103.)



Summer Number.

IT is rarely in these days of 'popular' fiction that one comes across a story with 'something to it.' Such is C. R. Burns' 'The Fantastic Battle,' which, as announced last week, is one of the leading features of our Special Summer Number (Friday, August 3). The author is a young freelance journalist. I have just seen his tale in manuscript, one of the most striking things I have read for a very long time. Another contribution to this special issue is 'The Rat,' an unusual story by S. Fowler Wright. It has for its theme rejuvenation; a subject much under discussion at present in connection with the activities of Dr. Voronoff—of whom our buff-covered contemporaries have found some very hard things to say.

Southern Command Tattoo.

FOLLOWING the success of the recent broadcast of the Aldershot tattoo, comes, on August 4, a relay from Tidworth of the Southern Command Tattoo. This night-pagant is being held on August 4, 5, 6, 7, 8 and 9. The relay will fall into three sections, the intervals between which will be filled with vaudville and dance music from the Studio. You will hear from Tidworth the music of the massed bands of the Southern Command, the First and Last Posts sounded by massed trumpeters, etc. As at Aldershot, the B.B.C. engineers will make use of their new 'Outside Broadcast Van.' This device has overcome the one-time difficulties of transporting heavy amplifying gear and establishing a protected control point. In the van the gear is all permanently assembled and can be run up to almost any position. Besides being an efficient point to which the land-lines from Savoy Hill can be joined, the van also contains a small studio. This solves a multitude of difficulties. Should the Sultan of Marzipan arrive on our shores and express a desire to address the nation, the van with the studio will meet him on the quay, and he can broadcast without having been forced to tread the unworthy carpets of Savoy Hill. A mobile studio of this nature should lead in the future to a number of interesting broadcasts.



Should the Sultan of Marzipan arrive.

At Last, 'The Crossing.'

ON three occasions *The Crossing*, a play by Holt Marvell and Cyril Lister, has appeared in the programmes—but it has actually been broadcast on one occasion alone, from 5GB. Once it was postponed from Derby night, to make room for a sketch topical to the occasion, and again, on July 2, on account of the Darlington railway disaster, which was still too fresh in the minds of listeners to allow of the broadcasting of a play which dealt in part with a train accident. I understand that *The Crossing* will positively be heard by London and Daventry listeners on August 7. Let me advise them again to listen to it.

BOTH SIDES OF THE MICROPHONE



This Year's 'Proms.'

THIS year again the Queen's Hall 'proms' are to be run by the B.B.C. and conducted by Sir Henry Wood. The season will last eight weeks—a fortnight longer than last—beginning on Saturday, August 11. London and 5GB will broadcast two or three of the concerts each week. It will be seen that though listeners to the 'alternative programmes' will be certain of hearing several first-rate concerts each week, the course of the 'Proms' is not to be allowed to destroy the balance of the programmes. The other main stations will take at least one concert each week. Tickets for the 'Proms,' price 5/- and 7/6 (numbered and reserved), 2/- and 2/- (Promenade), can be obtained from the B.B.C., Savoy Hill, W.C.2; Chappell's Box Office at the Queen's Hall; and the usual agencies. A limited number of Season tickets (Promenade) are available, at 35/-.

Thirty-fourth Birthday.

THE 'Proms' came into existence in 1895 as the result of co-operation between the late Robert Newman, a fine business man with great musical taste who had been appointed manager of the newly-opened Queen's Hall, and Henry J. Wood, a young and enterprising musician. Before their day music had been very much 'caviare to the general' and attendance at concerts other than oratorio a solemn rite associated with the wearing of a dress suit. These two men believed that the love of good orchestral music was latent in the ordinary public. The concerts 'caught on' from the start. Perhaps it was that the Bohemianism of being allowed to stand about the Queen's Hall and smoke appealed to the public, or perhaps the inauguration of the 'Proms' coincided with a reaction against the pomposity of oratorio. Anyway, for thirty-three years the Concerts have gone from strength to strength. Henry J. Wood (now Sir Henry) has introduced to the public a great deal of new, and sometimes disconcerting, music which by very virtue of being played at the 'Proms' has received an intelligent and sympathetic reception. From the very beginning he has been the life and soul of this democratic venture. The work which he undertakes each season is amazing. Not only does he rehearse and conduct several hundred works, he also scores and annotates many of these for his orchestra. His vivid and energetic personality dominates the concerts. It is due to his presence that the 'Proms' have an atmosphere peculiarly their own. There is no audience like the Queen's Hall audience, which today is swelled by many thousands of listeners in the world outside.

Programme Changes.

SEVERAL of these concerts will be broadcast weekly from one station or another during the Season, and a slight alteration in programme timing is entailed. As the first half of the concerts does not end till 9.30, the News and Weather Forecast will then follow half an hour later than usual. On nights when a 'Prom' is being broadcast from London, the late night talk, which is now given at 9.15, will be moved to the end of the programme; on other nights it will be given at the usual time but before the News. These changes affect all Stations except 5GB, which will continue to broadcast the Second News Bulletin at 10 p.m., unless it is relaying from the Queen's Hall, when the news will be given at 9.30 p.m. during the interval. The alterations are important and should be carefully noted, especially by farmers who are relying upon the late Weather Forecast to help them through Harvest Time.

The Opening Night.

THE programme on the opening night of the Season will include Purcell's Suite for Organ and Orchestra, Walford Davies' Solemn Melody for Strings and Orchestra, Weber's Invitation to the Waltz, Debussy's *L'Après Midi d'un Faune*, Liszt's second *Hungarian Rhapsody*, Handel's Organ Concerto No. 10, and Percy Grainger's *Handel in the Strand*. The soloists will be Solomon, Stiles Allen, and Roy Henderson. G. D. Cunningham will be at the organ. An evening of old friends with, of course, Sir Henry Wood conducting. This programme will be broadcast from all Stations.



Some present of a useless nature.

Charlotte's Birthday.

WITH a stroke of consummate genius 'Uncle' André Charlot contrived to enter the world upon July 26 (year unrevealed), which this time falls upon a Thursday and so coincides with one of his weekly 'hours.' On Thursday next, at 9.35, then, there will be a 'birthday feeling' in the air—and we may expect Jane to be quite intolerably hearty. She will, I am sure, have bought her uncle some present of a useless or embarrassing nature. I am sorry for poor André. Until she reaches the marrying age he will have no peace. Then I shall be sorry for her husband.

Handley's Manoeuvres.

THE title of Tommy Handley's new revue has been decided. It is to be called *Handley's Manoeuvres*. Tommy Handley is one of the few comedians who never disappoint. Did you listen to his 'Gardening Hints' in a recent programme? I have never heard the studio audience laugh so loud or so long. *Handley's Manoeuvres* will be presented from 5GB on Friday, August 3, and from all other stations on Saturday, August 4.

'The Hertzian Wave.'

CONSIDERABLE interest was aroused by the recent publication in *The Radio Times* of a picture of Miss Mabel White's sculpture, 'The Hertzian Wave.' The sculptress writes to tell me that this will be on exhibition at the Redfern Gallery, Old Bond Street, during August. It is not, however, in stone as was stated in these columns, but in walnut wood.

Books Reviewed.

IN the course of his literary talk on July 2, Desmond McCarthy referred to the following books: 'The Selected Poems of Sir William Watson' (Butterworth); 'English Prose Style' by Herbert Read (Bell); 'Aspects of Dr. Johnson,' by E. S. Roscoe (Cambridge); and 'Leigh Hunt's "Examiner" Examined,' by Edmund Blunden (Cobden Sanderson).



BOTH SIDES OF THE MICROPHONE



Without Comment.

EXTRACT from the *Chelsea Mercury and Waltham Green Advertiser*:
OBJECTION TO LOUD SPEAKER

UNBESIMLY BRAWL IN CHELSEA GARDEN

An unfortunate incident occurred last night in Raspberry Crescent, S.W.3. George Dogsboddy, retired bird seed factor and keen radio listener, was in his garden listening to the programme from 2LO on a loud speaker of his own construction. When the German lesson was broadcast, he not unnaturally practised his German accent. Exception was taken to this by his next-door neighbour—believed to be a journalist. Mr. Dogsboddy mounted a chair in order better to pursue the argument. Passions ran regrettably high and in the fracas which ensued Mr. Dogsboddy was pushed from the chair with a garden rake and fell into a cucumber-frame. Damage was done to his embroidered waistcoat and six prize encyclopaedias which he had been growing for the Thilworth Pennings flower show. Mr. Dogsboddy has taken out a summons against his assailant.

Early Birds.

IN August shirt-sleeved and perspiring editors prepare the Christmas numbers of their magazines. In August, too, as Marion Cran will tell you in her talk at 5 p.m. on August 3, the wise gardener plants certain of his bulbs for the following spring. Mrs. Cran will explain why.

Vaudeville.

AS I mentioned last week, Harry Weldon comes into the London programmes on July 31. In that evening's Vaudeville show he will have the support of Julian Rose and Nick Adams and Rex Evans. The two first-named are particularly funny in Jewish cross-talk; the latter (of whom you will have gathered some impression, for they joke most heartlessly about his girth whenever he takes part in *Charlot's Hour*) sings quiet syncopation at the piano—a confidential form of entertainment which exactly suits the microphone. From 5GB the same evening comes the 'premiere' of Cecil Lewis' new play *Good Breeding*, which will be repeated from London, Daventry, etc., on the following night.



An exquisite young man wearing earphones.

An Enthusiast.

THE other day on my way homewards from my daily toil, the bus in which I was wedged was, as always, caught in a traffic block. Next to it nestled a luxurious touring-car, with—of all things in the world—a remarkably natty frame serial affixed to its running-board. In the driver's seat reposed an exquisite young man wearing earphones. I like to think of his scouring the Cotswolds to the strains now of Bach, now of Gerahwin. But I expect his ingenuity was caused by an enthusiasm for Wimbledon. I thought I glimpsed a pair of rackets in the back of the car before my bus jolted on its weary way.

The Secret of Mayonnaise.

THERE was a time when the making of mayonnaise was considered the prerogative of the wealthy. But it has been discovered that there are ways and ways of making this most pleasant of sauces. Miss Kate Lovell, in her talk on 'More Salads' at 5 p.m. on Monday, July 20, proposes to give us a simple and economical recipe. I have a pet one of my own, given me by a French housewife in Nice.

When Papa Listened.

I WAS interested to see that 'Papa' Lacoste, father of our new Singles Champion, listened to the Daventry broadcast of his son's 'needle match' with Tilden. This year's Wimbledon commentaries (as indications of the drift of the game) were admirably vivid and accurate, but one longed for some efficient process of television, especially in double matches such as that of the final afternoon when the commentator's 'Patterson — Bragnon — Patterson — Cochet — Hawkes', though indicating the speed of the play, left one wondering just how things were working out.

Listening to the Dirt Track.

I HAVE an addition to make to the list of Things I should like to hear broadcast, put forward by Mr. H. V. Morton in his very delightful article. I should like to hear over the microphone the incidental sounds of a Dirt Track Race Meeting, prefaced with a description of the scene and interspersed, perhaps, with a commentary on the racing. These contexts are thrilling in the extreme—powerful motor-cycles averaging forty miles an hour round a track which seems to be all curves. The roar of the engines, the excitement of the crowd, and—at Stamford Bridge, Chelsea, where I lately saw my first meeting—the genial voice of the announcer coming from the loud-speaker in the centre of the ground—these sounds could easily be conveyed to the distant listener; they would mean something. An account, too, of an actual race would make exciting hearing—though not more exciting than the noise of the engines, which is the real secret of the intense thrill of the races.

The Announcer



Samuel Pepys, Listener.

By R. M. Freeman.

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

June 22.—My wife's birthday. Did, with my love, give her a new hearth-rug for the dining-room, being what I know she desires, the old one gone ragged and have more than once endangered a broken neck by catching my toes in it.

Come Mr. Nubbins (Pall's boy) to eat lunch with us, a good lunch of mock-turtle, lobster salad, ducklings and a strawberry turban, thereto a bottle of my best champagne wine to hearten him in his love-making, but a God save us, testotall! which vexed me, my having opened the bottle (14s.) before I knew it. He is a little runt of a man with a red face and mousey hair, hands wide and stubby, and feeds rather noisily, especially in his lapping of mock-turtle, but otherwise a worthy person. He hath, I discover, a dying manner of looking at sister that did make it hard for me to hold my laughter, any man's being moved to look dingly at ugly Pall. Presently he carrying her to the pictures, I asked my wife what she made of him, whereto 'Tis a case, Sam,' quoth she, 'if ever was one.' And goes on to speak of his wearing the same face to Pall as I used to wear to her when I was courting her. Which pleased me for her believing the man's face means business, yet also it vexed me to have my wife say of me that I once wore a face like Mr. Nubbins.

Pall feasting she will not be home till late, my wife and I to dine alone and afterwards to listen-in. The Wireless Orchestra to lead-off with *A Birthday Overture*, which slide by its own sweetness and by the conjunction of its coming on my wife's birthday, do bring over me the strangest possible feelings, like an inward goose-flesh almost. So to feel for my wife's hand and hold it, and presently sits on my knee and calls me 'baby,' and I call her 'kid' and other endearments such as butterfly-kissing each other with our eye-lashes, which we have not done since our honeymoon. By and by hearing sister's foot in the hall—she having, by God's mercy, a heavy foot—I up in a twitter, almost dropping my wife to the floor: which vexes her, and 'What matter,' says she, 'if

Pall had catcht us?' Which was, methought a woman all over, not to mind being caught fondling with her man, but rather proud of it; yet a man, soe caught, to look all the silly fools in the world.

Come to me to ask myself whether, contrary to common belief, we are not in truth the more modest finely-natured sex. And I believe we are.

June 23.—Pall goes home this day to Huntingdon, Mr. Nubbins with her. I to King's Cross to speed them off. They got first class, he buying sister's ticket along with his own, to my great content. What pleased me was his calling her plain Pauline (without the Miss), and she him, *Aznias*. Moreover, seeing a smutt on his nose, bids him give her his handkerchief, and thrusting the corner of it into his mouth, like a baby's, to wet it, washes off the smutt therewith most familiarly, as she might already be his wife almost. This and his gratification (2s.) to the guard to lock the door do give me great hopes of a good and soon end to the business. So away, praising God that He thus far prospers it and to pray that of His goodness and mercy He shall continue the same.

Mighty pleased this night with the Wireless Orchestra playing of Mr. German's Theme and Six Divisions, being the new name for Variations, only more soe the changes of times and motions most sweetly whimsical beyond everything, like a woman's moods that no man can keep pace with, and curses her for the fickle, changefull fool she is, yet loves her the more for it, as I do my wife.

June 24.—(Lord's Day. Feast of St. John the Baptist) To Church, where God forgive how Admirall Norke, that sits in front of us, did take his pen and feign to make notes of the sermon, but really busied himself with a crossword he hath cut from the paper. Hearing Betty Nuthall speak this night on the Wireless for the Children's Holiday Fund, I resolved to send 11. to it and my wife resolves to send 10s. Whereupon did amend mine own resolve to 10s., like hers, rather than seem ostentatious in charity above my dear wife.

The Broadcast Legion.

The writer of this article puts forward a novel and interesting 'point of view.' He suggests the formation of a legion of listeners who are prepared to share the pleasure of listening with those who do not possess sets of their own.

I REMEMBER reading in one of those papers which specialize in interesting morsels of information—such as the number of tons of rust scraped off the Forth Bridge in a year; a very safe form of statement which no one challenges—that if all the leagues, associations, clubs and philanthropic agencies which exist solely for the elevation of mankind, and not for the benefit of the officials running them, were placed on end they would stretch from London to York. Whether or not this is true, I think it will be generally admitted that the number of leagues and legions is legion; and yet I have the temerity to suggest the formation of one more which, for want of a happier inspiration, I shall call the Broadcast Legion.

Let me, by way of apology and explanation, say that my Legion would be different from every other legion, league, club, association and the like in existence. It would have no headquarters; it would have no army of officials, posternally gifted in the art of writing glowing reports, which convey the impression that the officials are the people, and they are doing all the work.

My Legion would not hold conferences all over the country, attended by earnest and devout souls most anxious to do something, if they only know what. It would not take large spaces in the newspapers, at prohibitive rates, for promulgating its points of view; it would not strive nor cry nor make its voice heard in the street; nor proclaim itself from the house-tops. At this stage you might well ask, well, what would it do?

That, my reader, would depend entirely upon you. For my Legion would consist of you and of your friends; especially those of you who dwell in the rural areas.

One of the charms of broadcasting has been that it has made many a person rediscover the attractions of his own home. Seeing that the voices which are heard on the ether are sweeter or wiser than the voices of most of our acquaintances, we are more apt to sit in comfort in our easy-chair and listen to the programmes than we are to rely upon our friends and neighbours for entertainment. There is just a danger of wireless making us a little bit selfish, and making us forget our obligations to our contemporaries, especially to those less fortunately circumstanced than ourselves.

Our attitude towards broadcasting has been too much one of passivity. It has transformed life for so many of us, given us so many new interests, filled in so many dull moments, that we have come to regard it as something primarily, if not solely, designed to minister to our exclusive pleasure; and we have forgotten that every privilege has its complementary responsibilities.

Broadcasting has meant much to us. What have we done to enable others to appreciate it as it ought to be. In spite of the vast number of licences in existence, there are still millions of people who have no sets, who are too poor to purchase even the cheapest kind of set, and who have no one to make a set for them. The members of my Broadcast Legion, whether in town or country, would seek out someone poorer than themselves, more helpless than themselves, and let them listen occasionally. A member of the Broadcast Legion, living in a poor house in Poplar, with a cheap wireless set, would get a long lead attached to his own set, and let poor old bed-ridden Mrs. Jones, who lives immediately above him, have a pair of headphones so as to listen on his set when there was something specially lively or appropriate.

A member of the Broadcast Legion might not be much interested in the Sunday services himself, but frail Mrs. Smith, his neighbour, whose greatest grief is that she has not been able to go to church

for two years, would love to listen to the service from St. Martin's sometimes; and our legionary would make this possible for her, either in his own home or in hers.

But, as I have mentioned above, the Broadcast Legion would function mainly in the rural areas. There are a great many parts of the country where decent reception is only possible on valve sets; and valve sets are not yet as common as leaves in Vallambrosa; but some members of the Legion would possess valve sets which would be dedicated to a wider use than is frequently the case.

There are in many houses ladies of comfortable means who have every blessing but health. It is perhaps their unfortunate lot in life to be ministered unto continually rather than to minister to; and yet, although many of these ladies are physically incapacitated from active participation in affairs, their minds are strong and vigorous, and they crave for some outlet for their energy and vitality. Such a lady who is a member of the Broadcast Legion would think upon all sorts of people in her village or neighbourhood, and would invite them on appropriate occasions to listen to particular programmes. She might even arrange to have the loud-speaker in the drawing room on Sunday evenings and invite a few villagers in, provide them with hymn books and let them join heartily in the services.

Or again, there might be an excellent talk on dressmaking, and this lady could invite some of the village women in to listen to that. There is simply no end to the number of things she could do to further the profitable use of radio without leaving her own home, perhaps without leaving her own bed. In most legions, leagues, clubs, apart from those who can give money, real effective service is only done by the active. In the Broadcast Legion they would also serve who could only stand and wait—and perhaps not even stand.

Members of the Legion would look around for some bit of work for which they were specially competent; some would arrange to keep the Village Institute open on Sundays in order to listen to the service, and to make it unnecessary for anyone to be driven to a public-house for the purpose of hearing a loud-speaker on Sunday. Others would specialise in the debates and talks, gather a number of young fellows together and have a discussion upon the topics broadcast. Others again, of a technical turn, would doctor the sets of those of their neighbours who are unable to make even the slightest adjustment for themselves.

And so one could go on; but you see the point. The Broadcast Legion would consist of all those whose lives have been brightened by the advent of broadcasting, but who have hitherto been rather selfish in their enjoyment. It would consist of all those who would look around their own neighbourhood for opportunities of extending the usefulness of almost the only development of modern science not used for some sinister purpose. There would be no entry money, no solemn regulations to observe, no formal code of etiquette or rules.

It would be for every legionary to try to do at least one good broadcasting turn a day; one act of unselfish listening; one altruistic effort. It might well be that, if the idea were to catch on, and the legionaries were to be numbered by the hundred thousand, some form of association might be necessary, but that is a long way in the future. The purpose of this article will be served if each reader realizes that no broadcaster liveth to himself alone; and every person who does realize that can consider himself duly enrolled as a member of the Broadcast Legion.

WALTER C. SMITH.

Ready-Made Drama.

A contribution to the Radio Drama discussion. The writer of this letter suggests that there are already quite a number of plays eminently suited to the microphone which, though written for the stage, are seldom, if ever, heard upon it.

To the Editor of *The Radio Times*.

SIR,—As a practical man I believe in criticism only when it is constructive. To follow the example of so many of your correspondents, and to condemn without offering alternative suggestions is as puerile as it is discourteous.

I therefore propose first to say that in my opinion the B.B.C. is failing to get a grip of the question of radio drama, owing to a fundamental lack of decision as to what is or is not dramatically suitable for broadcasting purposes.

Secondly, I add below a list, which makes not the slightest pretension to being complete or even representative, but which definitely includes many fine plays, which in the present lamentable circumstances of the English legitimate stage, have little chance of performance, or—in the event of performance—success.

A. The best-known Greek plays in Professor Gilbert Murray's admirable translations:—

Edipus Rex,
The Orestia,
The Persae,
The Trojan Women,
Medea,

and especially—

Hippolytus.

B. The lesser-known Elizabethan dramatists, such as Beaumont and Fletcher, Webster, Kyd, and, of course, in particular, Marlowe. (In parenthesis, why is no poetry reading given of 'Hero and Leander'?) To these should be added Shakespeare, considering which plays are most suitable for radio on the one hand, and which are least often acted on the other. So for this section I would put down:—

King Lear,
The Winter's Tale,
Troilus and Cressida,
Pompey the Great,
The Jew of Malta,
The Duchess of Malfi,
The Faithful Shepherdess,
The White Devil,

and especially—

Doctor Faustus.

This list could be extended almost indefinitely.

C. Comparatively modern plays, principally of a poetic or purely argumentative character, e.g.—

The Atlantic in Caiydon, of Swinburne;
The Dynasts, of Hardy;
Don Juan, of Flecker;
Will Shakespeare, of Clemence Dane;
Getting Married, of Bernard Shaw;
Mineville, of Bernard Shaw.

All these plays are eminently suitable for radio production. I do not, of course, propose that all or any should be given in toto. The Elizabethans in particular require cutting, more or less drastic, for modern-day audiences. But here at any rate we have enough material to go on with, till writers emerge who write specially for the microphone.

Yours faithfully,

Chichester.

GERALD BANTING.

Give Your Set a Holiday.

SUMMER holidays are now approaching most of us. Might I suggest with diffidence that our sets should be allowed holidays also? We should return to our nightly programmes with renewed interest and stimulated critical faculties. And by a short deprivation we should realize for once what life would be if criticisms succeeded in killing radio.—D. S., Fulham.

'Savoy Hill With the Lid Off'—VI.

How Radio Artists Are 'Discovered.'

Day by day continues at Savoy Hill the search for microphone talent. It may surprise listeners to learn how small a percentage of those artists who come up for audition satisfy the high standard demanded by the B.B.C.

ONE of the stiffest tasks which faces the B.B.C. is the discovery of new talent. Entertainment has to be supplied each day from twenty stations. Theatre audiences are ever changing; but the great radio audience is—or may be—always the same. It would soon grow tired of the repeated 'featuring' of a handful of artists.

Even theatre and concert managers complain that new talent is hard to find. How much more difficult must be the task of the B.B.C., which, though it must entertain every day, cannot reasonably retain an artist for a 'run' of a week, much less of a month or year.

This task is tackled at Savoy Hill with the seriousness it deserves. Where the demand for artists is so pressing, the temptation to lower standards is a great one. Those in charge of the B.B.C.'s auditions do not succumb to it.

An artist, before he or she appears in *The Radio Times*, has to undergo pretty stringent tests. Not more than half-a-dozen of the hundred or so people who come to Savoy Hill each week are ever heard by the listening public. This large amount of new material greatly increases the task of selection, which is carried out by men who have spent several years in the study of broadcasting technique from 'both sides of the microphone.'

This business of auditions is not centralized under one department. The various departments for music, vaudeville, drama, talks, and Children's Hour hold their own tests.

Only 6% of Artists Satisfy.

It is natural that the Music Department should be more bombarded with applications to broadcast than any other, for the musical profession is very overcrowded with artists more or less equipped for public performance. Since 1926 only those musical artists who can show definite experience in their profession have been given auditions. If this rule had not been made the B.B.C. would have been swamped by amateur singers and instrumentalists to whom in the course of the week's work it would have been impossible to give adequate hearing. Applicants today receive a form on which they are asked to give details of their training, the kind of work they have been doing (concert, operatic, etc.), and successes at competitive festivals, etc., and two recommendations from people of standing in the musical world—not, of course, their own tutors.

Those artists whose applications are satisfactory are given auditions. These take place on two afternoons a week, when an average of eighteen people are heard. Certain of these artists will obtain contracts to appear in either the morning or evening programmes (the former are regarded more or less as a period of graduation for the latter). Others, less experienced, may be

invited to come again at some later date, when there is more likelihood of their coming up to the required standard. But even though an artist qualifies entirely for the microphone, it may be some time before he obtains an engagement; this depends upon the programme arrangements.

About thirty per cent. of those who are heard pass the test. There are now eight hundred women singers and four hundred men singers, one hundred and fifty pianists, eighty violinists and forty 'cellists passed as suitable—in addition to trios, quartets, sextets, and small combination orchestras. There is always a greater supply of sopranos, baritones, and pianists than, comparatively speaking, there is of tenors, contraltos, violinists, and cellists. Consequently, the B.B.C. is glad of applications from the latter—provided they have the necessary credentials.

So much for musical auditions at Savoy Hill. Provincial stations hold their own tests.

Tracking Down Vaudeville Talent.

Vaudeville artists do not have to fill in any forms for auditions. Talent in this department is rarer, and all who come are gladly heard. The vaudeville artist is not trained as the 'straight' singer or instrumentalist is trained. He is either naturally gifted or not gifted at all. Vaudeville auditions are held every day of the week, Thursdays and Saturdays excepted. An average of ten artists is heard each time.

During the last two years more than a thousand 'acts' have been heard, of which a very large percentage have gone no farther than the audition. Apart from 'stars' the Vaudeville department has on its books no more than about twelve patter acts, twelve comedians and comedienne, thirty-six syncopated soloists and duettists, and roughly the same number of 'entertainers.' Then there are a few more who come under the various headings of ventriloquists, siffleurs, instrumentalists, etc.

To the above must be added one hundred 'radio stars'—that is, established artists of superlative microphone technique who appear regularly in the programmes.

There is, as you will see, plenty of room for new vaudeville acts—particularly for good cross-talk comedians and double-turns of various kinds.

Radio drama demands rather special qualities from its actors. An actor who is successful on the stage with gesture, costume, etc., to aid him may fail when he comes to the microphone and must rely on his voice alone. Many stage 'stars' have failed as broadcasters. The B.B.C. has the names of one thousand radio actors on its books.

The Talks Department holds frequent 'voice tests.' The task is a difficult one, for the talker may have an interesting subject but have an utterly unsuitable voice, and *vice versa*. The voices of many celebrated public men and women sound unconvincing and monotonous over the microphone. Men whose writing is sheer magic will read it as though it were dullness personified.

The Rare 'Microphone Voice.'

On the whole the ideal microphone speaking voice is much less common than is generally realized. Speakers like Sir Walford Davies, A. J. Alan, Dame Ethel Smyth, and Desmond McCarthy possess in a marked degree this 'voice personality' which lends to everything they say a charm and interest of its own. On the whole, though, the task of the Talks Department is a hard one. Quality of matter, originality of mind, real knowledge of a subject, as well as a sympathetic voice and personality, must all be there if a talk is to be a real success.

Many people ask for auditions for 'the Children's Hour.' A large number of these are children, to whom auditions are now generally refused. It has been found that the strain of broadcasting is too great for children. Voice trials are given to grown-up artists. The test to be passed here is a fairly severe one, for it is not everyone who can entertain an audience of children.

As you have seen, this business of discovering talent is as important as it is exacting. It is largely complicated by the fact that, however well known and successful a would-be broadcaster may be in the world of the concert-room, the music-hall, and the public meeting, he may be completely unsuccessful in the studio. The microphone may not like him—and that will be that.



A BROADCASTING CHIEF.

Sir Omer Aitiz, Paramount Chief of the Gold Coast, who has recently visited England, broadcasting his speech at the opening of Telokorai Harbour, a ceremony which was performed by the Rt. Hon. J. H. Thomas, M.P.

Bohan Lynch's Romance 'Old Magic'

What Happened to Harvester.

The Directors of the Farming Syndicate reveal the use to which they propose to put Professor Brake's discovery—and Guy Harvester goes to Holland Town in search of Mr. Vincent.

AS already hinted, Guy Harvester was a child in these labyrinths of commerce. He was quite ready to accept anything that he was told without perceiving in what direction the information led. Now he thanked the two partners unreservedly, but sheer curiosity rather than any sort of mis-giving prompted him to ask what exactly was going to happen.

'You read the paper this morning?' asked Bruntwith, 'or perhaps you listened to the radio news last night? Did you remark that there was a sudden squall of rain of extreme violence in southern Lincolnshire yesterday? You didn't? Well, there was. It was curiously local. The meteorological office entirely failed to forecast it, just as they have failed to tell us of the torrential downpour that will sweep a part of North London this morning. These, you understand, are demonstrations for our own satisfaction. Before operating on a wider field—the State of Dakota, for example, or the grain lands of Central Europe, we propose to deal with Mid-Devon.'

'But your own farms?'

'Oh, no. There is no guesswork about Julius Brake. He is singularly exact. We shall deal only with that considerable tract of land which Kakoglou used to call Naboth's vineyard, where he lost his life, poor fellow. I think, somehow, that when we have flooded them thoroughly, they will be glad enough to come into the Syndicate. There'll be nothing else for them to do.'

'Flooded them?' exclaimed Harvester. 'Do you mean—?'

'We shall wash them out—destroy the existing crops entirely. There will have been nothing like it since the days of Noah. Only there won't be an ark: they won't have time for that.'

Harvester was silent. His fingers twitched as he pressed the end of his cigar into the ash-tray.

'They'd have done better to join the Syndicate before on good terms,' said Bruntwith. 'As it is, they will have to come in on our terms—or starve. My experience tells me that there's a widespread prejudice against starvation,' and he gave an oily chuckle. 'You see, my boy,' he continued, 'they would have done better not to blow up the power-station and the machine-sheds. By the way, you, as a large shareholder, and ourselves, to say nothing of Julius Brake, will be in the background—completely hidden. If word got about that this un-

precedented weather was not the—er—gift of Providence—well, I leave it to your imagination. The secret will not get out. That's all.'

'I understand,' said Harvester, who was indeed beginning at last to grasp their meaning. 'I think,' he added, crisply, looking up suddenly at Bruntwith and Pembton in turn, 'I think I'll do without those shares, thank you all the same.'

Guy Harvester always regarded the ensuing quarter of an hour with mingled

and he told them so in plain English. Ruin would certainly fall upon hardworking people whose only fault was that they clung, in simple pride and against odds, to what was their own. There would be loss of life from floods too. The scheme—so the Mid-Devon business was only a beginning—would before long involve thousands. It was hideous to contemplate.

'I don't know if it has occurred to you,' said Pembton, no longer smiling for once, 'that there is some very determined opposition to our plans, especially in the South-West. I'm not thinking only of the explosions. We know that the coroner's brought in a verdict of accidental death: but—are you satisfied in your own mind that Kakoglou met with an accident? Was he the sort of man who falls over unprotected cliffs? Did you ever know Kakoglou willingly go into any dangerous place?'

This was unanswerable and, as has been already seen, Guy Harvester had his own doubts on the point.

'Don't you think it would be better—safer too—if we stuck together?' asked Bruntwith.

On the night of the explosions at Culverton and Queenbeare Harvester had not been listening-in, as it happened, being far too deeply occupied.

But Miles, the chauffeur, remaining late on duty at the house, heard the announcement in the servants' quarters and came to inform him. There was then nothing for it but to recognize that a definite campaign was being directed against the Agricultural Combine by some powerful and ruthless organization. Harvester had telephoned to Scotland Yard that night, but had learned nothing fresh.

His interview with the two partners ended abruptly when he was called to the telephone. He had been rung up by a man, giving the name of Vincent, that an eye-witness of the

Culverton catastrophe, injured but not incapacitated, had come up to London by the midnight air-mail, but in the morning had found himself too shaken to go down to Piccadilly. Moreover, the injured man urged that the information he was to give was highly confidential, as Mr. Harvester would understand for himself directly he heard it. The speaker was, he said, this witness's brother-in-law. Would Mr. Harvester come as quickly as possible to 18, Haydn Crescent, Holland Town?

In despite of the pressure of work, Guy Harvester agreed to do this, saying in the office merely that he had to go into North London. The journey to and from was,

(Continued on page 103.)



Again he struck a light, and that told him that his fears were all too well founded.

amusement and disgust. Slow as these men usually were to part with so much as half a crown unless they saw something to be gained by such expenditure, they were now fairly falling over each other to press thousands into his hand.

They wanted to have him fully committed to and sharing in the enterprise in order to make it utterly certain that he would hold his tongue. They had been forced by the needs of the co-executorship to tell him the secret, and they—especially the fat Bruntwith—almost wept in begging him to accept what they simply regarded as a bribe for his silence. They increased their offer: they doubled it. But Guy Harvester remained unmoved. This was a villainous conspiracy,

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

A PORTABLE GRAMOPHONE that plays like a pedestal

You are given three features in the New Lissenola Portable Gramophone which makes it play like a pedestal machine.

Firstly, there is the horn that goes all round the case inside. There is over three feet of it. Twice the length of horns fitted to many expensive pedestal machines, and much longer than you will find in any other portable.

Secondly, there is the regulator, which is as accurate in its setting as a fine watch is. With this you can adjust the speed of the motor so exactly that it absolutely synchronises with the proper playing speed of the record as fixed for it by the maker in the recording studio. With that you get true pitch; without it you lose pitch. In no other portable machine do you get a regulator so accurate as in the Lissenola.

Thirdly, the special mass production & assembly methods ensure perfect track alignment of the sound box at every playing position it occupies on the record.

You will get every note out of your records if you play them on a New Lissenola Portable. It is the only portable which will reproduce deep bass notes properly.

Take Lissenola Portable Gramophone with you on your holidays. On the beach, with the sound of the sea to accompany it, you can select music for your mood and number, you can carry the Lissenola about so easily. It holds sufficient records for you in the lid. Make it a holiday companion this year. Then bring it back home ready for all time to entertain you at a moment's notice in a way which only a few expensive pedestal or console models will ever surpass.

At its modest price it is worth your acquiring without delay.

SEVEN DAYS' APPROVAL.

If you are not entirely satisfied with your Lissenola Portable Gramophone after trying it, you can return it to Factory within seven days of purchase and your money will be willingly refunded in full. Cash terms. Your money can buy you no better gramophones value. The Lissen tradition for fine quality and big value for money is exemplified to the full in the New Lissenola Portable Gramophones.

If your dealer cannot supply you from stock, order at once from Factory, giving dealer's name and address.



LISSENOLA
MODEL No. 1
Size: 14" x 10 1/2" x 6"

£2 : 2 : 0

LISSENOLA
MODEL No. 4
Size: 14" x 11 1/2" x 7 1/2"

£3 : 7 : 6

Send remittance with order, stating what model you require, or the machine can be supplied by return direct, carriage paid, Cash on Delivery (C.O.D.), merely on receipt of your order on a Post Card.

EASY PAYMENT TERMS.

Don't be without one. Easy payment terms can be arranged at a slight increase in price. Just write for particulars or send in your order, marking it "On easy payment terms," and we will do the rest.

LISSEN LIMITED, Friars Lane, Richmond, Surrey.

Managing Director: THOMAS N. COLE.

(Continued from page 101)

after all, a matter of very few minutes. The resulting information might be well worth the time. He was glad, too, of any excuse which would take him away from Brumtwith and Pemberton for an hour.

The events which immediately followed are known. Harvester found his way to Number 18, Haydon Crescent, and was met outside the house by a big, loud-voiced fellow, who told him he was Vincent and that he would take him to his brother-in-law. In order to save time Harvester had come to Holland Town by the Deep Level. If he had taken Miles and the car the situation would have been made more difficult for the conspirators, though doubtless they had provided for that contingency. As it was, he accompanied the big man down the steps beyond the bridge. He suspected nothing until he found that the old towing path described by his companion as a short cut to their destination ended abruptly at the tunnel and that a motor-boat was drawing in towards them from mud-canal. He stopped, but had hardly opened his mouth to speak before he was seized by Vincent and by another fellow who sprang ashore from the boat. He called for help, as we have already learned, he struggled and fought; but he was like a child in these men's arms. He caught a glimpse of Carlew and Rooke, of the grinning policeman, of the cinema operator. And these, especially the policeman, caused despair which for a moment quenched his intense anger. He heard Carlew's shouts, he was thrown down and one of his captors knelt upon his back. In another minute they were in the darkness of the tunnel. Moving his head a little, he was almost blinded by the boat's light, which had been switched on while they raced through the half mile or more below the higher parts of Holland Town.

After a little while they slowed down, and the man who was still holding Harvester in the tiny cabin relaxed his grip.

'Now,' said he, 'keys and notecase. Don't want your money, only letters and papers,' and he dipped his hand into Harvester's breast-pocket. All the keys were soon found on a chain.

'Now, Mr. Harvester,' the fellow went on, 'We've no quarrel with you personally, but we have things to see to and can't have you interfering. We shall have to leave you here. There's plenty of room to stand'—and he pointed to a narrow ledge of stonework which at this point ran for a few yards

along the tunnel at about a foot above the water line. 'The Linnelhouse barge will be coming through towards Holland Town in an hour or less. Will you step out or must we carry you?'

They were three to one, and defeat was made less bitter than it might have been by the quiet civility of the speaker. Guy Harvester said nothing, but rose and stepped from the thwart to the stone ledge.

The quick, quiet throb of the engine increased in intensity again, the light swerved into the middle of the dark waterway and in another minute Guy Harvester was alone.

He lit a cigarette and leaned back against the old grumpy wall and tried to sum up the situation. By the use of a couple of matches

Do not miss reading

'THE FANTASTIC BATTLE'

the story about which the whole country will shortly be talking. It is one of the outstanding features of the special Summer Number of *The Radio Times* which is appearing on August 3, and will make the ideal magazine for Bank Holiday reading and listening.

Contributions by

S. FOWLER WRIGHT,

E. PHILLIPS OPPENHEIM,

TOMMY HANDLEY,

BOHUN LYNCH,

etc. etc.

he found that all his money had been left intact, as the robber had implied; but such letters and papers as he carried with him, his pocket diary, and his keys were gone. These last included those of the doors of the Piccadilly office and of two powerful safes there. Even so, unless they held the office up by violent means, he did not see how the keys could help them before he escaped. There was, he knew, nothing in his letters or diary of a confidential nature.

The Linnelhouse barge they said would be coming through in an hour or less. That might or might not be true. There was the off-chance of some other craft passing, but he knew enough of London transport to realize that this canal was seldom used except by the big motor freight-barges which plied between the Port and outer North-West London. He might swim: they had probably left him about half way through: there would be at least a quarter of a mile whichever way he chose to go. He was not a strong swimmer and the water here was icy cold

If an hour must have passed already. Would the freight barge never come?

With his hand against the arching walls and bending nearly double, he made his way foot by foot along the narrow ledge. The tunnel was not very straight, and in almost Egyptian darkness that could be felt seemed coldly to buffet his face. He lit a match and found that he was within a few feet of the ledge's end. He turned and faced the darkness of the way he had come, and this time all but fell over a crumbing stone, and had to clutch wildly at the wall beside him. He recovered his balance, but must, he thought, have stepped down unwarily to a lower ledge, for his shoes were squeaking in the cold water. He stepped back a little way—splash—splash. Was it a lower ledge? Was it? A sound came to him in the stillness of the dark tunnel, a swirling sound, lapping, rippling—the sound of running water. A horrible fear seized him; something was happening which was, it had seemed at any other time, impossible. Again he struck a light and that told him that his fear was all too well founded. The water of the canal was rising—rising rapidly. Already its cold, fluttering grip was about his ankles, his shins. In another minute or so it would reach his knees. For a moment he was paralyzed with terror, so that he could not move. In all his comfortable, well sheltered life, nothing like this had ever seemed possible. He had read of such predicaments—but that they should happen in life and to him!

The water was rising rapidly. If it continued so he was in a tight and growing straits like a rat. The current, too, was increasing, sweeping down from Holland Town, making it hard for him to keep his footing; but helping him in swimming even in that icy water!

There was nothing else for it. . . . He buttoned his jacket about him, flung himself into the darkness, striking out with all his might. There was a sudden access of rushing water: the turbid canal had become a pouring torrent. Little waves beat over his head in the utter darkness, making him splutter. As he flung up his arm in a side stroke, his hand came in contact with the roof of the tunnel. Suddenly there was the faintest glimmer of light, far ahead. Could he reach the open in time, before the flood filled the tunnel?

Do not miss next week's chapter in which Tom Carlew and Melvil Rooke, after journeying to Devonshire, first come into direct contact with the mysterious curse of Hamadon.

(Continued from page 95.)

certain detachment is necessary before a popular tradition can be properly utilized.

Popular jazz composers themselves are the last people who may be expected to make good symphonic use of jazz; the form of the fox-trot is so peculiarly circumscribed that the continued production of dance numbers, however good of their kind, in no way fits a composer to deal with the more extended musical forms. Even Gershwin, who is a model of efficiency as far as ballroom jazz is concerned, showed a striking inability to cope with concerto-form in his rambling *Rhapsody in Blue*.

I see no reason why England should not eventually produce the most interesting examples of symphonic jazz. Sufficiently far removed from jazz to be able to view it with the necessary detachment, the English composer is yet sufficiently romantic to take the sentimentalities of jazz with more seriousness than does the Frenchman, and it is not to him the strange and alien product it is to the German. The English, too, possess a remarkably subtle sense of rhythm.

The exquisite rhythmic ingenuities of the Elizabethan composers and the strikingly efficient rhythm of English stage-dancers are merely different manifestations

of the same racial quality. In spite of the supposed stolidity of the English, I should not be surprised if they were to develop jazz music on serious lines farther than any other nationality. This need not mean that English music would become Americanized. To take an example from another art, Miss Edith Sitwell is one of the least Americanized and most English of poets, yet she has developed jazz rhythms in poetry to a greater extent than any other writer, and has put them to serious as well as satiric use. There is no reason why English composers should not do the same.

CONRANT LAMBERT.

Sunday's Programmes cont'd (July 22)

5GB DAVENTRY EXPERIMENTAL

3.30 A Popular Orchestral Concert

(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Oberon' W. Weber
PAULY JONES (Soprano) and Orchestra
Ave, 'Lead me your aid' (from 'The Queen of Sheba')

IN Gounod's Opera the Queen of Sheba is in love with the sculptor Adoniram. He is fashioning a great work of art, and in this scene begs the gods to aid him in his work, to fire his soul and guide his hand.

3.47 ORCHESTRA
Nutcracker Suite Tchaikovsky

4.10 GERTRUDE JOHNSON (Soprano) and Orchestra
Ave, 'Shadow Song' from 'Dinorah' Meyerbeer

DINORAH was a girl of the woods who thought herself deserted by her lover, and lost her senses and wandered about searching for him.

She is the old Boston story, but when Meyerbeer made an opera out of it he made a new story. The story is the beginning of the Second Act, where Dinorah is in the forest of birches by a stream, and she is singing this Shadow Song. It is a love song, but it is a song of despair.

4.15 PAULY JONES, Elinor

IN a Suite, From the Boven Highlands, for chorus and Orchestra, Elinor recalled one of his holidays, and the two dances now to be played are orchestral adaptations made by the Composer himself. The music, dating from the earlier part of his career, very happily represents a side of his art which endeared him to a large public.

4.35 PAULY JONES

Lullaby Cyril Scott
Lullaby Frank Bridge
In the Silent Night Benjamin Britten

4.45 ORCHESTRA
Slow and Final Movements from Fifth Symphony in E Minor ('From the New World') Dvorak

5.0 GERTRUDE JOHNSON
The Rosebud M. J. Harrison
Daybreak M. J. Harrison

5.10 ORCHESTRA
Suite from 'Sigurd Jorsalfar' Grieg

FROM Grieg's incidental music to Bjornson's drama, Sigurd Jorsalfar (Sigurd the Crusader), three pieces have been taken to form a Suite.

I. Introduction. We are in the Court of King Sigurd and King Hystein, sons of Harold both of whom reigned in Norway at the same time, and were rivals. Here we have the atmosphere of royal pomp and festivity.

II. Intermezzo, Borghild's Dream. Borghild and Hystein were lovers. In order to show that she is innocent of a wicked accusation, she has been compelled to undergo the ordeal by fire—to walk over red-hot iron. She does so without taking any hurt. Later, she finds her lover is not true to her, and upon Sigurd's pleading, marries him, so running both her happiness and that of

Eystein, who had remained faithful. In this scene she sleeps uneasily, and is tortured by a dream. Awakening, she cries, 'Brid I am walk over red-hot iron,' and the music depicts her agony.

III. Triumphal March. Sigurd repentant, he seeks himself to the wife of Norway. In this scene the two kings are approaching, hand in hand, the place of law-giving, and the loyal shouts of their people.

5.35-5.45 SONGS OF THE BIBLE—II
(See London)

7.55 HAND BELL RINGING
Followed by
A Religious Service
(See London)

8.45 THE WOMAN'S GOOD CAUSE
(From Birmingham). Appeal on behalf of the Birmingham Country Holiday Society
by Captain F. C. T. HANDLEY

8.58 WEATHER FORECAST,
GENERAL NEWS BULLETIN

9.0 A Ballad Concert

ELISE COCHRANE (Soprano)
and MARSHALL (Baritone)
W. H. SQUIRE (Violoncello)
MAURICE COLE (Pianoforte)

MAURICE COLE
Ave Leo
Rhapsody in G Minor Brahms

9.10 ERIC MARSHALL
Largo al factotum (Make way for the factotum, from 'The Barber of Seville') Rossini
Lullaby The Last Song Tosti

9.15 W. H. SQUIRE
Plum d'Amour (Love's Pleasure) Martin, arr. Squire
Roads Boccherini, arr. Squire

9.20 ELISE COCHRANE
Care leave (Dear Woods, from 'Atalanta') Handel, arr. A. L.
Party Tales E. J. Wolf
Archie Rose E. J. Wolf

9.35 MAURICE COLE
Prelude, Op. 38 Chopin
Nos. 1, 3, 5, 7, 11, 13, 23 and 24

9.45 W. H. SQUIRE
Serenade Supera
The L. an Gens

9.55 ERIC MARSHALL
In the Great Unknown D'Hardelot
Passing By Edward C. Purcell
To Anthea Bolton

10.2 MAURICE COLE
Chor de Luna Lechinsky
Bourgeois Dance Smolensky

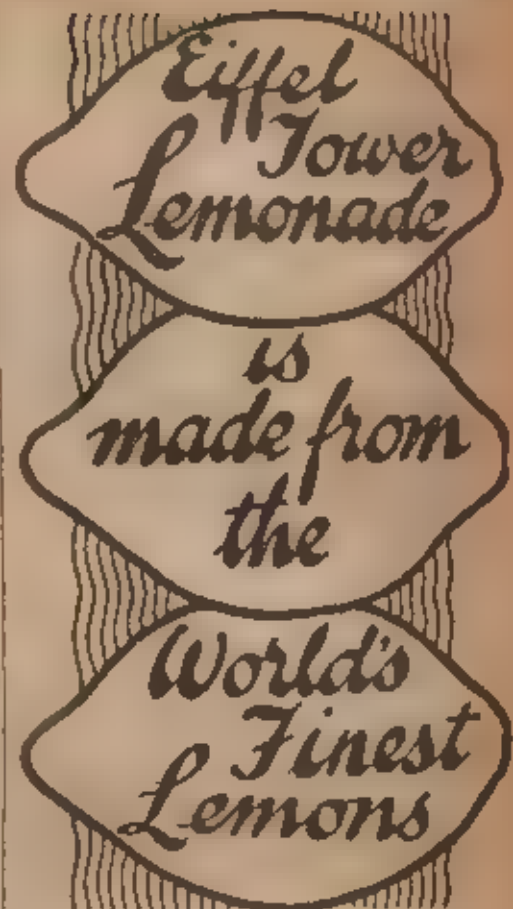
10.12 ELISE COCHRANE
The nightingale has a lyre of gold L. an Gens
The Unfortunate L. an Gens
Waltz, 'Promisera' (Spring) Johann Strauss

10.20 W. H. SQUIRE
Serenade L. an Gens
Spinning Wheel L. an Gens

10.25 Epilogue
(Sunday's Programmes continued on page 106.)



CAPTAIN F. C. T. HANDLEY
appears from 5GB tonight on behalf of the Birmingham Country Holiday Society.



It's never too late to start eating

HōVIS

(Trade Mark)

There is life in every Loaf

Best Bakers Bake it

HōVIS LTD, LONDON, BRISTOL, & GLoucester

PROGRAMMES for MONDAY, July 23

2LO LONDON and 5XX DAVENTRY

(241.4 M. 830 K.C.)

(1,604.5 M. 187 K.C.)

10.15 **THE**
Daily Service

10.30 (Daventry only) **TIME**
GREENWICH,
W. and F. BRACE

11.0 (Daventry only) Gramo-
phone Records

12.0 A BALLAD CONCERT
RUBY HUNT (Contralto)
JOSEPH GREEN (Tenor)

12.30 THE B.B.C. DANCE
Personally conducted by
JACK HAYES

1.0-2.0 ORGAN RECITAL
By HAROLD E. DARE
From St. Michael's, Cornhill

4.0 FRED ELZALDE and his
M. H.
From the Savoy Hotel

5.0 Mrs. FLORENCE RANSON
'Honey Recipes'

THROUGHOUT the ages
honey has typified all
that was sweetest to the
palate, the supreme
example of foods that please.
We have woven in a lot of
elaborate recipes and
these have been the
paradise found the land
flowing with milk and honey,
but no mixture can give
a purer pleasure to the un-
spoiled taste than the golden
product of the industrious
bee. Mrs. Ranson will give
some advice this afternoon
as to how its delicious
flavour may be best used.

5.15 THE CHILDREN'S HOUR:
'Highland Melody' and other Piano Solos
Played by CECIL DIXON

'Dick Swiveller and the Marchioness,' from
'The Old Curiosity Shop' (Charles Dickens)
'Fire Down Below' and other Sea Shanties
Sung by REX PALMER
'The Prize Gardens'—a story of Child Life by
Christine Chagnier

6 A LIGHT INSTRUMENTAL CONCERT
LIAM WALSH (Irish Piper)
HELEN LEARD (Violoncello)

6.20 National Council of Girls' and Boys' Clubs'
Bulletin

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

6.45 A LIGHT INSTRUMENTAL CONCERT
(Continued)

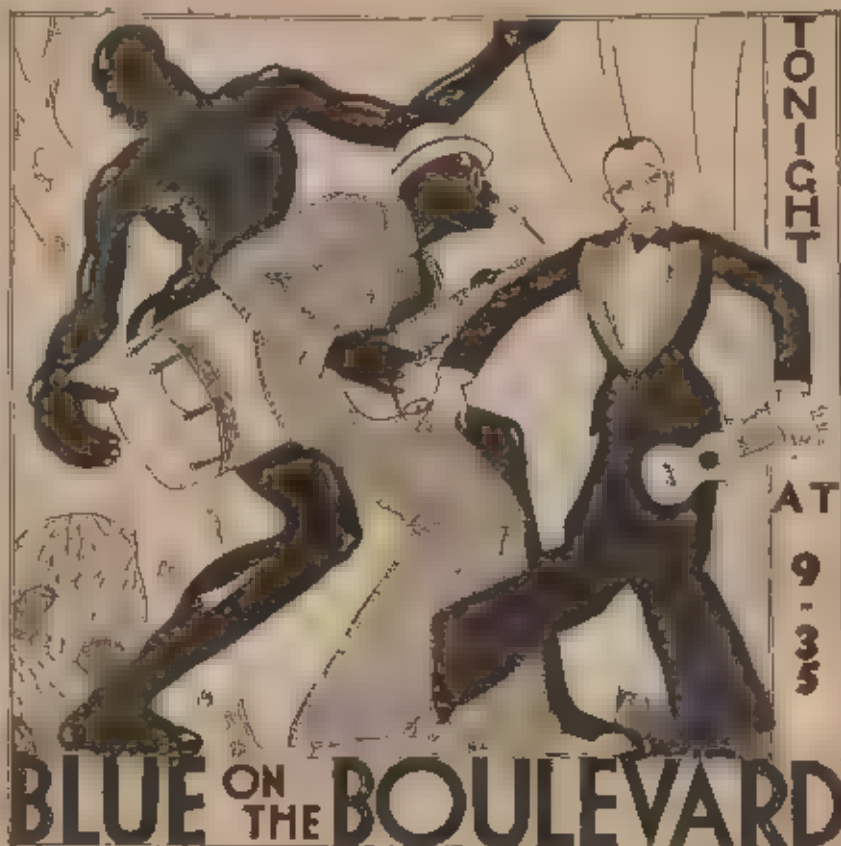
7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
Songs by LUTHERIC COMPOSERS
Sung by HERBERT HAYES (Baritone)

Come again Dorian
Fair would I change that note Hymn
Sweet nymph, come to thy lover My an
Lovers' song Pdk up
Sweet was the song Atley
When Laura smiles Campian

WE are already familiar with a number of the
charming songs that in Tudor and Eliza-
bothan days were sung to the accompaniment
of the lute, an instrument on which chords could
be played, and that thus gave good support to
the voice. Previously, concerted vocal music
in the madrigal and motet, had held people's

(Continued in col. 3)



A Study in Black and White.

THE price of the white man's domination of
the Blackamoor is the tribute which is
being paid to Negro influences by Western poets
and musicians. This debt is being discharged in
a common medium of exchange, neither black
nor white, for which American slang provides
the word 'blue.' From one side come the ecstasy
of a simple people, the barbarous rhythm of the
jungle civilizations, the homesickness of the
captive slave carried into a far country, from
the other the consolations and harmonies of
Western religion, European irony and the wear-
iness of sophisticated life in modern times; on
these themes are built the movements of this
latter day symphony of syncopation. The pro-
gramme below constitutes a kind of miniature
anthology showing 'jazz' influence upon con-
temporary Western poets and music.

Foxtrot from 'Parade' Sato
Savoy M. Green
Adieu, New York Arie
Largo Vachell Lindsay
Bare Wagon Hugh Bradford
(1) Paso Doble; (2) Blues; (3) Step Dance
First performance in England
From 'Nigger Heaven' Carl Van Vechten
Lullaby Blues Constant Lambert
'Saturday's Child' (from 'Colour') Countess Cullen
The Daniel Jazz Gruenberg
Words by Vachell Lindsay
From 'God's Trombones' James Weldon Johnson
(1) The Creation; (2) The Judgment Day
The Rio Grande Constant Lambert
Words by Sachseval Sitwell

THE GREENHAIN STRING QUARTET

STEWART WILSON (Tenor)

ANGUS MORRISON (Solo Pianoforte)

THE WIRELESS CHORUS

(CLARA MOORE, STANFORD ROBINSON)

THE WIRELESS ORCHESTRA

Conducted by CONSTANT LAMBERT

attention. Now the
pleasures of solo singing
came to be known, and
we have hundreds of
'singles' for voice and lute
arranged, in the original
part-books, so that
could be sung either as
solo or in small groups.
Three lower voices added
to the solo voice and lute

France is owed
of the English book with
that of John Dowland, who
came to this country in 1597, after his
travels abroad (he was
a lute player and a
virtuoso), very soon pub-
lished his 'First Book of Songs
and Ayres,' which im-
mediately became very popular.
Dowland was one of the
most famous lute players
of the 17th century.

Most of the songs are
by unknown poets
quietly pleased thought
by unknown poets

7.25 Mrs. E. M. STEWART
will give a concert
of songs and piano
pieces. On their own

7.45 Vaudeville

TOMMY HANDLEY

8.0 British Medical
Association

Cardiff Meeting, 1928

A CONCERT BY WELSH ARTISTS
Relayed from the New Theatre, Cardiff
S.B. from Cardiff

THE DOWLAND MALE VOICE CHORUS

Men: Wlad Fy Nidau

Soloist, DAN DANIEL

The Wanderer

The Charge of the Light Brigade

Flour

Dr. D. G. Williams

HERBERT DAVIES (Violin) and JOSEPH MORROW

(Pianoforte) (of the Cardiff University College Trio)

Rondo in B Minor, Op. 70.....Schubert

MEGAN FOSTER (Soprano)

Eighteenth Century Songs

Virtue's Treasure ('Polly').....Mr. J. Gay

Adieu, 1727

... Lees-ops

The Plague of Love

When icicles hang by the wall

Gwendolen Mason (Harp)

Impromptu, Op. 80

... Four

TUDOR DAVIES (Tenor)

The Prize Song (from 'The Masterwingers')

Wagner

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Mr. CLOUGH WILLIAMS ELLIS: 'Who Cares?
An Architect's Grumble about the Disfigurement
of England'

9.30 Local Announcements: (Daventry only)
Shipping Forecast

9.35 'Blue on the Boulevard'

(See centre of page)

11.0-12.0 (Daventry only) DANCE MUSIC:

THE PICCADILLY PLAYERS, directed by AL

STABITA, and the PICCADILLY HOTEL DANCE

BAND from the Piccadilly Hotel

SWA CARDIFF, 353 AL
550 40

The Prize Song (from The Master-singers) 119



90-110 S.B. from London (p. 30) Local Announcements

5SX	SWANSEA.	784.6 M 1.020 L.C.
-----	----------	-----------------------

9.0-11.0 S.E. from London (9.30 Local An-
nouncements)

Mr. Clough Williams-Ellis will broadcast a talk from London tonight at 9-5 upon the development of our English Country yards by the growth of mass and city business. This picture shows an example of that modern carelessness of beauty which allows some of our earliest and finest pieces of Architecture to be so rounded and encased upon by inappropriate and disfiguring contrasts. (Reproduced by permission of Mr. Geoffrey Brier, publisher of Mr. Williams-Ellis's new book "England and the Outpost")

6BM BOURNEMOUTH. 326.1 M
720.1 M

9.0-11.4 S.D. from London 9.30 Local Ad.
Local Ad. 19

SPY **PLYMOUTH** **400 M**
750 MC

630 S.B. from London

9.4-11.0 S.H. from London 9.30 Local
Announcements)

5NG NOTTINGHAM. 275.3 M.
1080 to 0.

12.0-1.0 London Programme relayed
from Daytime

4.0 London Programme relayed from Daytime

5.0 Mr. H. WHITEHALL: 'A talk on Roger Quilter, and some of his Songs'

5.15 THE CYCLOPS'S PLOT

6.0 London Programme relayed from

6.34 S.H. from London

5.1 E.B. from Cardiff

9.9-11 *S.B. from London (9.30 Local Announcements)*

Monday's Programmes cont'd (July 23)

6ST STOKE. 284.1 M
1,070 Kc

120-10 London Programme relayed from
Deventry

4.0 London Programme relayed from Deventry

5.0 H. I. London & Medieval Village

5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)

6.0 London Programme relayed from Deventry

6.30 S.B. from London

8.0 S.B. from London

9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

2ZY 384.0 M
700 Kc

120-10 London Programme relayed from

4.0 The St. Cecilia Orchestra
March, 'Pomp'
Overture to 'Yelva' Besly

ARNOLD CORBETT (Pianoforte)
Rhapsody in E flat major Doherty

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

5.0 The Rev. G. W. K. Sermon in Court

5.15 THE CHILDREN'S HOUR
Schubert's Birthday

Ave. Martin
Selection of Schubert's
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

6.0 London Programme relayed from Deventry

6.30 S.B. from London

8.0 A Percy Grainger and Maurice
Besly Programme

THE STATION ORCHESTRA
March, 'Pomp'
Overture to 'Yelva' Besly

ARNOLD CORBETT (Pianoforte)
Rhapsody in E flat major Doherty

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

CHORUS
The Children's Hour
The Children's Hour

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

Other Stations.

5NO NEWCASTLE. 475.5 M
950 Kc

120-10 London Programme relayed from Deventry
4.0 London Programme relayed from Deventry
5.0 H. I. London & Medieval Village
5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

5SC GLASGOW. 475.5 M
740 Kc

110-120 London Programme relayed from Deventry
4.0 London Programme relayed from Deventry
5.0 H. I. London & Medieval Village
5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

2BD ABERDEEN. 600 M
600 Kc

110-120 London Programme relayed from Deventry
4.0 London Programme relayed from Deventry
5.0 H. I. London & Medieval Village
5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

2BE BELFAST. 600 M
600 Kc

120-10 London Programme relayed from Deventry
4.0 London Programme relayed from Deventry
5.0 H. I. London & Medieval Village
5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

THE FOUNDATIONS OF POETRY

An Anthology

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

NEW VENTURES IN BROADCASTING

A Study in Adult Education

Being the report of a committee under the chair-
manship of Sir W. H. Hudson, set up to inquire
into problems affecting broadcasting and adult
education.

Illustrated Price 1/- (Post Free 1/3)

Obtainable from all Bookshops, Newsagents, and
Bookstalls, or from

The B.B.C. Bookshop, Savoy Hill, London, W.C.1

THIS AMERICAN —BELTED— CORSELETTE

SENT FOR
1/-
Deposit

120-10 London Programme relayed from Deventry
4.0 London Programme relayed from Deventry
5.0 H. I. London & Medieval Village
5.15 The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

Evening of Home
Play by the Authors

The Children's Hour
Ave. Martin Family Broadcast (Kiddie
Song) The Kiddie Hour (Singers)
6.0 London Programme relayed from Deventry
6.30 S.B. from London
8.0 S.B. from London
9.0-11.0 S.B. from London (8.30 Local An-
nouncements)

Please read this
description.

The American Corset
is a new type of corset
which is made of a
single piece of fabric
and is belted at the
waist. It is a very
comfortable and
supportive garment
which is suitable for
all types of figures.



Please read this
description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

waist. It is a very

comfortable and

supportive garment

which is suitable for

all types of figures.

Please read this

description.

The American Corset

is a new type of corset

which is made of a

single piece of fabric

and is belted at the

</

PROGRAMMES for TUESDAY, July 24

2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,804.3 M. 167 KC.)

10.15 a.m. The
Daily Service

10.30 (Daventry only) TIME SIGNAL, GREEN-
WICH, WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
THE GEORGINA TRIO
MARY BOYIN (Soprano)

1.0.2.0 GEORGE BOWLANDS and his ORCHE-
STRA, from the Savoy Hotel

3.30 'The Indian States and the
Crown'

An Address by H.H. the MAHARAJA OF
PATIALA, Chancellor of the Indian Chamber
of Princes, at a meeting of the East India
Association, introduced by the Chairman, the
Rt. Hon. THE EARL OF ROXBOROUGH
Relayed from Caxton Hall, Westminster

4.10 WILLIAM HODGSON'S MARBLE ARCH PAVILION
ORCHESTRA, from the Marble Arch Pavilion

5.0 THE LORD MAYOR OF NORWICH: 'The
Norfolk Broads'

EVERY year nowadays the taking of holidays
is becoming more of an art. We are rapidly
improving the old idea that as a nation we rejoice
in taking our pleasures easily. This evening the
Lord Mayor of Norwich will tell of the delights
of his native Broads. They are an original play-
ground, and proportionately attractive.

5.15 THE CHILDREN'S HOUR:

A Very Black Outlook

—which will include the story of

'Eppie in the Coal-hole' (from 'Silas Marner,' by
George Eliot,

HELEN ALTON, RALPH DE ROHAN and THE OLOF
SEKSTEDT will prove that things are not as bad as
they seem

5.5 A Recital of Gramophone Records, arranged
by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Mr. A. J. PRESTON: 'A Poor Man's Holiday
in America'

TO the ordinary traveller America still seems
a long way away. Actually, as Mr. Preston
will relate in his talk, it is possible, in the course



The Rt. Hon. J. H. Thomas (left) and Col. Moore-
Brabazon will debate at 9.20 this evening the question
of Road v. Rail.

of four weeks' holiday, to visit Quebec, Montreal,
Ottawa, Toronto, Niagara, and New York
and at surprisingly little expense. Those who
are contemplating this autumn a change from the
usual holiday at home or on the Continent will
do well to listen to this talk.

7.15 THE FOUNDATIONS OF MUSIC

SONGS BY LUTENIST COMPOSERS

8.0 by HERBERT HEYNER, Baritone,

Go to bed, sweet muse
Sweetly
Away with these self-loving lads .. } Dowlan
Weep you no more, sad fountains .. } Dowlan
I heard of love ... } Bartlett
A pretty, pretty duck .. } Bartlett

THE first song may serve as an example of one
of love song of the lutenist composers.
Robert Johnson sets this piece of advice to a discon-
solate lover.

Go to bed, sweetest muse, take thy rest,
Let not thy soul be so oppressed
Though she dany thee,
She doth but trie thee,
Whether thy minde will ever prove unkind,
O Love is but a bitter sweete jest ..
Let not a frowne for ever cast thee down,
Then sleepe, and go to bed in these joyes.

DOWLAND'S first song has words by that
Folke Greville, Lord Brooke, who, besides
being a courtier and a notable friend of Sir Philip
Sidney and other poets, himself wrote sonnets
and tragedies. He here extols the praises
of Love, who makes his own laws, and to whose
doctors, happy or sad, all must bow without
complaining, "for many run, but one must
win."

WEEP you no more is an exquisite lament—one
of the choicest of all lute songs.

VERY little is known
of John Bartlett
beyond the fact that
he published what is

called 'A Booke of Ayres with a Triplette
of Maske' (meaning that it included three
different kinds of songs). His first song is
about the wiles of Love, that 'parle
' The other is the plaint of a maid
whom nobody knows.

7.25 Dr. B. A. YEAKLEY: 'Do we know
too much?'

IT is now a well-known fact that
this evening opens the season of the
it is possible to overdo the acquisition of
knowledge in an age of continually increasing

7.45 A Short Programme by
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

8.0 The Casano Octet
HERBERT CAVE (Tenor)

OCTET
Wendy, 'Winner But' .. } Shant
HERBERT CAVE
Do not go, my love .. } H.
Morgen (To-morrow) .. } H.
Cave

OCTET
Selection from 'Die J... ..
H... .., arr. O. Woodhouse

HERBERT CAVE
Now sleeps the crimson petal .. } Quiller
To Daisies .. } Rogers
The Star .. } Rogers

OCTET
Cohetto (First Performance) .. } Lawrence
Waltz of Sadness (Valse Triste) .. } Sibelius
The Boat of Love (La Barque d'Amour) .. } Chopin

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Local Announcements; (Daventry only)
Shipping Forecast

9.20 'ROAD & RAIL'
A DISCUSSION BETWEEN

Lieut.-Col. J. T. C. Moore-Brabazon, M.P.

and
The Rt. Hon. J. H. Thomas, M.P.

(See foot of page)

10.20-12.0 DANCE MUSIC: JACK HYLTON'S
AMBASSADOR CLUB BAND, directed by RAY
STABITA, from the Ambassador Club.



See also 'Flying Scotsman'.

'The Flying Scotsman' and a luxurious modern
motor-coach representing the same of travel
comfort

LISTENERS to a recent series of talks by
Mr. Tolley Stephenson heard the subject
of the struggle between road and railway trans-
port discussed with the impartiality of the
scientific observer. Tonight the same topic will
be thrashed out by two able advocates, both
practical experts—'Jummy' Thomas, the leader
of the railwaymen, an expert who knows every
aspect of the iron road from bottom to top, and
Colonel Moore-Brabazon, Parliamentary Secretary
to the Ministry of Transport, and a pioneer of
motoring as he is of the air. The discussion of
one of the great problems of the day cannot fail
to be thoroughly interesting, as lively as it is well-
informed, and 'controversial' in the best sense
of that comprehensive word.



Continued

Tuesday's Programmes cont'd (July 24)

5GB DAVENTRY EXPERIMENTAL

(4.30 P.M. 6.10 P.M.)

4.0 A Military Band Programme

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

March from 'The Queen of Sheba' Gounod
Festival Overture Lehar

4.15 HAROLD MILLS (Violin)

to contribute Purnell, arr. Henley

4.25

Entr'acte, 'La Mariposa' Bizet

4.35 RAYMOND GRANT

Eating
Benton and Lee
It's a beautiful day
Inasmuch as, Churchill

4.45 BAND

from 'La Source'
(The Fountain) Debussy

4.57 HAROLD MILLS

Ramona, arr. Kreuler

5.05

Demoinelle Chio
Dainty Maiden
Hil Masyne (Costume Ball), (from
Paragon Sketches)

Mary, Sweet Mary

5.25 RAYMOND GRANT

The Lullaby Song
Green Apples Melody
My Love Affair

5.35

Tone Poem, 'Finlandia' Sibelius

5.45 THE CHILDREN'S HOUR

(From Birmingham)
Play on a Railway
Journey, a Dialogue
by MARGARET ARLO
THE CLUB TIME in Musical Notes

6.20 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE
JACK COLLEY (sax & Piano)

7.35 'Improvisations in June'

EUROPE IS DEAD! LONG LIVE THE EUROPEAN
By MAX MULLER

The English Version by SUSAN BELL
and JACK PAYNE

Princess Oriol

Adam Zappe, Improvisator

Older Daughter

Summit M.B., an American M.B. on a GEORGE

Dr. Varley Physician to Sam M.B. A. SCOTT GATTY

Major Gordon

Servants, Criminal Officers

The action takes place at the Castle Orloff on a lake near Salzburg, in Austria. The gashed. Folding doors lead to the garden, a long window overlooks the park. It is an evening in June. . . .

LISTENERS who heard *Ramona* would

formed the author of *Improvisations in June*. Here is the same bitter contempt for material potery human values, the same fantastic character of a lunatic, and the ideal a reasonable atmosphere in which the real seems to be the

Zappe—the 'Improvisator'—engaged with his beautiful daughter

is employed by the dramatist to hold the mirror up to an age of madly universalism.



COMPOSER AND SOLOIST

Alexis Gunning with Rosalind Bennett who plays in his Second Pianoforte Concerto, the first broadcast performance of which will be given during tonight's Orchestral Concert. The work will be conducted by the composer

whose works, Symphonies, Suites, and a Concerto have already been broadcast.

This Second Pianoforte Concerto was written for and dedicated to one of his pupils, Rosalind Bennett, who at seventeen gained high praise at the recent Birmingham Competition Festival.

The first movement depicts the joy of the true artist who has conquered

9.45 PHYLLIS SINGHTON

The Celestial Weaver

On the Sea

March of the Giants from Suite of Ballet Music, 'In Fairyland'

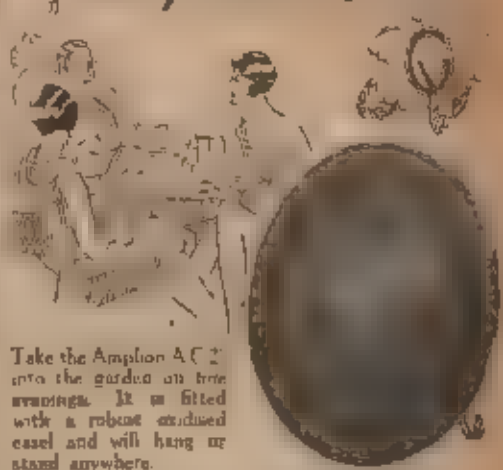
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: JACK HYTON'S

AMBASSADOR CLUB BAND, directed by RAY STANTON, from the Ambassador Club

(Tuesday's Programmes continued on page 114.)

Hangs or stands anywhere



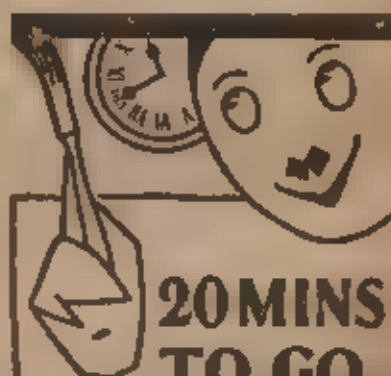
It is a junior model with a gram's performance—rich, powerful reproduction without resonance—handles all frequencies, high notes and low notes, with ease.

Handsome to look at, a pleasure to hear, it costs only 52/6.

Ask to hear one at your dealer.

AMPLION

GRAHAM AMPLION LTD., SLOUGH
London Showrooms: 28, Savile Row, W.1.



SEE laughed when he said he'd be done by 10 o'clock. But he showed her! He showed her a perfect painting job, thanks to ROBBIALAC.

Robbialac is the quickest thing out for beautifying your home—your car—your office—your shop. Use Robbialac on every shabby thing—furniture, books, photos—yes, the car itself. Robbialac is made for amateur brushwork, not for professional. Leaving a glossy surface that will not crack, chip or peel.

Send us your copy of 'The Sun' and we will send you a copy of Robbialac. No charge. No obligation. No need to do.

FREE

With your free booklet you will receive a copy of Robbialac. No charge. No obligation. No need to do.



ROBBIALAC (Dept R.T.), 15, BERNERS ST LONDON W.1.

Tuesday's Programmes continued (July 24)

5WA

CARDIFF.

4.0 A LIGHT SYMPHONY CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Sakuntala' Goldmark
Tone Poem, 'In the Steppes of Central Asia'

Symphony in F Queen
SAKUNTALA is founded on a Sanskrit drama, written some six centuries B.C. The work is really a Symphonic Poem. The great King Dushyanta meets Sakuntala, daughter of a Nymph, in a sacred grove which he penetrates while hunting. He falls in love with her, and gives her a ring, with the injunction to follow him to the Palace.

After he has left her, misfortune falls on both. The King is enchanted and forgets her, while Sakuntala loses the ring when wading in the sacred river. When she comes to the Palace, the King denies her, and her mother takes her away to a forest.

The ring is found by a fisherman, who brings it to the King. He at once remembers Sakuntala, makes war upon the evil spirits who have caused the trouble, rescues the maiden, and all ends happily.

BORODIN'S piece has a 'programme'. In the silence of the sandy steppes of Central Asia ring the first notes of a peaceful Russian song. One hears, too, the melancholy strains of songs of the Orient, one hears the tramp of horses and camels as they come. A caravan escorted by Russian soldiers, crosses the vast desert, fearfully pursuing its long journey, trusting wholly in its Russian warrior-guard. Ceaselessly the caravan advances. The Russian songs and the native songs mingle in one harmony, their strains are long heard over the desert, and at last are lost in the distance.

Borodin aims at suggesting the great spaces of the plains by high, held notes which continue

The Russian song is heard at the opening. A few moments later comes the Oriental song.

SIR FREDERIC COWEN wrote his Fifth Symphony (in F) for the Cambridge University Musical Society, which first played it in 1887. The work, which has no 'programme', is in four Movements. In the first movement we have hints at several of the themes to be heard in the course of the Symphony. The four Movements are (1) Slow and dignified, leading to Quick and lively; (2) Light and brisk; (3) Slow and expressive; (4) Quick, bold, fiery.

5.0 **SID G. HERGES**: 'Maha, the Isle of Sunahana'

5.15 **THE CHILDREN'S HOUR**

Relayed from the National Museum of Wales, Cardiff

6.0 **ORGAN RECITAL** by JAMES T. B. L.

Relayed from the New Palace Theatre, Bristol

6.30 **S.B. from London**

7.0 **S.B. from Swansea**

7.15 **S.B. from London**

8.0 AN ORCHESTRAL PROGRAMME

NATIONAL ORCHESTRA OF WALES

Overture to 'Romanticism' Schubert

Frederic Collier (Baritone) and Orchestra

'So il rigne' (If the hardness, from 'The Song of the Flea')

Orchestra

Symphonic Poem, 'Omphale's Spinning Wheel'

Frederic Collier

Im a Roamer

Song of the Flea

Irish Tune from County Derry

Theme and Variations (Suite No. 3) Tchaikovsky

(The Suite consists of four Movements: (1) Elegy, (2) Melancholy Waltz, (3) Theme and Variations. The last is a lengthy piece—twelve Variations in Tchaikovsky's most brilliant vein, showing him as one of the finest

writers in this form, and a magnificent orchestrator. The Polonaise, the last of the Variations, is the longest and most developed.

Like many of the works of this self-doubting man, it was produced in anxiety, with many a dubious moment, and the inevitable query 'Am I played out?' His moods of exaltation were often shot with fear. When he had finished the work he wrote 'A work of greater grandeur than the new Suite was. My opinion of the new-born composition is that it makes God know what I shall think of it a year hence....'

9.0 12.0 **S.B. from London** 9.15 Local Announcements

5SX

SWANSEA.

224.1 M.
1,020 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

Songs and a Story, by LILLIAN MORGAN



ON THE BROADS.

The exhilarating sport of yachting. This picture catches the real atmosphere of the Norfolk Broads, about which the Lord Mayor of Norwich, Alderman H. E. Wibord will talk from London at 5.0 this afternoon.

6.0 London Programme relayed from Daventry

6.30 **S.B. from London**

6.45 **A WELSH INTERLUDE**

A Recital of Gramophone Records—Welsh Songs

7.0 **MR. RICHARD BUGHES** reading a Short Story

7.15 **S.B. from London**

8.0 **S.B. from Cardiff**

9.0 12.0 **S.B. from London** 9.15 Local Announcements

6BM **MANCHESTER** 320.1 M.
820 KC.

London Programme relayed from Daventry

4.10 **TEA TIME MUSIC** from Bobby's Restaurant

Directed by J. P. COLE

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

Selection from 'The Show Boat'

Entr'acte, Morning Song (Chanson de Matin)

5.0 London Programme relayed from Daventry

6.30 **S.B. from London**

7.0 **SIR DAN GODFREY** 'My recollections of the United States and Canada'

7.15 **S.B. from London** 9.15 Local Announcements

10.20 **DANCE MUSIC** Bill Browne's Dance Band relayed from the Westover

11.0 12.0 **S.B. from London**

5PY

PLYMOUTH.

400 M.
750 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

Shavings and Chips

A new collection of 'pieces' from Round the World Factory

6.0 London Programme relayed from Daventry

6.30 **S.B. from London**

7.0 **MR. L. NEELE**, 'Some Phases of Lawn Tennis'

7.15 12.0 **S.B. from London** 9.15 Local Announcements

6ST

STOKE.

275.2 M.
1,080 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 **S.B. from London**

7.0 **MR. R. WILSON**, 'Art and Industry—II, Public Taste in the New Era'

7.15 12.0 **S.B. from London** 9.15 Local Announcements

6ST

STOKE.

284.1 M.
1,020 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 **S.B. from London**

7.0 **MR. E. SIMS HARTER**, 'The Song of Birds'

7.15 12.0 **S.B. from London** 9.15 Local Announcements

2ZY

MANCHESTER.

384.5 M.
780 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

Breaking-up Day at School

A Selection of Students Songs, played by the SUNSHINE TARI, Songs from the Scottish Students' Song Book, sung by BETTY WHEATLEY

A School Yarn told by ROBERT ROBERTS

6.0 **STREET ORCHESTRA**

Relayed from the Palace Picture Theatre, Blackpool

Overture to 'Pierrot and Peasant'

Band Intermezzo—Adagio

A Serenade (Viola)

Mazurka

Orchestra

Together

Selection from 'Clara's Song'

6.30 **S.B. from London**

6.45 **SIR EDWARD ELGAR**, 'The Song of the Swan'

Waltz, 'Can't you hear me say I love you?'

Fantasia on Leoncavallo's 'Pagliacci'

7.0 **MAJOR W. PEAR GROVES**, 'An Epicure Abroad—What is Wrong with our English Country Inns?'

Tuesday's Programmes cont'd (July 24)

The Microphone Says -

7.15 S... ..
7.45 'Manory'
A... .. TWO A...
F... ..
I... ..
by T & FIELD
by T YORKE SHEFFIELD
T... ..
W... ..
C... ..
H... ..
J... .. {Footmen in the service
of Sir James}
Lady Maud Caversham
OF
P... ..
S... ..
IL. The same (the following day)
Vaughans:
EVELYN BURN, GLADYS SWEENEY, BETTY
WHEATLEY ARTHUR DAVIES, HARRY HOPE
AL... ..
H... ..
K... ..
L... ..
C... ..
S... ..
Supported by THE SYMPHONY ORCHESTRA

90 S.B. from London 9.15 Ladies' Amusements,
10.20-12.0 DANCE MUSIC; HERMAN
D... ..
ayd from the Winter Gardens, Blackpool

Other Stations.

SNO NEWCASTLE. 3.25 M
 3.30 4.30
 5.00 5.30
 5.45 6.15

[illegible]

5SC	GLASGOW.	455.4 M. 740 M.
9.30	Lowland Programme relayed from Aberdeen.	4.15
	Patry Tait and Music. The Windies Tell. Ruthie Whelan and the Famous Waverley. 5.00	4.45
10.15	10.15 A.M. 5.50 Waverley Group at 10.15	
6.0	Radio Music from the 1940s. 6.00	
	W. Leitch and the Organ. 6.20	
	11.0 from Aberdeen. 7.15	
	11.0 from London. 7.30	
	The Boudie, Bonnie Banks o' Loch Lomond. 7.55	
	12.0 from London.	

[illegible]

2BE	BELFAST.	808.1 AM 9:00 PM
6.30 —London Programme relayed from Daventry 4.30		
7.00 —News 4.30	7.00 —News 4.30	
7.45 —Manufacture News by Bryan Rogers 6.45	7.45 —The North	
8.00 —The World 7.00	8.00 —The World 7.00	
8.40 —London Programme relayed from Daventry		
9.30 —All from London 7.15 —Station Director's Talk 7.15		
10.00 —The World 7.45	10.00 —The World 7.45	
10.30 —The World 8.15	10.30 —The World 8.15	
11.00 —The World 8.45	11.00 —The World 8.45	
11.30 —The World 9.15	11.30 —The World 9.15	
12.00 —The World 9.45	12.00 —The World 9.45	
12.30 —The World 10.15	12.30 —The World 10.15	
1.00 —The World 10.45	1.00 —The World 10.45	
1.30 —The World 11.15	1.30 —The World 11.15	
2.00 —The World 11.45	2.00 —The World 11.45	
2.30 —The World 12.15	2.30 —The World 12.15	
3.00 —The World 12.45	3.00 —The World 12.45	
3.30 —The World 1.15	3.30 —The World 1.15	
4.00 —The World 1.45	4.00 —The World 1.45	
4.30 —The World 2.15	4.30 —The World 2.15	
5.00 —The World 2.45	5.00 —The World 2.45	
5.30 —The World 3.15	5.30 —The World 3.15	
6.00 —The World 3.45	6.00 —The World 3.45	
6.30 —The World 4.15	6.30 —The World 4.15	
7.00 —The World 4.45	7.00 —The World 4.45	
7.30 —The World 5.15	7.30 —The World 5.15	
8.00 —The World 5.45	8.00 —The World 5.45	
8.30 —The World 6.15	8.30 —The World 6.15	
9.00 —The World 6.45	9.00 —The World 6.45	
9.30 —The World 7.15	9.30 —The World 7.15	
10.00 —The World 7.45	10.00 —The World 7.45	
10.30 —The World 8.15	10.30 —The World 8.15	
11.00 —The World 8.45	11.00 —The World 8.45	
11.30 —The World 9.15	11.30 —The World 9.15	
12.00 —The World 9.45	12.00 —The World 9.45	
12.30 —The World 10.15	12.30 —The World 10.15	
1.00 —The World 10.45	1.00 —The World 10.45	
1.30 —The World 11.15	1.30 —The World 11.15	
2.00 —The World 11.45	2.00 —The World 11.45	
2.30 —The World 12.15	2.30 —The World 12.15	
3.00 —The World 12.45	3.00 —The World 12.45	
3.30 —The World 1.15	3.30 —The World 1.15	
4.00 —The World 1.45	4.00 —The World 1.45	
4.30 —The World 2.15	4.30 —The World 2.15	
5.00 —The World 2.45	5.00 —The World 2.45	
5.30 —The World 3.15	5.30 —The World 3.15	
6.00 —The World 3.45	6.00 —The World 3.45	
6.30 —The World 4.15	6.30 —The World 4.15	
7.00 —The World 4.45	7.00 —The World 4.45	
7.30 —The World 5.15	7.30 —The World 5.15	
8.00 —The World 5.45	8.00 —The World 5.45	
8.30 —The World 6.15	8.30 —The World 6.15	
9.00 —The World 6.45	9.00 —The World 6.45	
9.30 —The World 7.15	9.30 —The World 7.15	
10.00 —The World 7.45	10.00 —The World 7.45	
10.30 —The World 8.15	10.30 —The World 8.15	
11.00 —The World 8.45	11.00 —The World 8.45	
11.30 —The World 9.15	11.30 —The World 9.15	
12.00 —The World 9.45	12.00 —The World 9.45	
12.30 —The World 10.15	12.30 —The World 10.15	
1.00 —The World 10.45	1.00 —The World 10.45	
1.30 —The World 11.15	1.30 —The World 11.15	
2.00 —The World 11.45	2.00 —The World 11.45	
2.30 —The World 12.15	2.30 —The World 12.15	
3.00 —The World 12.45	3.00 —The World 12.45	
3.30 —The World 1.15	3.30 —The World 1.15	
4.00 —The World 1.45	4.00 —The World 1.45	
4.30 —The World 2.15	4.30 —The World 2.15	
5.00 —The World 2.45	5.00 —The World 2.45	
5.30 —The World 3.15	5.30 —The World 3.15	
6.00 —The World 3.45	6.00 —The World 3.45	
6.30 —The World 4.15	6.30 —The World 4.15	
7.00 —The World 4.45	7.00 —The World 4.45	
7.30 —The World 5.15	7.30 —The World 5.15	
8.00 —The World 5.45	8.00 —The World 5.45	
8.30 —The World 6.15	8.30 —The World 6.15	
9.00 —The World 6.45	9.00 —The World 6.45	
9.30 —The World 7.15	9.30 —The World 7.15	
10.00 —The World 7.45	10.00 —The World 7.45	
10.30 —The World 8.15	10.30 —The World 8.15	
11.00 —The World 8.45	11.00 —The World 8.45	
11.30 —The World 9.15	11.30 —The World 9.15	
12.00 —The World 9.45	12.00 —The World 9.45	

[illegible]

Their world is busy, never M. a whole,
 and they are not alone. When a man
 and a woman are together, they are
 them and put his money into them. But they were
 never familiar objects of his daily life as they are
 of ours. Therefore, if our poets are sincere, if they
 are not merely of a kind who were but
 they have a mission to perform, and that is to
 reveal a new world of life and of things and
 life and ferro-concrete buildings.—*Edward Shanks*
Contemporary Poetry

There was a cat some few hundred years ago when cats were a part of the world we are daily worshipped. We are told that in Ancient Egypt a cat was considered to be in a position to pray for its master and was nothing less than death itself to the slave.

On these days, at E. City in fact, on the death of one that shows the respect of the community mourning (?) and should a man's house catch fire, he was far more interested in rescuing the cat than his family and possessions.

I wonder what the average Londoner would think of that!

They may be the first of their kind in the world
and as the price is so low, it is a very good
thing that they are so cheap. The first of

[illegible]

Wednesday's Programmes cont'd (July 25)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 510 K.C.)

TRANSMISSION BY SHORT WAVE AT 10.15 P.M. WHEN THE LIGHTS ARE ON

4.0 THE B.B.C. DANCE ORCHESTRA
Presented by JACK PAYNE
The Name is (in a Potpourri of Songs)
I Harris (Banquet)

5.45 THE CHILDREN'S HOPE (From Birmingham)
The Boat of Millions of Years, by CAROL RENO
MARGARET HOVED (Soprano)
LEONARD D. (Tenor)
The Mermaid of Zennor

6.30 THE SIGNAL OPERATIONS WEATHER FOR
AT 6.30 P.M. ON WEDNESDAY

6.45 Light Music

DOROTHY D'ORRAT (Contralto)
Rustic Suite
Sweet Music
Herald and the Fairy Prince
K. A. Wright

7.0 DOROTHY D'ORRAT
Come again
Dowland—1597, arr. Red
Sweet Kate
Jones—1600, arr. Jones

7.7 PERCY WHITEHEAD
Loveless of Troas
When I was one and twenty
In Summer-time on Breton
(From Cycle A Shropshire Lad)

7.15 OCTET
Suite, 'In the Open Air'
Pastoral Dance, Rhapsody, Morris
Neapolitan Song
My Lady Laverdier (A Minuet of the 16th
Times)

7.32 DOROTHY D'ORRAT
Ah, how delightful the morning
Ye Banks and Braes
The Little Seamstress

7.40 PERCY WHITEHEAD
The Rambling Comber (Docket)
Little Mary Cassidy (Irish)
The Kerry Cow (Irish)
(Traditional Air)

7.48 OCTET
Serenade to Nicolette
For once The Wonderful Isle
Hornpipe

8.0 'Hunted Down'

(From Birmingham)

A Story by CHARLES DICKENS
Presented by STUART VINEN

The Narrator
The Captain
The Doctor
The Lawyer
The Judge
The Clerk
The Sergeant
The Constable
The Prisoner
The Prisoner's Wife
The Prisoner's Child
The Prisoner's Mother
The Prisoner's Father
The Prisoner's Sister
The Prisoner's Brother
The Prisoner's Friend
The Prisoner's Enemy
The Prisoner's Lover
The Prisoner's Hater
The Prisoner's Friend
The Prisoner's Enemy
The Prisoner's Lover
The Prisoner's Hater

Instead of the usual reading, the above
story will be given in dialogue form.

Followed by

'A Museum Episode'

being the First Adventure of James Augustus
A Farce for Two Characters by STUART VINEN
James Augustus
Muriel

9.0 A MILITARY BAND CONCERT

Edward Nicol (Tenor)

The Wireless Military Band
Conducted by B. WALTON O'DONNELL

9.15 EDWARD NICOL
Love my Lady
Kennedy Russell
The Willow, Goring Thomas
Song written at See Stanford



EDWARD NICOL
sings in the Military Band Concert
from 5GB at 9.0 tonight

9.22 BAND
Incidental Music to 'St. Agnes'
Coleridge Taylor wrote this
musical accompaniment for
Keats' poem for use at a
Keats and Shelley Festival
in 1910.

THERE are three Movements in the Suite
arranged from the music.

The First is headed 'That ancient Broomman
heard the prelude soft.' The strains beginning
with this line goes on—

Soon, up aloft,
The silver, snarling trumpet gas to chime,
The level chambers, ready with their joy
Were glowing to receive a thousand guests,
The carved angels, ever eager-eyed,
Star'd, where upon their heads the cornice

With hair blown back and wings put cross
were on their breasts.

The Second has the quotation 'Her maiden
eyes divine.' Thus the poet speaks of 'thought-
ful Madeline,' to whom came in vain 'many a
tip-toe, amorous cavalier,' for her heart was
otherwise.

The Third piece in the set is headed 'Now
tell me where is Madeline!' the words of Por-
phyre, the hero, who comes among bloodthirsty
foes to seek his beloved maiden.

9.35 EDWARD NICOL
Fair Difficulties
Oh, the pretty creature Staroos, arr. Lane Watson
Horse ...
'Tis true I never was in love ... Colin MacLeod

9.42 BAND
Three Dances from 'The Bavarian Highlands'
Elgar

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC, MAMIE WINTER'S
DANCE BAND from the Hotel Cecil

11.5-11.15 AMBROSE'S BAND from the May Fair
Hotel

(Wednesday's Programmes continued on page 118.)

The 'CARSTAIRS' for every occasion



THE 'CARSTAIRS' does away with all diffi-
culty in moving the invalid, whether up stairs
or down, from one room to another indoors or out.
It is sturdy, unobtrusive, reliable and is absolutely
indispensable to every invalid's comfort.
It is the 'Carstairs' serves as a Bathchair
as well and is ideal when travelling and for
holiday use. Folding patterns are available.

Price from £5. 5s.

Patents applied for in all countries. The 'Carstairs' is a
registered trademark.

Carters
(INVALID FURNITURE)
125-127-129
ST PORTLAND ST
LONDON, W.1.

Britain's Business College

PLACES BOYS & GIRLS INTO GOOD POSITIONS

The intensive training boys and girls
receive in the Model Office Course of
Clark's College, which is free to all
students at the end of their training gives
them the most thorough insight into
modern business routine. As a result
they leave the College fitted for the
well paid position that awaits them,
and which will be found for them.

NEW TERM AUGUST 20th
and ten following days.

For all information, apply to the
Secretary, Clark's College, Ltd.,
128, Chancery Lane, London, W.C.2.

CLARK'S COLLEGE

Est. 1880.
128, CHANCERY LANE,
LONDON, W.C.2.
Telephone: Holborn 5424.

Coupon for FREE ADVICE

To Ernest G. V. CLARK, Principal,
CLARK'S COLLEGE, LTD.,
128 Chancery Lane, W.C.2.

As a parent, I am interested in the training of my
child and without obligation on my part as to the
career position, I am interested in the training of my
child.

With respectfully attention,
Name

Address

SPY **PLYMOUTH.** 400 HP
750 cc

Home, Health and Garden

Wednesday's Programmes cont'd (July 25)

22Y NEWCASTLE. 324 AM 780 KC.

12.0-1.0 News and Announcements

4.0 Famous Northern Resorts Southport

A MUSIC HALL BAND COMPOSED OF THE BROADCAST

THE CREWELL COLLEGE INSTITUTE BAND

THE CREWELL COLLEGE INSTITUTE BAND

THE CREWELL COLLEGE INSTITUTE BAND

5.0 MARION BOLTON (Soprano)

7.15 THE CREWELL COLLEGE INSTITUTE BAND

8.0 London Programme relayed from Daventry

8.20 Royal Horticultural Society's Bazaar

8.30 S.B. from London

7.25 Dr H. J. W. Hetherington

7.45 S.B. from London

8.0 Famous Northern Resorts Scarborough

8.30 S.B. from London (8.30 Local Announcements)

9.35-11.0 Vaudeville

11.0-12.0 News and Announcements

11.0-12.0 News and Announcements

Other Stations.

5NO NEWCASTLE. 517 AM 900 KC.

12.0-1.0 News and Announcements

5SC GLASGOW. 405 AM 740 KC.

11.0-12.0 News and Announcements

28D ABERDEEN. 507 AM 600 KC.

1.0-1.10 News and Announcements

2BE BELFAST. 506 AM 600 KC.

12.0-1.0 News and Announcements

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

2BE BELFAST. 506 AM 600 KC.

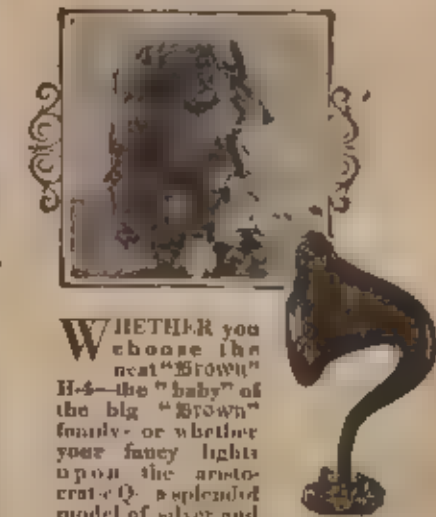
Golden Shred and Silver Shred

Contain the whole of the Goodness of the Oranges and Lemons

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



ROBERTSON'S only maker



WHETHER you choose the neat "Brown" H-4—the "baby" of the big "Brown" family—or whether your fancy lights upon the aristocratic Q—splendid model of silver and mahogany—you will have an instrument pure in tone, and realistically true in reproduction. In the hornless models too—from the handsome Mascot to the magnificent Sphinx—his fine workmanship always associated with a "Brown" production is strongly in evidence.

The "Brown" H-1 Loud Speaker, illustrated above. Price (2 000 ohms) £5 8 0

Brown

LOUD SPEAKERS

Adm. S. G. Brown, Ltd., Western Ave., N. Acton, 17 3 (L2)

C. B. PERGOLES, the Italian composer, whose opera *La Serva Padrona* is being broadcast from London at 8.0 this evening.

Page relayed from the Classic Cinema. 8.15—London Programme relayed from Daventry. 8.30—S.B. from London. 7.25—Dr H. J. W. Hetherington. The Meaning of 'Good' and 'Social Good'. S.B. from Liverpool. 7.45—Symphony Concert. Don't miss it. 8.0—Symphony Concert. Don't miss it. 8.15—Dorothy Hodgkins. Black Boxes (collette). 8.30—Yest (A. A. Newham). 8.45—Work. 8.55—Orchestra. An Irish Symphony (John Vaughan). 9.0—S.B. from London. 9.35—Symphony Concert. Don't miss it. 9.45—The Flamingo. 10.0—Madonna (M. Head). 10.15—Orchestra. Irish Rhapsody. 10.30—The Banks of Green. 10.45—The Flamingo. 10.55—The Flamingo. 11.0—The Flamingo. 11.15—The Flamingo. 11.30—The Flamingo. 11.45—The Flamingo. 12.0—The Flamingo.

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

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

PROGRAMMES for THURSDAY, July 26

2LO LONDON and 5XX DAVENTRY

(201.4 M. 520 KC.)

(21.904.5 M. 587 KC.)

10.15 **B.B.C. Daily Service**

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A CONCERT**

ROSA BURN (Contralto)
HAROLD WOODHEAD (Tenor)
DOROTHY FULFORD (Pianoforte)

12.20 **The Week's Recital of Gramophone Records**

3.0 **EVENSONG**
From WESTMINSTER ABBEY

3.45 **Mr. F. J. Broomhead: 'Poultry Keeping—A General Summing Up'**

4.0 **AN ORGAN RECITAL by EDWARD O'HENRY**
From Madame Tussaud's Cinema

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

5.15 **THE CHILDREN'S HOUR**
Part of 'Jules' and other songs by FREDERICK ARTHUR, who will also tell the story of 'Jan's Cricket Match' from 'In Chummy Corner' (Jon Stewer)

'The Final'—a Humorous Story by W. St. G. DRENNAN

6.0 **Ministry of Agriculture Fortnightly Bulletin**

6.15 **Market Prices for Farmers**

6.20 **Music: Interlude**

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

6.45 **Musical Interlude**

7.0 **Mr. M. A. HAMILTON 'New Notes'**

7.15 **THE FOUNDATIONS OF MUSIC**

Songs by LUTHERIAN COMPOSERS

Song by HERBERT HEYMER

Tonight, for the ladies' Campanian Rally set bathing, Jones It was a lover's first love O mistress mine Shall I come if I swim? Rosseter Shall a frown or anger, eyes? Corke

THE ladies that Campanian cares not for are those 'that must be wooed and prayed.' 'Give them gold that sell love,' he cries, 'and the fairer will love and welcome company abroad.'

BEAUTY SAT BATHING (words by Anthony Munday) tells of a dream in which the poet was tantalized by a vision that, as often in dreams, never attained certainty, so that he woke as wise as when he slept.

MORLEY's two songs have long been familiar to most of us in modern settings, notably to Quilter's. *It was a lover comes from As You Like It*, and *O mistress mine* from *Twelfth Night*, and as Morley was probably a friend of Shakespeare, it is quite likely that his settings were used when the plays were first produced.

PHILIP ROSSETER, one of the royal ante players, ran a theatrical company about 1612. In his songs is often a touch of wit. 'Shall I come if I swim, my dear?' he asks. 'All the powers assist my desire, save you alone, that set my woeful heart on fire.'

THE lover in William Corke's song braves himself against his love's frowns. Love must be won, or cry 'Tis but a tale, will mend no more.'

Let her frowns then take leisure, Pains are worthy such a treasure

So young people may be called, without exaggeration, one of the most vital and honourable services. Its value and progress are to be considered this evening by Mr. P. J. Broomhead, a speaker of authority of his experience at Oxford House, Bethnal Green.

7.45 **An Operatic Concert**

MIRIAM LUCKIE (Soprano)

FARRY JONES (Tenor)

THE WIRELESS ARTISTS

(Chorus Master, STANFORD ROBINSON)

THE WIRELESS ARTISTS

CONDUCTOR

(Leader, S. KINGSLEY KELLEY)

Conducted by CHARLES WEBSTER

THE WIRELESS ARTISTS

Overture to 'Euryanthe'... Weber

8.0 **THE WIRELESS ARTISTS, LONDON, and Orchestra**

Local from Act II of 'A Masked Ball'... Verdi

8.10 **THE WIRELESS ARTISTS, LONDON, and Orchestra**

Introduction to Act III, and Local Song from 'La Gioconda'... Wagner

8.40 **PARRY**... and Orchestra

Local from 'La Gioconda'... Verdi

8.45 **ORCHESTRA**

Overture to 'Mignon'... Ambrosius Thomas

Kaiser March... Wagner

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

9.15 **Mr. ARTHUR BARTLEY 'The Way of the World'**

9.30 **Local Announcements**

Opening day of the new... cast

9.35 **CHARLOT'S HOUR**

A Light Entertainment

Specially devised and arranged by the well-known Theatrical Producer, ANDRE CHARLOT

THIS week's 'Charlotte' has a special significance. July 26 is Uncle Andre's birthday. If you look carefully at his portrait on this page, you may perhaps be able to guess his age. In any case, we offer the idea to him for his next weekly 'Competition.' Whether tonight show will be a 'birthday programme' it is impossible to say. The secrets of 'Charlotte's Hour' are never revealed until the thunder of the opening gong.

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



MASTERS OF THE MICROPHONE.—ANDRE CHARLOT

'Uncle Andre's' weekly hour of revue is one of the most popular of regular broadcasts. Today is his birthday and we may expect the 'birthday spirit' to be reflected in the programme at 9.35

7.25 **Mr. PETER JONESTON 'Young England—A need and an opportunity'**

NEW MUSICAL WORKS

THE B.B.C. is always ready to consider new music for broadcasting. Any music submitted should be of such importance and quality as to be worthy of performance on its own merits—works for orchestra and military band, or choral works. Scores (not parts) should be sent in. Chamber music, short instrumental pieces, and songs, as well as dance music and pieces, even if for orchestra, of a trifling nature, cannot well be used, the B.B.C. leaves the choice of all such items to artists, and such pieces have a better chance of performance if introduced direct to them.

petition. Whether tonight show will be a 'birthday programme' it is impossible to say. The secrets of 'Charlotte's Hour' are never revealed until the thunder of the opening gong.

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

The correct title of the etching by Frank Brangwyn, R.A., published in our issue of June 29 under the title of 'Out from the Shadow' is 'Cannon Street Station' (Interior). The owners of the copyright are the Fine Arts Society Ltd., 148, New Bond Street, London, W.1, publishers of all Mr. Brangwyn's etchings, and not the Studio, Ltd., as was erroneously stated.

Thursday's Programmes continued (July 26)

5WA CARDIFF. 380 M. 890 KC.

3.0 London Programme relayed from Daventry

4.0 A Symphony Concert
Relayed from the NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Overture, "Cockaigne" Elgar
Fifth Symphony Beethoven
Aquarium Suite.... Vaughan Williams

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BATHURST

Overture, "The Merrydancers" Eric Coates
Lullaby (Tea)
Love me or not Arne arr. Henry Colman
At night by moonlight on the piano
Old English (Anon.)
Roses and Rue (An Old English Garden)
Fiddle

What if I speed? (1008) Jones, arr. Keel
The Breeze
Suite from "As You Like It" Quilter

DAVID BRYNLEY
Al suddenly the wind comes and
Must we go?
The Lost Lily

ORCHESTRA
Symphonic Poem, "The Sea"
DAVID BRYNLEY
Go, lovely Rose
My Life is but a light
Brown is my Love
Fare would I change that note...

CHORUS
Two Norwegian Dances

9.0 12.0 from London 9.30 Local Announcements

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

6BM BOURNEMOUTH. 378. M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

SPY 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

5NG NOTTINGHAM. 375.2 M. 1,090 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London 9.30 Local Announcements

6ST STOKE. 294.1 M. 1,020 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London 9.30 Local Announcements

22Y 554.8 M. 780 KC.

12.0 1.0 Gramophone Records

4.0 Famous Northern Resorts

Buxton

A CONCERT BY THE

DEATON PULMON

Musical Director, HONORARY FELLOWS

Relayed from the Pavilion Gardens

Symphony No. 2, in D—First Movement *Brahms*

Dreams *Wagner*

Rhapsody, "Spain" *Chabrier*

Prelude in A Flat *Chopin*

Carotte from "Mignon" *Andréessen*

Melodies from "The Desert Song" *Romberg*

5.0 Mr. F. E. DORAN, "Achievement—Barce"

Notable Productions of the Amateur Stage

5.15 THE CHILDREN'S HOUR

A Day for the Tiny Tots

Reminiscences of Childhood Days, by ERIC FOOD

Native Rhymes, sung by BETTY WHITLEY

A Fairy Story, told by ROSA ROBERTS

6.0 London Programme relayed from Daventry

6.30 Market Prices for Local Farmers

6.30 S.B. from London 9.30 Local Announcements

9.35 'Peter Calling'

A Wireless Mystery in Three Scenes by

(Dramatized by kind permission of Messrs J

Murray and Co., Ltd., Glasgow)

Presented by THE STATION REPERTORY PLAYERS

John Smith (a Wireless Enthusiast)

Mary Smith (his Wife) LUCIA ROBERTS

Tommy Smith (their Son) KENNETH BURNELL

James Westover (a Consulting Engineer)

Miss Gray (his Stenographer) EDITH TOWN

Anthony Drysdale (his Friend) HAROLD CLIFF

Captain Marston (a Retired Skipper)

Miss Marston (his Daughter)

Peter

Sam Hicks (a Boatman) JON HENRY

Scene 1: John Smith's sitting-room.

Scene 2: James Westover's office

Scene 3: Up the river at Barnes

Incidental Music by the STATION QUARTET

10.35 12.0 S.B. from London



DAVID BRYNLEY
sings during the Light Orchestral Concert from
Cardiff at 7.45 this evening.

Other Stations.

6NO NEWCASTLE. 512.0 M.

3.0 London Programme relayed from Daventry 5.15

6.0 S.B. from London 6.15 S.B. from London

6.30 12.0 S.B. from London

5SC GLASGOW. 312.0 M.

6.0 A Concert, "The Wireless Trio"

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

2BD ABERDEEN. 500.0 M.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

2BE BELFAST. 312.0 M.

3.30 4.45 S.B. from London

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.0 12.0 S.B. from London 9.30 Local Announcements

"IT'S THE TOBACCO THAT COUNTS"



*Player's
Please*



REGD No. 4011

W.C.C. Co.

PLAYER'S "MEDIUM" NAVY CUT CIGARETTES 10 for 6^d - 20 for 11^½^d

PROGRAMMES for FRIDAY, July 27

10.15 a.m. **The Daily Service**

2LO LONDON and 5XX DAVENTRY
(281.4 M. 870 KC.) (0.604.3 M. 187 KC.)

'THE DUTCHMAN DOBERRY CORN.'

10.30 (Daventry only) **GRAMOPHONE RECORDS**

11.0 (Daventry only) **GRAMOPHONE RECORDS**

A SONATA RECITAL

MURIDAN RUSSELL (Violoncello)
ADELINA DE LARA (Pianoforte)

Sonata *Acquasanto*

12.30 **AN ORGAN RECITAL**

By **LILLIAN COOKER, F.R.C.O.**

Organist and Director of the Choir, **Bristol Independent Church**

Relayed from St. Mary le Bow

Antique Minuet *W. H. R. R.*
Passion on the Chords *W. H. R. R.*
sin have you considered? *Landmann*
North Tyneside (from 'Scenes in North Tyneside') *F. H. Wood*
Fugue in G Major *Bach*

1.4-2.0 **LUNCH-TIME MUSIC**

THE HOTEL METROPOLE ORCHESTRA (Leader **A. MANTOVANI**, from the Hotel Metropole)

4.0 **M. SCHETTIN and his ORCHESTRA**
From the May Fair Hotel

5.0 **Mrs. MARION CRAN** 'A Cornish Tale'
Summer Pruning

5.15 **THE CHILDREN'S HOUR**
1.10 p.m.

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

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

8.45 **FRANK WESTFIELD'S ORCHESTRA** (Continued)

7.0 **Mr G. A. ALKINSON: 'Seen on the Screen'**

7.15 **THE FOUNDATIONS OF MUSIC**

SONGS BY LATEST COMPOSERS

Song by **HERBERT LEYER** (German)
on 'I saw your face' *Ford*
on 'My Celia' *Ford*
There is a lady sweet *Ford*
Now is the month of maying
Morley, arr. *Duncan*
follow your heart *Chapman*
Awake, awake *Dowland*

THE poem of Ford's first song is a great favourite in many settings. Its simplicity and whole-hearted sincerity are very attractive. His other song is equally charming.

FERRABOSCO'S parents were Italians, but he was born in England. His father was for a time one of Elizabeth's court musicians and a friend of Byrd, and the son became the music tutor of James I's son. Come, my Celia, acts words of Ben Jonson—a lover's invitation to his maid to 'prove, while we may, the sweets of love.'

MORLEY'S happy May song is best known in its original form as a Ballet with the characteristic 'fa-la-la' refrain.

CHAPMAN'S Follow your heart is an impression of innocent love to his 'and notes' to 'and at her flying feet. . . . And tell the ravisher of my soul I pray for her love.'

DOWLAND'S song tells of the re-awakening of love; the poet begs that it may now never depart again, but live for ever in the heart who mayhap but played with love to make its joys more sweet.

7.25 **Mr O. B. GUY** *F. H. R. R.*
The University

THE subject of his talk explains itself. Mr Guy is an Assistant Secretary of the Cambridge University Appointments Board. His talk will probably be followed at a later date by a second on the same subject, but with particular reference to the Public Schools as opposed to the University cities.

7.45 **Vaudeville**
JANE DILLON
(The Candour Character Artist)



AS AN OLD CONTEMPTIBLE

Jane Dillon, whose 'impressions' form part of this evening's Vaudeville programme, is an ingenious and accomplished make-up.

NEIL KENYON (Soloist)
LEO DENNIS & KENO CLARK
SIDNEY PHILLIPS (Saxophone Solo), with **JEAN PETERS** (at the Piano)
LANCLOT QUINN (Baritone)
VIVIANE CHARTERIS and **IVAN FIRTH** in a Sketch

The Organs broadcasting from
2LO LONDON—Madame Tussauds
5GB-BIRMINGHAM—The Picture House
5NG-NEWCASTLE—The Picture House
2BE-BELFAST—The Picture House
2EH-EDINBURGH—The Picture House
are WURLITZER ORGANS
also installed at: New Gallery Kinema, Grange Kilburn, Broadway, Stratford Place, Finsbury Park Cinema, Maida Vale Picture House
Office: 13, King St., Covent Garden, W.C. (Cinema 2231)

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

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

9.15 **Topical Talk**

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

9.35 **A MILITARY BAND CONCERT**

RISFAN GOODACRE (Conductor)

MARCIA STOTESBURY (Violin)

THE WIRELESS MILITARY BAND

Conducted by **B. WALTON O'DONNELL**

BAND

Overture to 'The Bronze Horse' *A. . .*

9.44 **RISFAN GOODACRE**

Wayfarer's Night Song *F. H. R. R.*
Sua Blakes *M. . . .*
The flames are roaring from *A. . . .*
(The Troubadour)

IN the act from *The Troubadour* one of the women *A. . . .*

and was the mother of her own child upon the head of Celia. . . . To avenge her mother, Amosna stole another of the Court children, Marnon, intending that he should suffer a similar death to that of her mother. Instead, by a terrible mistake she burnt her own child.

9.52 **BAND**

Four Dances from 'The Blue Bird' *O'Neill*

NORMAN O'NEILL'S four Dances from the music to *Master of the House* (1900) have become popular as a Concert Suite.

The **FIRST** is the Dance of the Mist Maiden. The mist shrouds the Land of Memory, and through it the children, Tytyl and Mytyl, find their way.

The **SECOND** is a Dance of Fire and Water, who fight for supremacy.

The **THIRD** is the Dance of the Stars in the Palace of Night.

The **LAST** is the Dance of the Hours, who come out of the grandfather clock when Tytyl turns the magic stone.

10.2 **MARCIA STOTESBURY**

Air *Propina, arr. G. . .*
Serenade *Propina, arr. G. . .*
Valse *Propina, arr. G. . .*
Hungarian Poem *Propina, arr. G. . .*

10.10 **BAND**

Tone Poem, 'A Carnival in Paris' *Scandlen*

10.30 **RISFAN GOODACRE**

The Early Morning *P. . . .*
Fairy Pipes *Propina, arr. G. . .*
Love went a-riding *Frank Bridge*

10.38 **BAND**

Third 'Pomp and Circumstances' March *P. . . .*

10.45

SCHUMMER ITEM

11.0 12.0 (Daventry only) **DANCE MUSIC**
TONY GERRARD'S BAND from the Cafe de Paris

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION 500 5TH AVENUE NEW YORK 17, N.Y.

Quartet in D. Op. 4.
No. 5. 1844. 1844.

Germolene

ASEPTIC SKIN DRESSING

Friday's Programmes continued (July 27)

SWA CAMBRIDGE 352 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 DORA VINE: 'About Elmer'

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

5.15 THE CHILDREN'S HOUR

6.0 AN ORGAN RECITAL BY ARTHUR E. SIAH
Relayed from the Central Hall, Newport

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

8.35 Mr. PARLETON WINCHESTER, Director of the United States Loans 'America and the Listerdale'

9.40 THE STATION TRIO FRANK THOMAS (Violin);
RONALD HANDING (Violoncello); HUBERT FEN-
CHILL (Pianoforte)

Ballet Music from 'Coppélia'.....Delibes

9.50 "SUPERSTITION"

A Play in One Act by MARTIN LANE
Played by the STATION RADIO PLAYERS
Cornelius Jefferson, a self-made man
IAN F. RUSSELL

Amelia Jefferson, his wife

MARY MACDONALD-TAYLOR
Sourcer, a paragon, a BETTY BOND
Juno, a cat burglar.....G. HAYDN DAVIES
Inspector Firby.....JACK JAMES
Scene: A room in the Jefferson's house

Patience is not only a game to Amelia Jefferson. It is also a means of fortune-telling, but her husband Cornelius finds more use for the bones that are on a monument. Indeed, a tangle of wild-
nesses, for Cornelius is determined that his wife shall wear the Karakutan diamond at Lady Loring's dinner-party, and Amelia, warned by the cards, determines to lose the jewel rather than do so. She recapitulates to her unimaginative husband the disasters which have fallen upon all former owners of the diamond, and Cornelius avoids further discussion by retreating to his club. Then things happen.

10.20 T. 10
I am in Turkish Style.....Hussein Bach

FRANK THOMAS (Violin)
Melody.....Tchaikovsky
Amazons.....Barnes

Trio
Waltz.....S. and G.
Norwegian Spring Dance.....Grieg

10.45-11.0 S.B. from London

SSX SWANSEA. 294.1 M. 1,070 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PIANOFORTE RECITAL
by T. D. JONES

Sonata No. 15.....Beethoven
Russian Suite 'From Ruthenian Heights'.....Grieg

Slave Song, Ruthenian Peasant Song, En-
chanted Night, Tropak (Dance)
Little Waltz.....F. and G.

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

6BM BOURNEMOUTH. 325.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 THE CHILDREN'S HOUR

Relayed from Beale's Restaurant.
Directed by GILBERT STAGEY

Fox-trot, 'Without You'.....Henderson
Interpolated, 'Floradun'.....Stacey
Selection from 'The Yellow Mask'.....Duke
Valse, 'Mavourneen'.....Richard
Fox-trot, 'Nebraska'.....Reed

Songs

In the Lady of the Moon.....Erin Connor
Ardith of the Royal Air Force.....Erin Connor
Selection from 'Monsieur Beaucaire'.....Erin Connor
Waltz, 'Worrying'.....Erin Connor
Fox-trot, 'Playground in the Sky'.....Henderson
Folk Dances, 'Dickens of Devon'.....Holliday

5.0 GEORGE DANCE, F.R.H.S., Christmas Flower-
ing Plants

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

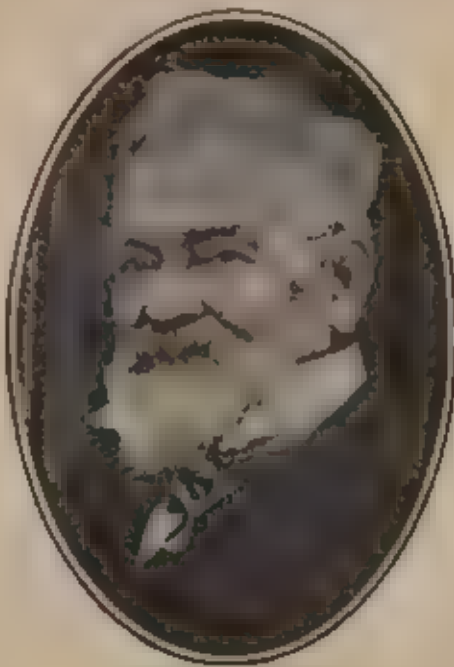
6.30-11.0 S.B. from London (9.30 Local An-
nouncements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

6.0 Mr. G. I. MANN: 'Vegetable Culture—Crops'



MR. EDWIN WAUGH.

the great Lancashire dialect author, about whom Mr. Charles Owen will speak in the first of the series of talks on Lancashire Authors from Manchester this afternoon

5.15 THE CHILDREN'S HOUR:
Lift up the 'phones and hat!

A Real Mystery Day, including a trip in the
Chinese Locomotive

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local An-
nouncements, Forthcoming Events)

5NC NOTTINGHAM. 275.3 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

6NY NOTTINGHAM. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

THE CHILDREN'S HOUR

Story 'The Wolf of Life' (from Old Time Tales)
(Graham)

THE STATION TRIO

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 324.5 M. 750 KC.

4.0 THE STATION ORCHESTRA

March, 'In Bond Street' ('The Girl on the Film')
Kuller

Waltz, 'Vision of Eternity'.....T. and G.
Selection, 'Mosaic of the Works of Weber'.....T. and G.

MARY HARRAM (Pianoforte)

Hark, hark the lark.....Schubert, arr. L. and G.
Hungarian Rhapsody, No. 11.....L. and G.

ORCHESTRA

Meditation.....Clifford
Word of Love.....Egar

MARY HARRAM

Staccato Caprice.....T. and G.
Hunting Song.....L. and G.

ORCHESTRA

Waltz, Op. 64, No. 1.....Chopin
Patrol, 'The Woe Macgregor'.....Amers

5.0 Mr. CHARLES OWEN: 'Lancashire Authors'—
I, Edwin Waugh

5.15 THE CHILDREN'S HOUR:
In London Town

Suite, 'Carousal of London Life'.....Kuller
Played by the STATION TRIO

London Spring Song.....Clifford
London Town.....Egar

Down Vauxhall Way.....T. and G.
Sung by NORMAN PARKER

The Grey Old London River.....Clifford
The Lord Mayor's Show.....Egar

Sung by BETTY WHEATLEY
A Story, 'Basil Waller attends a Swarty' from
'Pickwick Papers' (Charles Dickens)

6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by
MICHAEL DONN

7.0 S.B. from London

7.45 MELBA (Violin)

Flute.....Turk, arr. Kremer
Old Irish Air, 'Believe me if all those endearing
charms'.....arr. Cedric Sharp and Melba

Valse capricieuse.....Ted Boyd
Gavotte and Muzette.....Tor Arvid

Lady Sylvia's Fancies.....Alfred Moffatt
Old English, arr. Alfred Moffatt

Vie rose.....Sarras
Introduction and Caprice Jota.....Sarras

8.15 'On With The Show of 1928'

The Concert Party Entertainment
Produced by ERNEST LONGSTAFFE

Relayed from the North Pier, Blackpool

NORMAN LONG (Entertainer)
FRED WALMSLEY (Comedian)

WALTER WILLIAMS (Light Comedian)
THOMAS WATKINS (Tenor)

ETHEL STEWART (Musical Comedy Star)
BETTY BLACKBURN (Soprano)

JAN RALPH'S BAND

THE EIGHT FIFTEENS.....(Singers and
Dancers)

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

9.35 More Milestones in Melody
1900-1912

THE STATION ORCHESTRA
Concert (Lancashire Songs)

JOHN ROSE (Baritone)

10.45-11.0 S.B. from London

PROGRAMMES for SATURDAY, July 28

2LO LONDON and 5XX DAVENTRY

(201.4 M. 830 KC.)

(1,004.3 M. 187 KC.)

10.15 a.m. The
Daily Service

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

10.20 THE CARLTON ROTTY OCTET
directed by ERNE TAPFONNER, from the Carlton
Hotel

3.30 The Ernest Leggett London Octet
ELMER CHAMBERS (Contralto)

OCTET

Berceuse (Cradle Song)

Caprice

Song, 'Last night when' (Leaves me)

Waltz, 'Rose Mousse' (Moss Rose)

FISKE CHAMBERS

Sentimental waltz ombroso (The Lonely Dark
Wood)

Two Little Shoes

OCTET

Suite, 'In the Open Air'

Pastorale Dance; Romance; Morris Dance

Minuet in A

ELMER CHAMBERS

Opera for England

Down below

OCTET

Melody in F

Intermezzo

Love's Lullaby

Minuet, 'My Lady Lavenor'

Song, 'Phyllis has such charming graces'

4.30 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

5.15 THE CHILDREN'S HOUR

The Modern Sandglass

'Tick-Tock, the Tale of the Clock,' a Com-

petition by MARION JACK

'The Clock's Story,' by RICHARD PALMERSTON

'Five O'Clock' and other items played by THE

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

6.30 TIME SIGNAL, GREENWICH; WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 FREDERICK RANALOW and

ROSE HIGNELL

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast

Music

7.15 THE FOUNDATIONS OF MUSIC

SONGS BY LUTHERUS COM-

PTONER

Sung by HERBERT HEYNER

Tobacco

Who doth behold
my mistress' face?

What thing is
love?

His golden locks

If I urge my
kind desires

When from my
love I look

TOBIAS HUME'S song

comes from a mixed

set of vocal and string

pieces, called 'Musical

Humors. This one sings

the praises of tobacco, and

makes some quaint com-

Miss Comwell.

'Is it a forgery?' How often has this query been
anxiously asked, and how difficult it is as a rule
to answer it. In his talk at 9.15 this evening Mr
Robert Saudek will have much of interest to say
on this intriguing question.

GREAVES' song draws a pretty picture of
Celestina singing and playing under the
olive trees.

BARTLETT celebrates in the first of his
songs the beauties of a lady, 'The Fairer'
of her days, and in the next he sets a verse of
George Peele, inquiring what is love, smartly
answering that it is a sting, a fire, summing
up that 'love's darling lies in ladies' eyes.'

Of his other two songs, 'Whither runneth is a
gay impression of a coy maid and her suitor
playing at catch. The last song is in very
fervent mood. The lover has found the lass
faithless. She pretended to be serious, and now
says she never was in earnest. 'Like feathers
in the wind' thus he dismisses female promises.

A NOTHER of Peele's poems is set by Dav-

land. It tells of the beauty of old age. Its
touch is

Beauty's strength, youth and flowers but fading

see

Duty, faith, love are roots and ever green.

ROSEFETER'S song complains of women's
inconstancy. 'I was thus unhappy born
and ordained to be her scorn,' laments the
lover, though he cherishes still a hope that she
may repent.

7.25 Sports Talk

7.45

VARIETY

FAY COMPTON (Light Songs,

IVAN FIRTH and IYLLIS SCOTT

(Old-time songs and duets)

THE GERARDON PARANOTON QUINETY

CHEZ CUPID

A Radiophone Tonic written and produced
by CECIL LEWIS

'Dans nos jours l'amour nait avant le déjeuner,
mûrit avec le dîner, mûrit avec le souper

et ne se retire qu'après le coucher

'STARS OF THE DAY



HERBERT HEYNER

singer of ancient songs in the
week's 7.15 Recital.

FAY COMPTON

the star of tonight's Variety
Show at 7.45

FREDERICK RANALOW

who, with Rose Hignell, gives
a Recital at 6.45.

Clusos med de Coo

Lewis

(XIV Vol.)

Cost

The Man

The Girl

Lupid

Waiters, guests, etc.

(The Action takes place in a Restaurant)

8.0 WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

9.15 Mr. ROBERT SAUDEK: 'Is it a Forgery?'

9.30 Local Announcements. Daventry only,
Shipping Forecast

9.35 AN ORCHESTRAL CONCERT

ALICE LILLEY (Soprano)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

ORCHESTRA

Overture to a Comedy

Spanish, Chinese, Cuban; Oriental

THE Overture to a Comedy was not written
for stage work. It is a Concert Overture,
full of the spirit of gaiety, with themes
lyrical, now capricious, that blend into a grand
and spirited work.

VICTOR HERBERT born in 1869, is a
grandson of the Irishman, Samuel Lover
who wrote 'Handy Andy.' He was for some
years a leading violinist player. He has
written nearly forty stage works, most of them
light operas.

9.55 ALICE LILLEY and Orchestra

Waltz Song from 'Tom Jones'

A brown bird singing

10.02 ORCHESTRA

Waltz, 'Light and Shadow'

The Balloon

Dance

Jug

10.15 ALICE LILLEY

'The Dreams of London'

One morning very early

Ferryman Love

10.22 ORCHESTRA

Ballet Music from 'Poly-

eucte'

Comed

POLYEUCTE, an Opera

based on Corneille's

'tragedy' of the Roman

century - martyr, was

produced in Paris half a

century ago, when its

composer was sixty. It

was one of his favourite

works, shortly before he

died he said that even if

his other operas, Faust

included, were to perish,

he wished that Poly-

eucte might live and succeed.

His hope was never grati-

fied, for Poly-eucte has not

kept in the repertory.

The Ballet is amongst the

best of its kind.

10.30-12.0 DANCE

MUSIC: FRANK ELIZABETH

and his Muato and The

SAVOY ORCHESTRA, from

the Savoy Hotel

MOORFIELDS



MOORFIELDS

THE EMPIRE'S EYE HOSPITAL

makes the help of all who, because of the gift of sight, have found the world beautiful.

500 Patients under Treatment each day

Gifts should be sent to The Secretary, Royal London Ophthalmic Hospital ("Moorfields"), City Road, London, E.C.1

MOORFIELDS

KNOW A NEW RADIO THRILL!



Triotron is the most remarkable valve ever made. For quality and long life it is unsurpassed, and the price is considerably lower than that of other leading makes.

TRY A

TRIOTRON

Obtainable from all good Wireless Dealers.

Saturday's Programmes cont'd (July 28)

SWA	CARDIFF.	353 M. 850 MC.	SSX	SWANSEA.	284.1 M. 1,020 MC.
3.30 London Programme relayed from Daventry			3.30 London Programme relayed from Daventry		
5.15 THE CHILDREN'S HOUR			5.15 THE CHILDREN'S HOUR		
6.0 London Programme relayed from Daventry			6.0 London Programme relayed from Daventry		
6.30 S.B. from London			6.30 S.B. from London		
7.0 PETER NEWBERRY 'Eastern Cameos—How the Clowns See Us'			7.0 Mr J. O. GRIFFITH JONES: 'The South Wales and North Wales Cricket League—Club Cricket'		
7.15 S.B. from London			7.15 S.B. from London (9.30 Local Announcements, Sports Bulletin)		
7.25 FINEST BAKER: 'Club Cricket in South Wales'			9.35 S.B. from Cardiff		
LEIGH WOODS: 'West of England Sport'			10.45 12.0 S.B. from London		
7.45 S.B. from London (9.30 Local Announcements, Sports Bulletin)					
8.35 JANE DILLON (The Canadian Character Artist)			6BM BOURNEMOUTH. 528. M. 920 MC.		
9.50 'The Merry-makers'			1.30 London Programme relayed from Daventry		
THE MERRYMAKERS burst into Song. We all agree it is 'Most Unusual Weather' Gaily. LEONARD JOYCE (Baritone) will sing					



THE MERRYMAKERS.

The popular Concert Party will entertain Cardiff listeners from 9.50 until 10.45 tonight.

'THE FAVOUR'

A Suburban Idyll
(Longstaffe)

Mrs. Bumpers (a widow) DOROTHY EAVES
Mr. Jones (a neighbour) ARTHUR HOLLAND

ELIZABETH FAYNE (Soprano), Waltz Song, 'Parla
(Spot)

A Quasi Quartet, 'Hail to Spring' Longstaffe

JACK EVANS (Tenor) and a Song

DOROTHY EAVES in a Character Cameo, 'The
Saint Wife of Alfred' Mrs.

ARTHUR HOLLAND in a Spot of Humour

DOUG WORSLEY, the Piano, and some Pianists

THE MERRYMAKERS in a Musical Comedy Drama

'THE RINGERS'

(Edith Townsend)

Mrs. Maud (the vicar's wife) ELIZABETH FAYNE
Mrs. Cough (the vicar) DOROTHY EAVES

George (the vicar's son) LEONARD JOYCE

Henry (the vicar's son) JACK EVANS

Peter (the vicar's son and daughter) ARTHUR HOLLAND

Scene: The Bury of the Village Church

10.45-12.0 S.B. from London

SNG NOTTINGHAM. 275.1 M. 1,050 MC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Story, 'Heptibah Han goes to a Picnic' (Olwen Brown)

6.0 London Programme relayed from Daventry

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

'Saturday's Programmes continued on page 13.



MISS JEANE PAULE

MISS LEONIE LASCELLES.

THEY POKE FUN AT EACH OTHER—THESE MUSICAL TWINS

Hear them next time with a LISSEN New Process Battery in your set. You will hear them better and enjoy every minute they are on. Tones will be true, utterance clear, if you use a LISSEN Battery. For it gives you smooth energy. It puts power into your set. The current is steady flowing and sustained. It is unaffected by the longest programme. It lasts through months and months of use. The cells are big. There is an eternal silence in every cell, and you get the new process and new chemical combination which yields the pure D.C. current for which this battery is famous—and you can get that in no other battery.

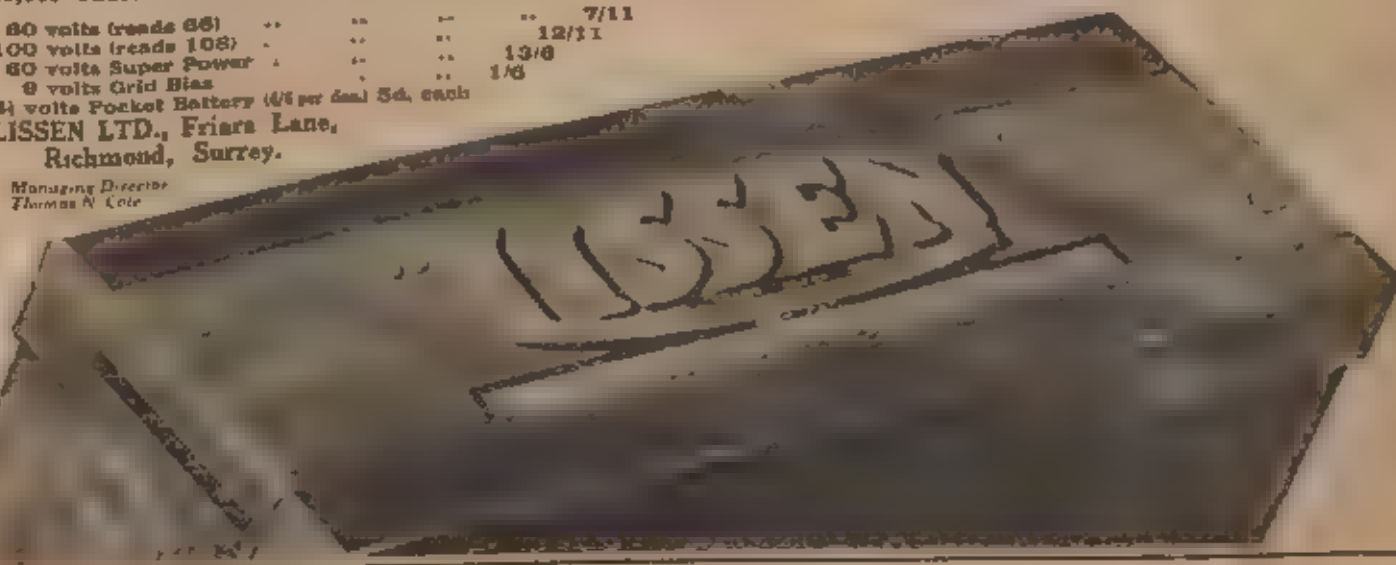
You are to hear the Musical Twins again on July 25th. Make sure you have a LISSEN New Process Battery in your set by then.

10,000 radio dealers sell it. Ask for it in a way that shows you will take no other.

60 volts (reads 66)	..	..	..	7/11
100 volts (reads 108)	..	..	..	12/11
60 volts Super Power	..	..	..	13/0
9 volts Grid Bias	..	..	..	1/6
4 1/2 volts Pocket Battery (4 1/2 per deal)	5d.	each		

LISSEN LTD., Friars Lane,
Richmond, Surrey.

Managing Director
Thomas N. Cole



Continued from page 130

4.15. Motor vehicle from Tilley & Barker, 4, Westgate
5.15. The following is for 60. - 1st class Programme re-
ceived from the office 6.30. M. H. (C. H. London) 7.0. Mr
J. E. Moore & M. E. E. Moore & Co. Ltd. - 7.15. 12.0
8.15. 12.0. - 1.0. 1.0. London

Engines for the Road and Air (Illustrated), by Prof. F. W. Sears, etc.
The Straining of Clouds by Prof. J. J. W. Herdington.
Nature's Reaction to Man, by Prof. W. M. Tuxworth.
The Psychology of Food and Dress (Illustrated), by Mr. J. C. Royal.

NATTEL
Address
Date

Behind the Razor comes cool comfort



Sample Offer Trial Tube and Trial Stick

Prove for yourself the
superiority of a
tube of a
Send TODAY for the
generous Trial Tube of
Gibbs Shaving Cream
and Trial Stick of Gibbs
Cold Cream. Shaving
Soap. Just send name
and address, with 10/-
stamp to cover postage
and packing, to
D. & W. GIBBS LTD.
(Dept. 7 K.R.)
London, E.C.1

A beard ready to move off at a signal from your razor made so readily mobile by the saturating water-bubble lather of Gibbs Shaving Cream. And in the razor's wake the cool, refreshed comfort of a skin satiny smooth, soft, supple, glowingly healthy—without trace of tenderness.

That is Gibbs Shaving Cream in action—and the reaction of your face to a lather that soaks and softens every hair, making the job of shaving a joy. While the Cold Cream in the lather filters through into the pores, healing and renewing minutely abraded skin tissues—even as you shave.

Gibbs
SHAVING CREAM

The Cream of Shaves

1/4 and 1/6 per tube
British made

Emblem Assorted BISCUITS

As delicious as they
are moderate in price



Made only by
CARR'S
of
CARLISLE

Light as a Feather... Thin as a Coin!

Phillips

OF ALL
BOOTHEN

STICK-A-SOLES

TREBLE
WEAR



NOT LISTENING IN

but just three of the present family of
over 4,000 children of
THE WAIFS & STRAYS SOCIETY

Please send a gift to
Secretary, Rev. A. J. Westcott, D.D.,
Old Town Hall, Kennington
Road, London, S.E.11.

Bankers: Barclay, Ltd., Kennington.



EVERYTHING

G.E.C.
your guarantee

ELECTRICAL



**ACKNOWLEDGED
The Best Valve**

for
**HIGH POWER
LOUD SPEAKERS**

Used by the B.B.C., and by
manufacturers of Public Address
systems.

The ideal valve for High Power
Moving Coil Loud Speakers, and for
Gramophone reproduction.

Sold by all wireless
dealers.

Write for booklet on
the use of OSRAM
Super Power
Valves.

**Super Power
Osram
Valves**

Made in
ENGLAND

Add. of The General Electric Co. Ltd., Stag Hill House, Kingsway, London, W.C.2.

NORFOLK BROADS HOLIDAYS



A CABIN YACHT FOR THREE FROM
\$4 PER WEEK. OTHERS TO SLEEP TEN.

£2 PER WEEK

is the average cost per head of hiring a fully furnished wherry, yacht, motor-boat, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. Also inclusive conducted tours.

FREE Our 224-page Booklet telling "How to enjoy a Broad Holiday," and details of 500 yachts, wherries, motor-boats, houseboats, bungalows are here for hire weekly.

APPLY NOW AND BOOK EARLY.
BLAKES LTD., 19, Broadland Ho.,
22, Newgate Street, London, E.C.1.

Tea and Service, Tavern, and other information from any L.A.E. or L.M.F. & Enquiry Office.

THE BATTERY ^{The} STANDARD H.T. UNIBLOC Permanent Battery



OUR latest battery unit is designed for the average type of receiver. Reception is wonderfully improved and trouble and cost of repairs is negligible. No creeping. No small. As illustrated—2 Unibloc batteries, each holding 22 No. 2 Cells. Fitted with labelled terminals, assembled and dispatched ready for use. Overall dimensions 15" x 8" x 8".

£2:6:5

Also supplied by leading radio dealers, Mullard's, Cossor Street and 24, White by Woodhouse's.

CAUTION: Always insist on seeing the name "STANDARD" on every set.

Head Office, Showrooms & Warehouse: Dept. D.,

THE STANDARD WET BATTERY CO.

(11 of H.T. Battery Co.)

184/6/A, Shaftsbury Avenue, London, W.C.1.

Telephone: 1-1111, 1-1112.

Built to last!

Indestructible rubber covered canvas carrying strap.

Perfectly secure quick release strap fastenings.

Large diameter screw stoppers enabling easy inspection and view of acid level. This is an unusual feature in the design of low priced accumulators.

The ever popular H.T. accumulator, type H.T.A., can still be supplied where this particular design is preferred.

POST TO-DAY

Please send me a copy of your latest H.T. and L.T. Radio Catalogue.

NAME _____

ADDRESS _____

W.C. _____

H.T. CAV TYPE H.M.G. ACCUMULATOR

60 VOLTS. 3000 MILLIAMP HOURS.

PRICE 42'6 Supplied fully charged

*Phone: Chiswick 3801

CAV Anderson & Co. Ltd.

ACTON, LONDON, W.3

*Grants "Vantoria, Act, London."

ACTION GLASS L.T. ACCUMULATORS.

These Low Tension Accumulators in stout glass containers need no introduction. Stocked in all usual capacities.



Type 2AG7. 2 Volts. 20 amp. hrs.

13'6

Post your
Films to
Will R. Rose

He does them best and only charges for successful exposures.

THEY will be returned in a few hours, perfectly developed and printed, together with helpful advice.

You need not pay in advance. This guarantees your satisfaction and his efficiency. Your Kodak friends know WILL R. ROSE.

Quality Work—Speedy Service. Write for illustrated list "W.R.R." and price list.

Chiswick: 23, Bridge St. Row. Oxford: 124, High St. Chichester: 3, Foregate.

Just over 50,000 working cameras. Your nearest dealer has a set of films.

Flintshire Constabulary, June 14th, 1928.

"I have to inform you that the sample of

HOE'S SAUCE

purchased from you has, on Analysis by the County Analyst, proved to be genuine."

Always Ask for Hoe's.

The Only World-Programme Paper.

See WORLD-RADIO

Every Friday

For Dominion and Foreign Programmes.

2d.



it's
the
cells
that
count



Brandes Products are only obtainable
from Brandes' Authorised Dealers.

The old flash-lamp type of cell in ordinary batteries cannot even guarantee you the usual term of service expected of the 60 volt battery. The Brandes BS.60 with the new large capacity cells goes further—it gives even longer life than you expect of it.

COUPON.

NAME _____

ADDRESS _____

Fill up this coupon and post to Brandes Limited, CRAY WORKS, SIDCUP, KENT, and let us keep you advised about all the newest developments regarding Brandes.

Brandes

RADIO REGISTERED TRADE MARK PRODUCTS



THE
BRANDESET
IIIA.

A 3-valve set giving perfect L.S. reception and representing radio's greatest value to-day.
£6. 15. 0.
(Royalty and Accessories extra.)

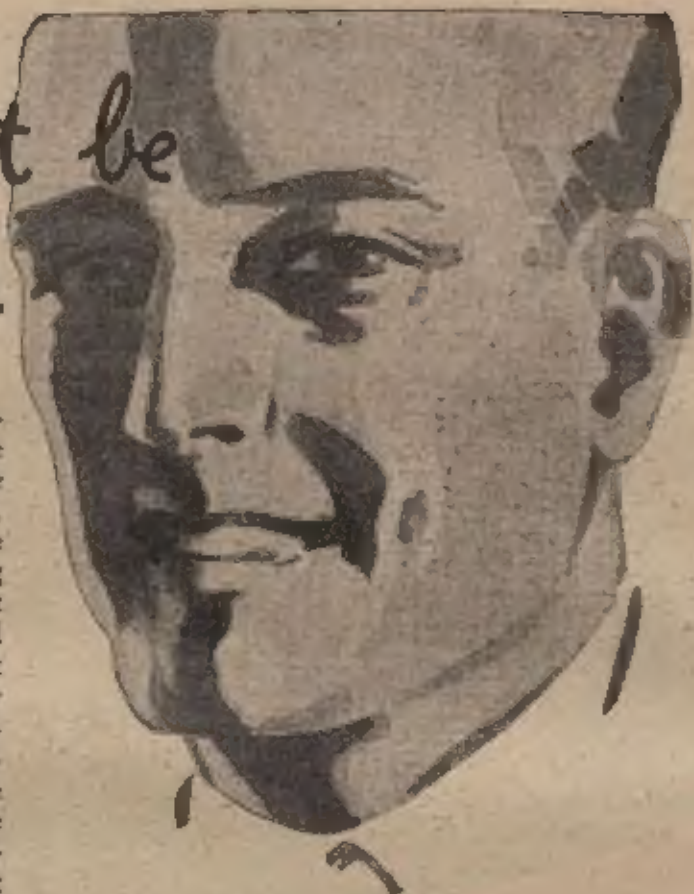


BRANDES
L.T. ACCUMULATORS.

Save trouble, time and money. From 5/6 to 17/2 (according to capacity). Efficient accumulators supplied at modest prices for the whole range of accumulators.

BRANDES LIMITED, CRAY WORKS, SIDCUP, KENT.

*I would not be
without them*



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

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

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

I'd advise you to put a Mullard P.M. Valve in every valve holder on your set. However, try a couple and you'll realise the truth of what I've told you. They are the easiest valves to buy—every radio dealer in the country sells MULLARD.

Mullard

THE • MASTER • VALVE

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