

NEW SERIES BY CAPT. ECKERSLEY (*See below.*)*The Journal of the British Broadcasting Corporation.*

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**An Important Series of Articles**

by Captain P. P. Eckersley, Chief Engineer of the B.B.C., begins below under the title of  
**'Taking Stock.'**

In the course of his six short articles Captain Eckersley will deal with the present position of Broadcasting and its probable future. Later in the series he will discuss the Regional Scheme and certain important changes in our own system.

**I. The Limitation of Facilities for Development.**

**T**HE development of a new art is brought about on the one hand by the establishment of fundamentals and on the other by the exploration of new theories. The foundations of the technique of broadcasting are by now established; opinions on its future development must be speculative. Confusion between speculation and fundamentals is widespread. These articles define fundamentals and sketch lines of possible future development. The articles will deal only with technical matters; it will not be relevant to speculate as to how the instrument, when more fittingly made, will be used by those responsible for what is transmitted. One must, however, from a purely technical point of view, have a certain outlook towards programme development. This is my only excuse for occasional intrusions.

If, at the outset, I may be permitted a generalization, I would say that development is being drastically hindered, not because any wrong principles underlie the science of broadcasting, but because everywhere quantities are unwieldy.

For example, while broadcasting stations can be heard, and recognized, over ranges of even thousands of miles, uninterrupted ser-

vice is only possible up to 100 or so miles even with very powerful stations. Short-wave telephony stations can be heard even in the Antipodes, but not as yet with any guarantee of service; after relatively a few miles distortion arises.

Television, in my opinion, is and has been for years and years a theoretical possibility, but the quantities involved are such that some complete revolution in the principle of proposed methods is required before any guaranteed service is possible. First-class quality reproduction implies a quantitative performance in electrical circuits and mechanical movements seldom required elsewhere in mechanical or electrical technology. It requires a station of nearly 1,000 kilowatts to give the same service area on 200 metres wave-length as a 1 kilowatt station using 1,600 metres. In spite of this, there is room for 50 stations between 200 and 300 metres and only 6 stations between 1,340 and 1,875 metres.

A further example shows that two stations of 1 kilowatt 2,000 miles apart can sensibly interfere with one another at night in their service areas (a few miles in radius) unless separated by a proper amount in carrier wave frequency.

The example to point this last generalization brings me to my first statement:—*the crying need for broadcasting is the allocation of further exclusive channels.* This must be elaborated by a recital of facts. Two broadcasting stations must be separated by a certain difference in the frequency of their carrier waves (a minimum of 10 kilocycles has been agreed internationally as being a practical figure) if they are not to interfere with one another, even though they may be as far apart as 2,000 miles. Listeners will be familiar with the term 'heterodyne interference.' The term is given to the note of varying pitch which too often mars the programme from the local station. It is caused by a distant station's carrier wave being too near the carrier-wave frequency of the station giving the 'local' programme.

At the late Government World Conference held at Washington, U.S.A., it was decided, in spite of representations that the allocation was insufficient, that the wave-band allocated for broadcasting stations throughout the world should be from 200 to 545 metres and in the so-called long waves for Europe from 1,340 to 1,875 metres. This means that, for instance, in Europe and neighbouring continents,



or in the U.S.A. and Canada, there exist some 100 exclusive channels for broadcasting (some better, some worse) and that if attempts are made to work more than (roughly) 100 stations in these areas interference of one sort or another must take place. This is fundamental so long as we assume that the transmitting aerial takes its present conventional form and radiates in some degree upwards. Realizing that only the most expensive and elaborate stations using medium waves can have uninterrupted service up to ranges of even 100 miles, it will be seen that a severe limitation is imposed. It is because we must

face for the next four years at any rate this limitation of available channels for separate and individual programmes that we preach, wherever a hearing is vouchsafed, the gospel of 'fewer stations and higher power.' This is fundamental. The problems of giving to every European or North-American listener an uninterrupted service of only one programme is not completely soluble with the use of 100 super-powered stations. The immediate problem therefore resolves itself into a question of finding methods to minimize inevitable interference between surplus stations. We have arrived at the first conclusion in

taking stock of the present situation; that we have too few channels for broadcasting.—103, to be exact—for the European continent, North Africa, West Russia, and Western Asia, and no guarantee of service (except for 7 long-wave stations) beyond 100 miles, whatever the power of the stations. It has been impossible in this article to give the reasons for these limitations. The facts, however, exist and must be faced.

The question, therefore, resolves itself into how to minimize inevitable interference pending the allocation of further facility.

P. P. ECKERSLEY.

## What the Other Listener Thinks.

WHAT I long to praise and hope to see in the programmes each week are the real great plays and musical comedies. I was wondering if you could make the variation complete by giving us a thriller such as *The 13th Chair*.—H. J. R., London, S.E.17.

YEARS ago, when living in London, I first knew what a wonderful thing it was to be, as it were, always next door to the great happenings of the world: to look at the outside from the centre, not from some backwater to gaze longingly at the inaccessible peak. A receiving set restores that satisfaction. It is impossible to feel lonely now on the most callously wet evenings. One has the heightened vitality of the metropolis—without the disadvantages of his bustle. One can be 'clubbable' without joining a club.—F. H., Wallasey.

A TAPETIME evening programme helps us to get on with our darning or knitting, and an uncongenial one is really a blessing in disguise, as it gives us a good excuse for going to bed early!—M. A. B., Watchet.

THE problem of what the listener wants is, to my mind, a simple one. I suggest that the only possible answer is music, and the best music. If he, or she, wants to be told how to cook potatoes, he or she can obtain expert advice by the expenditure of sixpence on a cookery book. If he, or she, is a martyr to St. Vitus' dance, he, or she, can obtain treatment at the local dancing palace.—H. S. D., New Cross, S.E.14.

THE Ministry of Agriculture talk to farmers coincides with the return of the jaded worker to his home, and instead of hearing something that will soothe and stimulate the digestive processes, he is regaled with advice concerning the cultivation of the land and the prices of fat sheep, not to mention lean ones.—A. D. H., Neath.

THE education of the public to appreciate classical music will be very long and difficult. The B.B.C. are trying to force them to like it, before they appreciate more tuneful music.—A. W. K., Blackpool.

MR. BRABAZON HOWE, in your issue of June 29, is justified in his exasperation. But as regards the B.B.C. (here our only concern) I would suggest that the fault lies, not in the matter provided, which after all, has to meet the most varied tastes, but in the manner of its presentation. Here the 'superior person,' instead of the commercial exploiter, assumes for the public that semi-tidiness against which Mr. Howe protests.—F. J. J., Wimbledon Park, S.W.19.

MAY I join my plea with that of the gentleman who recently suggested that we should hear Dickens? You have given us Sunday readings of poetry and the Bible, why not a serial half-hour of 'Our Mutual Friend' this winter?—B. E. N., Gravesend.

I RECENTLY CRANE across some back numbers of *The Radio Times* of some years ago, and on comparing the programmes therein with those of today, I was amazed at the vast improvement that had been effected in them in such a short period. The next thing that struck me was the increase of adverse criticism since that time. What is the reason of this criticism in the face of such overwhelming evidence of programme improvement? The reason is because the B.B.C. have lost the personal touch with their listeners. It seems a long road from Marconi House to Savoy Hill and on the way the B.B.C. have become a super-efficient but soulless organization.—D. M., Larkhall.

### PRO.

Outward bound!—our destination uncertain—duration of voyage still more uncertain. England, changing in aspect as it recedes, grows a mere shadow on the horizon and then vanishes. Perhaps it may be a cargo of coal for Port Said, then sail to Calcutta; from Calcutta to Buenos Aires loaded with the produce of India; possibly lightship to Australia to land for almost anywhere. Eventually, we are homeward bound, which is all that counts: memories and pleasant anticipations mingle. And, long before St. Katherine's Head or the Bishop Rock flash their warning yet welcoming light, 'Sparky' has picked up Daventry on the ship's receiver and those who care to listen may do so. There is no criticism then. It doesn't matter if the item at that moment is a violin solo or a talk on psychology, it is pure appreciation for the B.B.C.—and anything of its programme stands for England and all that we cherish.

A cheque for One Guinea will be sent to Mr. Albert V. Venis, 9, Midway Road, S.W.19.

### CON.

The policy of the B.B.C., as expressed in its programmes, is somewhat short-sighted.

The programmes should be divided roughly into three groups: (1) to save life; (2) to make life a success; (3) to make life happy. To save life would call for lectures by eminent medical men on diseases: their prevention and cure. Then we could have talks of life-saving from drowning, fire, street accidents etc. To make life a success would imply lectures from commercial and legal experts embracing a gigantic curriculum. To make life happy would demand entertainment, because people cannot entertain themselves, although there is enough good books, good music and works of art to multiply the happiness of the people by ten. If we must have professional buffoons let them entertain on the intelligent side, but we must not lose sight of the fact that the artificial appetite stands at the best for so many instalments of barren pleasure, at the worst for cumulative deterioration.

A cheque for One Guinea will be sent to Mr. A. A. Johnson, 3, Snett Road, Coedpoeth, Ns. Wrexham.

I FEEL I would be failing in my duty as an Englishman if I failed to drop you a line of appreciation of your splendid selections in general of everything you send out. I have been a licensee holder ever since you started and I listen to all Continental stations as well as yours, and I consider the B.B.C. the best. I speak as an amateur musician, also a Wesleyan Methodist chorister. I would willingly pay my ten bob if only to hear your *Ridgeway* on Sunday nights.—SARFVED, Richmond.

AFTER trying all the week to find something to criticize in the B.B.C. Programme, I think I have found one point. That is, the time of the *First Weather Forecast*.—F. P., St. Martin's, Gurnsey.

IN the spring we took our wireless into the heart of the Exmoor country, and on our asking the people what they enjoyed they never left out how wonderful the clapping and laughter were!—C. H., Gray's Inn, W.C.1.

WHEN I first 'listened' I knew nothing about operas and classic music, and my knowledge of how to talk to children was negligible. Thanks mainly to the B.B.C. programmes, not forgetting the *Children's Hour*, I am now permitted to write regularly for two papers on these very matters! I conduct two successful features for children—and as a small mark of my appreciation to the B.B.C., I have taken the liberty of christening one of these columns the 'Children's Hour.' Finally, I owe much to the B.B.C. for my improved knowledge of how to pronounce unfamiliar words and speak good English.—W. A. S., Leek, Staffs.

KINDLY allow me to express admiration of the splendid work and programmes of the B.B.C. I am one of the thousands of listeners whose power of hearing is below Nature's standard, but who find limitless pleasure in being enabled through the medium of broadcasting to hear and enjoy with comfort and ease the sermon, speech, and dramatic and musical art provided with such excellence, infinite variety, and punctuality by inexhaustible effort and skill at your studios. None but the deaf, be their affliction slight or extensive, can fully appreciate this inestimable boon.—J. E. K., Hertford.

FOR more humour and fun across and never mind our waistcoat buttons!—W. L., Upper Tooting, S.W.17.

LET those who may criticize the B.B.C.'s Vaudeville programmes. For my part I would far rather hear a dance band or some of those American 'sisters' on the loud-speaker than see them in a music-hall where they emphatically do not belong. They have no visual appeal, though the sounds they emit are charming enough. Give us back our red noses! The modern music-hall must make Dan Leno turn in his grave.—B. L. T., Knowle.



# THE ROBOT SCARE

by C. R. Burns

**T**HE other day I found myself involved in a violent argument on the merits and demerits of Broadcasting in general, and Educational Broadcasting in particular. My opponent, who called himself—why I am not quite sure—'one of the Old School,' adopted what is at any rate an interesting point of view. He asserted roundly that Savoy Hill was a menace, and Radio a public danger. In his opinion we were all placing our minds more and more at the disposal of the B.B.C. 'It is,' he said, 'as if you were content to be so many blackboards. You then give the B.B.C. an unlimited supply of time and chalk, and wait for them to make patterns, slogans, and principles upon the blackboards.'

## Moulding Us to a Pattern?

Is there any truth in the idea? Are we really in danger of being 'robotized,' if I may coin such a word, borrowing its root from Karel Capek's brilliant, fantastic play *R.U.R.*, the story of the inventors who manufactured 'Robots' or mechanical beings capable of doing a man's work? Are we to lounge comfortably in our chairs, and absorb more and more unthinkingly the mental problems provided from studios we never see, by mentors whose faces we probably do not even want to recognize? Will we, in the course of passing years, grow standardized minds, with stereotyped tastes? Will we all think the same thoughts, laugh at the same jokes, admire the same music, just because these things are given us under the hand and seal of the Programme Control Board of the B.B.C.?

Admitted that we live in a democratic age, and that democracies stand or fall by their leaders. But it is the pride of our peculiar political genius that our democracy is consistent with the flourishing of individualism. So it is with Broadcasting and its influence. All the best in English education has tended for years to the encouragement and augmentation of the discriminating powers of the individual. We do not seek to cram a child's mind with certain facts which it is his duty to accept. We seek to place before the child available knowledge from which, once he has absorbed the elementary minimum, he shall pick and choose to suit his particular bent and calling. Now the B.B.C. is in an unrivalled position for placing mental food of every kind before the public. But this does not necessarily imply that it expects the public to swallow all down with the same avidity. Its object is surely mental stimulation, not mental

surfeit. It seeks to invigorate, not to induce the lethargy of repletion. This aim is achieved as much when a man chooses to switch off as when he chooses to switch on. For listeners always to listen would be as bad, and as mad, as for them never to listen.

## 'THE ROBOT SCARE.'

A 'civilization' of mechanical minds—that is one of the dreadful pictures drawn by certain conservative opponents of broadcasting who see a menace to intellectual independence in the programmes broadcast by the B.B.C. to the enormous radio audience.

The best retort to the fear of the Robot peril is the application of a little common sense. There are people who cannot be given anything new without running it to death and spoiling its possible value. We all do it with new toys when we are children. We cannot leave them alone when we are first given them—and in next to no time we are sick to death of them. But most of us are not like that once we are grown up. I do not believe that we are prepared to sink our individualities in the face of one loud-speaker. I am positive that it is anything but the intention or policy of the B.B.C. to encourage us to do so.

## A Sinister Vision.

My die-hard friend drew a grisly Wellsian picture of the future—of crowds of citizens with mask-like faces and jerky, synchronized movements, sitting down at regular intervals, switching on their receiving sets, and renewing, as it were, the records inscribed by the B.B.C. upon the cylinders of their brains. He foresaw a state of affairs in which the B.B.C. would be the standard authority upon everything, and in which criticism would be a forgotten thing.

As an essay in fiction it was interesting. But, to me at any rate, it carried no conviction. It contained the great failing common to all arguments that are pushed too remorselessly to a conclusion. It left out a fact common, if not to the majority of men, at least to the majority of Englishmen—a dislike of the extreme. We revolt from extreme discipline as we deplore extreme indiscipline amounting to anarchy. We revel in the happy medium, the spirit of compromise which preserves mediæval forms and ceremonies to decorate the efficient working of our law courts, our Parliament, and our Monarchy. We are in no more danger of being mechanized by Savoy Hill than Savoy

Hill is in any danger of being assailed by bombs and machine guns. Both motions belong equally to the realm of sensationalist fiction rather than to that of the 'life of sober Englishmen.'

It is perhaps the favourite gambit of the opponent of all progress to visualize a future in which all men will have become the slaves of the incidentals of that progress. And yet in every such case the bogey is merely turnip-headed. Man remains supreme, because at the back of all mechanism stands the mind of man. Until an inventor can discover the secret of perpetual motion, or split the atom, or produce an automaton with an independent motive force, the supremacy of man remains unchallenged and will so continue.

## We Need Not be Afraid.

To me at any rate it is an incredible and monstrous notion that as time and civilization advance our brains should decay and become mere recording cylinders. Even the disciplined training that would appear on the face of it the most productive of automatic-thinking and de-individualized robots—the discipline and training of regular soldiers—aims nowadays at the production of initiative and intelligence. Even in war we no longer believe in training men to stand still like so many ninepins, shooting while they are themselves shot down, as was the case in the eighteenth century. The modern private soldier is trained to think and act for himself. It is the same, only more so, with the ordinary educated citizen. He may read more, hear more, see more. His standard authorities may be much the same. But each man's mind and individual taste will persist, only stimulated, and with a wider, more intelligent outlook.

If we had allowed ourselves to be absorbed by the fear of machinery of which the Robot scare is only a logical outcome, we should still be travelling painfully by coach from town to town, burning candles in our houses, taking six weeks or so to cross the Atlantic by sailing-ships, and burning the inventors of the telephone, the gramophone and Radio for witchcraft. Man is bound to the wheel of his civilization's destiny as he is bound to the earth of his planet as it spins amongst the stars. To look back is futile.

If to look forward is frightening, we must follow the example of all pioneers and take our courage in both hands. Mankind remains the ultimate authority upon the earth unless he wilfully abrogates that authority through unreasonable fear of the unknown.





## BOTH SIDES OF THE MICROPHONE



### Bank 'O'lday.

THE August Bank Holiday is to be appropriately celebrated. London's programme in the afternoon consists largely of light music, a fitting background to a lazy afternoon on the river or in the woods with a portable set. This will be given from the Hotel Cecil by a new octet under Alphonse du Clos. At 6.45 John Scott Hughes the expert on 'sail,' comes straight from Cowes with an eye-witness account of the Regatta. Follows a concert by the 'Band o' London' under its founder, Percy Gayer. Their programme consists of old favourites. Actually, it is based upon those of the old Edwardian days when Earl's Court Exhibition and the White City were in full swing and the bands dispensed popular music 'with a bang' to those who strolled under the light of the fairy-lamps and the stars. After the second news comes Mabel Constanduros, taking the Buggins family to the Zoo; next, a forty-minute broadcast from the Winter Gardens Theatre, where you will hear Laddie Fild, Stanley Lupino, etc., in that super-synopsated show, *So this is Love!* and, finally, dance music.

### —And From 5GB.

THE 5GB programme for the same evening begins with an hour of 'tabloid' holiday entertainment—including the Band of the 1st Battalion of the Suffolk Regiment, the Imperial Scots' Concert Party, Molly Hall, Stuart Vinden, etc. Later, follows a Symphony Concert, conducted by Joseph Lewis.

### The First Surprise.

I HOPE that you enjoyed the first of the new series of Friday evening 'Surprise Items.' The start was a propitious one. We do not often hear three such artists as Davy Burnaby, Stanley Holloway, and Walsley Charles (of whose status as a composer Werrenrath, the American baritone, conveyed so solemn an impression during the course of his recent recital). The topical squib about 'uninvited guests' which opened their broadcast was calculated to put their audience in a good humour. This 10.45 p.m. feature will not always consist of a vaudiville 'turn.' But it will always be worth switching on for.

### Menin Gate, August 8.

LAST year's relay from Belgium of the opening of the Menin Gate Memorial will live long in the memory of those who heard it. It was one of the miracles of broadcasting—that all those for whom Ypres and the Gate had memories, could hear in their own homes the impressive service which, more than a hundred miles away, was consecrating the memory of our British dead. This year the British Legion is arranging to take 11,000 pilgrims to France and Belgium. Twenty great train parties will leave London on August 6, and, after various ceremonies and visits in Paris, Beaumont Hamel, Vimy, Notre Dame de Lorette, etc., will come together on Wednesday, August 8, at Ypres for a Memorial Service at the Menin Gate. The town will be kept on that day for the pilgrims; no other visitors will be allowed in. It will be almost impossible for ordinary travellers to reach Ypres by train, as the line from Hazebrouck will be taken up practically all day by trains carrying the pilgrims. H.R.H. the Prince of Wales, together with representatives of the Belgian Royal Family, the Burgomaster of Ypres, etc., will be present at the ceremony.

### The Service of Memorial.

ALL stations are to hear the service at 11.30 a.m. It will be conducted by the Rev. Dr. A. C. E. Jarvis, Chaplain General to the Forces. The order of service includes hymns and prayers, a short 'silence,' and address by the Archbishop of York and the playing of the Last Post and Reveille, etc. At the conclusion of the service the Prince will lay a wreath on the Memorial, and the vast gathering of pilgrims, forming into column, will march past him.

### Parallel Town and Country Talks.

WHETHER you are a countryman who comes sometimes to London or a Londoner, who, on sunny week-ends, longs for the nearby country, you will find one or other of the series of Tuesday evening talks, which commence on August 7, interesting and helpful. From London only, Mr. A. A. B. Valentins (of 'Holidays in Britain' fame) will talk on 'Londoners' Country.'



The parent of importunate children.

describing country places within easy reach of Town, while from 5XX, Donald Maxwell, the artist who knows London better than most of us, is to talk on 'The Countryman in London.' When the countryman does come to London, he likes to have 'a good look round'—in this Mr. Maxwell will help him. One finds that people from the provinces know London a great deal better than the Londoner who, unless he is the parent of importunate children, seldom sets out on excursions to the Tower, the Abbey or the Zoo.



### Samuel Pepys, Listener.

By R. M. Freeman.

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

June 30.—At the Club, where much disputation about what they broadcast from Savoy Hill: as to which Gen<sup>l</sup> Hackin would chide know why they give us not more golf, in particular corrective talks against slinging, fluffing and other prevalent malpractices; but Sir Theo Block he says golf be damned, what we need is croquet and do instance his own winning last month of the All Comers' Cup at Bumbleton Day, yet never so much as mentioned even in the News Bulletin, the fools! where Mr. Snuggby puts up his nose for talks on the right cultivation of rambler roses, hereby rousing Col. Wix to demand passionately what are rambler roses to the souls of the unconverted heathens, and in all for 1 hr per diem talks on work in the munition-works, with offering up of prayers for the same. Presently, on the point of music, young Fittlebury plumes (in his own words) for washing out Bach and all such stuffy old foggies; which leads Mr. Dobbsworth, who is a great Bach man, to expatiate most rapturously of the national depravity, of one sort or the other, that is always to be found in congenital imbeciles. God help them! So I soon weaned and left them to it. But Lord! what were the Labours of Hercules to the labours of Savoy Hill, if every growler is to have his growl satisfied? Yet I doubt if any satisfaction would really be to their content so much as leave them their discontentfulness to nurse and be happy with, like the Irish.

July 2.—A letter this night from Pall that Azzy (meaning Mr. Nobbs) did put the question to her 3 nights since at the pictures and next day bought her a ring and they are to be married come Michaelmas. Which be great good news indeed. So a bottle of champagne to our dinner and afterwards dancing to the wireless my wife and I, for the joy of it. Supping my night-capp, it came to me that 'as my duty, as wife's natural protector, to see to it that Mr. Nobbs make a befitting settlement upon her. Yet what troubles me is by raving the question in regard

to Mr. Nobbs I am also raving (rather awkwardly) a like question in regard to Pall—what portion she is to bring into it. So resolving to wait on events, in the hopes of Nobbs making his settlement unasked and unasked, as pray God he do. But if he ask, then will be time enough to consider of the matter, how much it will pay me to give Pall rather than have Mr. Nobbs choaked off and sister's heart broke, poor girl, and she on my hands for life. From which may the good God preserve me.

July 3.—Following the tennis at Wimbledon this day on the wireless, sad I was to hear of Betty Nuthall and her German partner put-out of the Women's doubles, being as pretty a player (in all respect) to watch as ever I did behold and have methinks the catchiest smile of all of them, as catching as Connie's almost.

July 4.—My wife and I into the country, raving it to Box Hill. So to Abbeyleham and here take to the Downs and follow them to Headley. A most fair day, with the sweetest possible prospects, and my wife in an angel's humour all the day. Sitting to our lunch under the beech trees above Headley Court, we presently came to the apples, but no knife to partition them and dared not, either of us, bite into them with our teeth for fear we crack our plates. Whereupon my wife to fetch a button-hook out of her vanity-bag, wherewith did partition them and eat our slices of apple off it by turns, the first time of my ever eating apples off a button-hook, and right mornie it made us. So to Headley to the 'Cock,' whence tea in the garden, with 2 new laid eggs each thereto, the best eggs that ever, I believe, I did eat: the young wench that waits on us most civil, trim and well-favoured with a parrot in a cage hard-by that swears nobly, to my great content. Tea, 3s. 10d.; pretty Miss 'la. Presently over the Downs to Leatherhead, past my Lord Beaversbrook's, and so home.





## BOTH SIDES OF THE MICROPHONE



### An Eighteenth Century Bohemian.

ON Bank Holiday afternoon, instead of the usual household talk, Miss E. M. Hewitt is to give a talk, entitled 'A Vagabond Lady,' about Charlotte Charke, the daughter of the famous eighteenth-century playwright and comedian, Colley Cibber. Charlotte was a 'one.' Her behaviour was extravagant, even for an actress of her century. She favoured men's clothes, and



She supported her child by selling stragges.

often played male parts, including that of Roderigo in *Othello*. She quarrelled with everyone, including her violinist husband, Richard Charke, her father and her manager. After a stormy stage career she supported herself by a number of fantastic undertakings—as grocer and oil-merchant in Long Acre, keeper of a puppet show in the Haymarket, etc. These ventures having proved profitless, she was rescued from utter penury by a subscription from the coffee-house keepers of Covent Garden and their female clients. After a poor appearance at lower-class theatres, she supported her child by becoming, in male guise, valet de chambre to a nobleman, by selling messages, and by acting as a waiter at a tavern. One more flash in the pan brought her again on to the boards of the Haymarket Theatre, where she played Macbeth. After this, like so many of our moderns, she returned to write her 'life,' which appeared in eight parts and was of a slightly and sensational nature. She died in 1700 in squalor. She had enjoyed life.

### Saxophone Sunday.

A SAXOPHONE soloist is to take part in London's Chamber Music Recital on Sunday evening, August 5. This will surprise many, to whom the saxophone is no more than an important instrument in the modern dance orchestra. Its inventor, Adolphe Sax, did not intend it for such use. He made it for the bands of the French Army, which employ it to this day in place of the bassoon. Many serious composers have used it in orchestration—among them, Meyerbeer, Massenet, Thomas, Bizet, Saint-Saëns, Strauss, and Holbrooke. The instrument has, for the purpose of the orchestra, a tone halfway between those of the wood-wind and the brass, soft and penetrating in the upper register and, in the lower, full and rich. Played as a solo instrument it is charming in the liquid effortlessness of its effects. The player on August 5 will be Walter Lear.

### Y.M.C.A. Service.

AT 8 p.m. on Sunday, August 5, London and other Stations will relay from the Service Men's Institute at Plymouth a Y.M.C.A. Service conducted by Sir Arthur Yapp. Sir Arthur is head of the Y.M.C.A.

### The Facts of the Case.

YOU have heard, I dare say, of the forthcoming county court action, *George Dogbody v. Self*. The newspaper account of the contre-temps leading up to this momentous litigation was vague in the extreme. One thing it did reveal, the appalling fact that the plaintiff is a retired bird-seed factor. To think that for years the well-being of thousands of innocent parrots and canaries has rested in the hands of such a man! I am not appealing for your sympathy. Send no money. My only desire is to record the facts. On the evening in question my wife and I were at supper when the cat hurtled in through the French windows with its tail like a bottle-brush. I hastened into the garden to discover what had soiled the poor beast. From over the wall came the most appalling succession of sounds imaginable—worse than anything in an Edgar Wallace play. It was, of course, my neighbour. He had his loud-speaker, as usual, in the garden and, while listening to Mr. Norman's talk, was practising his German accent very loudly. Dogbody is the sort of man that shouts at all foreigners. The rest of the incident follows the newspaper report fairly closely. I protested. Dogbody, climbing on to a box, peered over the wall and ordered me to shut up. Exasperated beyond measure, I picked up a garden rake and gave him a push. He fell into a cucumber frame. The case comes on shortly. In view of its enthralling human appeal I intend to devote a certain amount of space to it. *Boy The Radio Times* next week. You may find 'I Have Been Through Purgatory,' a pulsating article by myself.

### British Empire v. U.S.A.

THE Chelsea Football Club's ground at Stamford Bridge has played a very great part in sport. I, myself, have been there to see football, baseball, athletics, and Dirt Track racing. For the busy enthusiast it has the merit of being no more than twenty-five minutes' bus from Piccadilly. Listeners will be 'through' to Stamford Bridge on Saturday afternoon, August 11, when Philip Noel Baker is to comment on one of the biggest athletic clashes of the year—the British Empire v. U.S.A. Harold Abraham, who usually gives these commentaries, is captain of the Empire team. He is also to lead the British Olympic team at Amsterdam.

### An Interesting Play.

ONE of the most interesting of forthcoming radio dramatic productions is due on August 17, when Mr. John Drinkwater's adaptation in play form of the late Mr. Thomas Hardy's famous novel 'The Mayor of Casterbridge' will be broadcast from London at 7.30. This adaptation was originally produced at the Q Theatre not long ago, and considered remarkably successful in what it set out to achieve. It is hoped to obtain as many as possible of the cast of the original production.

### Library List.

NOVELS reviewed by Mrs. Hamilton on July 12 were: 'The Lost Fight,' by H. M. Prescott (Constable); 'The Redemption of Tycho Brahe' by Max Brod (Knopf); 'Swan Song,' by John Galsworthy (Heinemann); 'Figures with Spines,' by Georgina Garry (Cape); 'Through Beds of Stone,' by M. C. Hoskins (Macmillan); 'Farewell to York,' by Storm Jameson (Heinemann); 'While Rivers Run,' by Maurice Walsh (Chambers); 'The Runagates Club,' by John Buchan (Hodder and Stoughton).

### A Tribute to Pepys, Listener.

I HEAR from Mr. R. M. Freeman, whose 'Samuel Pepys, Listener,' has been such a popular addition to my pages this summer, that during a recent outing of the Pepys Club his contributions to *The Radio Times* were a topic of general conversation and approval. This was a considerable tribute, coming from such a body as the Pepys Club, which is soaked in Pepysian lore. If you are familiar with the nail and ever-delightful pages of the original Samuel, you will have realized how amusingly Pepys, Listener, carries on the tradition. Mr. Freeman's series will continue through the autumn.

### An Apology.

A PARAGRAPH in our issue of July 6 in connection with Miss Clarke's talk on 'Food Values in Cooking' must have caused irritation, and even offence, to a considerable number of our readers. Respect for individual taste and opinion is one of the guiding principles of our work, as well as that of the B.B.C. We hereby desire to tender our regret for such a piece of editorial carelessness.

### The Buggins Book.

IT was like meeting a film star in the flesh. A nervous fear that anything so good in one medium could fail to disappoint in another. The book was called 'The Buggines'; you will find it in your bookshop today—'The Buggines,' by Mabel Constanduros and Michael Hogan (Hutchinson, 2s. 6d.). And you will not be disappointed, for this Cockney family from Walworth—Grandma, Emily, Father, Emma, Alfie, and Baby, and, of course, Bert and Ag—are as delightful to meet in a book as they are over the microphone. Our authors know their Walworth. Pages of this book have a Dickensian flavour—for example, Grandma's interview with Mr. Lyon and her subsequent 'accident.' It is full of laughter and should go with you on your holiday. The family will be 'on the air' on Bank Holiday—London, 9.35.

### Holidays at Home.

NOT every one of us can afford to go away for a holiday, though the word 'holiday' is by tradition associated with the exciting and exasperating process of packing. But why



The exciting and exasperating Process of Packing.

not a holiday at home? At 6 o'clock on August 7 Miss E. Arnot Robertson will talk from the London Studio on 'Holidays for Stay-at-Homes.' She has some interesting ideas on this subject, and will suggest, among other things, that you use your farlough to make yourself really acquainted with your own part of the world or in getting through the reading which you have long had in mind.

"The Announcer"



## Teaching Us to Pronounce Music.

The writer of this article suggests that the B.B.C. should, for the benefit of executant musicians, supplement its broadcast talks on musical appreciation with practical demonstrations of technique and interpretation.

WHEN first I heard a master of the pianoforte—the occasion was a recital by Paderewski in the early 'nineties—I left the concert hall astounded, delighted and—disgusted. I was amazed at the extraordinary skill he displayed; it was so utterly beyond anything I had previously imagined. I was charmed and transported by the beauties in the music which he unfolded. And I was so disgusted with my own efforts that I did not touch the piano for some months. The heights the masters reach seem to be very distant, and it requires sustained effort to follow them.

I find myself wondering if broadcasting may not frequently induce feelings of futility where it should encourage; whether it is not tending rather to discourage effort than to stimulate it.

### How it is Done.

Hitherto, music in broadcasting has been treated in two ways. We have had perfect examples of execution, showing us the finished product of the composer's idealism and the performer's interpretation; and we have had analytical lectures, so beautifully given by Sir Walford Davies, which have taught us to appreciate the thoughts in the mind of the composer. But we have not been shown how the executants produce their effects. We have seen the original scene, and then the finished painting; but we want to be taught how to mix the paints and put them on the canvas.

Perhaps the simplest way to convey my meaning is to give examples from some pianoforte pieces. I do not wish to make out a case for the pianoforte only, because I feel sure the same need is felt in the case of any instrument, and to be given instruction in the finer points would satisfy and please many who today strive in the dark and only chance upon the higher capabilities of their art. Instruction of this description should not be confined to the few in the conservatories, but distributed in the radio university. The pianoforte is a personal

and complete instrument on which one can attempt to render the whole of a subject in monochrome, as it were; whereas many other instruments convey an impression in line or colour, and require reinforcement by others to complete the picture. The picture is perhaps better when produced, but it needs more than one to produce it. I will, therefore, confine myself to the piano.

### Analysing the Master Touch.

Without making any comparisons, consider some of the works of Chopin. If I succeed in playing the whole of the notes in his *Ballade in A Flat*, I should not necessarily convey a pleasing picture, or even an intelligible one. If I played it at a good speed, the result might be an example of digital skill and so more, which could be done better by a mechanical player-piano. More is needed even than is supplied by the best of these mechanical contrivances—which are so very good—and it is that little more which many players need and for instruction in the production of which I plead. The subtle differences in phrasing, rhythm, and accent, which make or mar any performance, are not always apparent when reading the music, nor can we analyse them, whilst listening to a great artist, with certainty; but their presence is necessary to an artistic rendering. I should, accordingly, like to hear some of the great pianists at work, so to speak, showing us the groundwork of notes, and then their added accents and touches which make those differences apparent and explicable.

In some cases the composer shows quite clearly the mechanism of the effect he wishes to produce—as in the differing rhythms for the hands in the *Waltz in A Flat*, Op. 42, where it is almost impossible to go wrong. In the case of the second theme of the *Waltz*, Op. 64, No. 2, a phrase is marked with a particular series of notes accented—forming a subsidiary melody—and is repeated without such stress. Many examples could be given from

Chopin's works, where masters produce shading and variety by accenting what may be termed "inner notes"—the central notes of chords or some sequence of sub-melodical notes—and by varying those stressed when there are repetitions of the same chords. Listeners wait so far, in his desire to be understood, as to invent new signs to explain himself; and yet we hear, again and again, such renderings of some of his works that critical but mediocre performers feel compelled to say: "If I could play like that, I would not play like that!"

I cannot think that such expositions of higher workmanship by acknowledged masters would be dull or uninteresting to those who do not, themselves, play. I believe many who listen perfunctorily to the performances of really good artists, would be stimulated to criticize wisely and acutely. We should all demand genuine attempts to convey some measure of the composer's ideas; we should not be satisfied with the merely ingenious, or super-dexterous. The ultimate effect would be a general raising of the standard of performance; artists would try to play to us—as is so eminently the case with Paderewski—and not be inordinately proud of playing at us.

### Encouragement—Not Discouragement.

The effect which such instruction would produce on those who endeavour to play is the chief thing, however. Many who have been discouraged, who have felt that it is not worth while to persevere, would be stimulated to try again. They would be delighted to find that there are paths up the heights, and that those paths are clear and interesting when pointed out by competent guides. Broadcasting would not run the risk of destroying potential broadcasters.

Let us, therefore, have illustrations for executants; let us be taught to pronounce music as we have been taught to pronounce French or to make cakes. SCHOFIELD HAROLD.

## What is Your Taste?

There is no question more vexed than that of Taste. What do we like? What should we like? Do we know what we like? The question is one which lies at the back of all the work of the B.B.C., for, as a Service, its task is to discover how it can best serve the Taste of its listeners. Below are two replies from listeners to a recent letter in *The Radio Times* on this subject.

DEAR SIR,—I HAVE read with interest a letter recently published by you entitled 'What is Your Taste?'

Now, to me, this word 'taste' covers a multitude of sins and, in some cases, even, real intellectual snobbery. At the moment we have two types of listeners, whom we might term the 'high-brow' and the 'low-brow,' and if recent vituperous correspondence in many journals is any criterion, the two are anathema to each other. The great difficulty, then, would appear to be to decide which 'taste' is the correct one, for surely the one mass of thinkers has as much right to be accepted as the other; unless a happy medium could be found. Taking the bottom end of the scale first, we very often find a type of listener who spends the whole of his time twiddling knobs, and if asked what he is in search of will at once reply, 'Jazz!' His whole time is spent in this one quest, and he is never happier than when his loud-speaker is literally shaking the house down with this type of music parveyed by our modern dance orchestras. Although I am very fond indeed of some of these catchy melodies, I cannot say that this is my ideal of good music!

Next, at the other end of the scale, comes the man who professes to sneer at anything below—personally, I should say above—Bela Bartok, and composers of his ilk, whose music to the man in the street must be well-nigh unintelligible. This type of listener seems to me to be the real snob,

and with a big percentage of them the whole business is simply a pose. You will find them decry any composition which happens to become popular, merely because it is popular.

To me, the definition of good music should be: 'Music which appeals to the greatest number, and remains popular for the greatest length of time.' This at once excludes most, if not all, the modern dance tunes, but admits many of the old melodies of the type written by the Strauss brothers, particularly such a one as 'The Blue Danube' waltz.

Why should we spend hours, days, and weeks playing over the works of composers of the Bartok class in order to 'understand' them? This favours somewhat of the man who, through taking continuous doses of some narcotic drug, has come to like it, and would have us do the same.

No. I venture to say that 'bad' music, written by such people as Ketschey, and even some of the most popular of the operatic aria, etc., which the high-brow critics deplore, and the medium- and low-brow delight in, will be with us and as frequently played and sung as they are in this year of grace nineteen hundred and twenty-eight.

And that is one listener's views on 'taste'—one who is content with the vastly varied fare offered him by the B.B.C., and who does not wish to be 'educated' to the heights of the 'super-listener.'

Yours faithfully,

Vaud, Switzerland.

G. S.

DEAR SIR—As a joyous and unrepentant low-brow I heartily agree with Mr. Bradshaw Howe's estimate that public taste is low—quite comfortably so, in fact.

The efforts which are made on occasion to raise the level do cause me a twinge of uneasiness, as it must do all who have at heart the real enjoyment of the masses.

Your own Corporation, sir, is really the leader of this pernicious movement, the arch-microbe, as it were, in the virus which infects our weaker members from time to time. As other diseases, however, provide their own anti-toxin, so does yours. Whenever I see a weary and over-wrought mortal just about to 'kick the bucket,' so to speak, and to descend into high-browism I 'shoot' into him a good dose of Bach Fugues kindly provided gratis by the B.B.C., and he is immediately galvanized into life again. The cure is completed by giving the victim a copy of one of our great daily newspapers, followed by a visit to a cinema complete with a one-hundred per cent. American film full of heart appeal, white-haired mother, erring boy, simple country heroine, fat globular tears, detective and cigar.

As long as we have these simple, old-fashioned remedies to hand, we need fear nothing, and even if some of us do fail in our old age, there is—thank goodness—a new generation always ready and eager to fill our places.—D. E. Hull.



Chapter Ten of 'Old Magic' by Bahun Lynch.

## The Curse of Hamadon.

The Story moves to Devonshire, where Carlew and Rooke hear of the head of the House of Hamadon and John Torch reveals unexpected knowledge of the Curse and its vengeance upon Spiridon Kakoglou.

**A** HUNDRED years from now, the period of this story, there arises a strange warfare between the Mid-Devon Farming Syndicate, which seeks to monopolize farming in the West Country, and an unknown antagonist, believed by Tom Carlew and Melvil Rooke, who are on the track of the mystery, to be connected with Hamadon, a village on Dartmoor, and an ancient semi-religious sect known as the Hamdenites.

Already this nameless opposition has brought about the death of the chairman of the Syndicate, a Greek named Kakoglou; blown up its machine sheds in Devonshire; kidnapped Guy Harvester, formerly the dead man's secretary; and made an attempt on the safe at the Syndicate's offices. Guy Harvester had been approached by the surviving directors to assist them in exploiting an invention for controlling the weather which would give them world control of agriculture. He had refused.

**A**FTER receiving the news concerning Kakoglou's office and the gassing of the staff, Tom Carlew hurried down to the room where Rooke awaited him. His eyes shone with excitement as he drew his friend aside.

'Can you leave the *Review* to look after itself for a few days?' he asked, and then, without waiting for an answer, 'You must, man, you must!'

'Even I have a holiday sometimes,' said Rooke, without smiling.

'I've got to go down to Devon on behalf of the C.O.R.T. and I want you with me.'

'But Scotland Yard?'

'They've got men there looking into things, but they think we may be useful too. We fly down tonight.'

Before leaving London Carlew and Rooke had heard the whole story of what had happened at Kakoglou's offices in Piccadilly: how the staff at the office and the two detectives from Scotland Yard, who had come there to investigate Guy Harvester's disappearance, had suddenly been overcome by Harmless gas, though how it was introduced into the building was still a matter of conjecture. The whole place had been methodically rifled. The keys which had been taken from Harvester in the canal tunnel, were used by some person, or persons, to open two safes. A third—the biggest, where the most valuable papers were secured—had been forced by some steel-cutting apparatus, the exact nature of which was not at present understood. Everything of value had been removed in a van, which had drawn up quite openly in the Piccadilly motor-way. The net result would be endless confusion and

difficulty in the future. All the records of the companies in Kakoglou's hands at the time of his death had disappeared. It seemed obvious to the police authorities that this move had been made in conjunction with the explosions in Devon.

In consultation with Lord Roding and Dewick, Carlew had chosen Culverton as the centre of operations, because, though near to the remoter parts of the county which they intended to visit, it was a place of some importance where passing strangers would excite no remark. Lying in a valley on the northern border of Dartmoor, it was traversed by the great south-western motor-road, which, just beyond it, forked to Blade and Plymouth respectively.

They were taken down by one of the C.O.R.T. pilots, by way of Salisbury and Exeter, arriving at Culverton before sunset. Directly after landing they drove to the White Hart, where they had engaged rooms for the night.

In order to waste no time they decided to make certain preliminary inquiries that evening, Rooke going off in one direction to see Lionel Chavèy, the antiquarian, and Carlew in the other to call on Margaret Torch.

His old nurse was delighted to see him, and must needs make tea on the little electric stove while he sat in the best armchair by the open window admiring the roses in her garden. Torch, it appeared, was expected in at any minute.

No, she said in answer to his question, her husband was not as well as he might be.

'The fact is, Mr. Tom, there's something

worrying him, but he won't say a word. He puts me off with 'Oh! it's nothing'—and nothing it was, three weeks ago; as happy, a man he was then as you'd wish.'

She began to speak of the explosions.

'Now some of the hot-heads have gone and blown up the power-station and the machine-sheds. You wouldn't believe the stories going around.'

Carlew and Rooke had not yet seen any signs of the recent explosion, but already they had discovered at the hotel that nothing else was being talked of in the town. A Chinaman had been seen in Tavistock and was suspected, as were several other harmless foreigners.

Mrs. Torch had been at the Pictures that night.

'The theatre fairly jumped,' she told Carlew, 'there wasn't a pane of glass left on the west side of Culverton, and if it wasn't that the sheds were in a deep valley off the south-west road the damage would have been awful.'

Carlew listened to her for some minutes and then asked a question nearer his present purpose.

'I was very interested in your letter which I got this morning, Margaret. Are you sure that village is the same as the picture I showed on the screen?'

'Quite sure, Mr. Tom. I couldn't forget, once it had come to mind, because Martha's house—that's John's sister—is right in the front, the one with the two little windows like eyes.'

(Continued on page 146.)



Dewick was writing a message. 'Harvester has turned up none the worse.'

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



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(Continued from page 143.)

'Does your sister-in-law still live there?'

'No, she's been dead these three years.'

'Did you ever hear of the Hamadon Ghost?'

As Tom Carlew asked the question, the door opened, and John Torch came in. Carlew saw at once that he was pale, beneath his sunburn, and that his eyes shifted hither and thither about the room. He was a travesty of his old self. After greetings had taken place and Torch was seated and smoking one of his visitor's cigarettes, the latter repeated his question.

'Ah,' said Margaret Torch, 'Mr. Tom was asking just now if I'd ever heard of the Hamadon Ghost.'

John Torch frowned.

'I've heard a deal of foolishness at one time and another,' his wife went on, and his frown deepened. 'But I don't know that anybody ever said anything about a ghost. Have you heard that, John?'

'Some folk'll say anything. No,' said Torch, 'I've not heard that.'

'Oh, John,' said his wife, 'that's not true, and you know it isn't. Old George Whiddon often used to say that no one would go into the Hamadon woods at night.'

'Who'd pay attention to anything old George Whiddon said? How do you like it up in London, Mr. Tom?'

'Well enough. What sort of a man is Mr. Hamadon?' asked Carlew, pretending not to notice John Torch's evident desire to change the subject.

'Nobody ever sees him,' Margaret Torch replied. 'Keeps himself very much to himself. Never leaves the place, not even for a day.'

'He has plenty to do at home,' said John Torch. 'His is the only property of any size that's left, independent, as you might say. They'll never buy him out.'

'Did you ever live at Hamadon, Torch?'

'He was born there,' said his wife.

'Yes, but I came away when I was quite a baby. I went back and worked there with my sister's husband for six months once. It's a wet place—clay and trees, and poor farming.'

John Torch was not a good actor. He made this little speech with so obvious an effort to be off-hand, that Carlew nearly laughed. Glancing down from the man's haggard face, he saw that his hands were trembling.

'It was near there that the millionaire chap fell in the quarry and got killed?'

'Yes,' said Mrs. Torch.

John Torch stood up suddenly with staring eyes, pointing a shaking finger at Tom Carlew.

'And that, Mr. Carlew, d'you know what that was? That was the Lord's doing. He struck down that man of evil into the pit.' The man's voice rose into a passionate shout. 'Into the pit, I say, into the pit.' Then he put his hand behind him feeling for the arm of his chair and sank down with his chin on his breast. With a hasty look towards her visitor, Mrs. Torch went to her husband and put her hand on his ruffled hair.

'There, John, there,' she said, 'don't excite yourself about that foreigner, he's dead and gone. What does he matter?'

John Torch remained silent, and a little later, feeling himself in the way, Tom Carlew bid his old friend good night and returned to the White Hart.

Rooke, he found, had been disappointed: his friend Chalvey having gone abroad.

There were few roads north of Culverton and these were narrow and bad, serving the purposes of the small cars used by the neighbouring farmers and tradesmen and the horse-drawn traffic which was still sometimes seen in these parts.

Carlew and Rooke had decided beforehand that they would explore the more secluded parts of Mid-Devon for the most part on foot, as though they were a couple of holiday-

is going down to Culverton to see you tomorrow. Good luck!'

'That doesn't tell us much,' Rooke observed.

'We shall know more tomorrow. We shall have to leave a message here to tell him where we are going to be.'

Bishop's Morchard, which they reached at about ten in the morning, was a straggling village, built about four cross-roads. From here to Hamadon was another eight miles, their goal being one of six villages in England furthest from an aerodrome, and railway, or a motor-road.

Swinging their sticks, with light hearts, they set out into the sunshine. It was, Rooke declared, like a return into some dim age of the past. After London, after Culverton even, the quiet was intense. As they walked down a deep lane between high mossy banks, in which grew ferns and tall nodding spikes of foxglove, there came to them no sound but the song of birds, the call of sheep, and the tiny twitterings and buzzings of minute life, and the constant trickle of water. They had left behind them all clanging of machinery, the roar of trains, and the deep drone of aircraft. No adventurer of the Middle Ages setting out on a journey could have known less than they did of the country through which they were passing or what might befall them at that journey's end. For a while they forgot their strange quest, forgot that there were Scotland Yard detectives, also, at work in Devon; they just enjoyed the hot tramp along the sunlit lane, and the glimpses now and again over gates or gaps in the bank of far hazy distances and of fold on fold of low green hills.

They had left Bishop's Morchard but a mile and a half behind them, and were indeed revelling in the scent of wild flowers and the utterly peaceful sounds of the remote countryside, when there came a sudden interruption—the sound of a motor-horn, often repeated in that country of sharp turnings, and coming nearer. In another moment a motor-bicycle of an old type overtook them, slowed down, and stopped a few yards ahead. The rider turned towards them.

Carlew saw at once that it was John Torch. Without waiting to put down the rest, he leaned the bicycle against the steep bank and hurried towards them. Carlew saw that he looked even more wild than yesterday. Indeed, they had doubts about his sanity.

'I knew I'd find you on this road, Mr. Tom,' he said. 'Go back, sir, go back! For God's sake, Mr. Tom! It's as much as my life is worth to tell you this. If you go on, you'll fall under the curse of Hamadon. You'll go the way of that foreigner who fell in the quarry.' His face suddenly twisted into a wry laugh. 'Fell! He was lucky, if he fell—'

Suddenly John Torch broke off and glanced furtively around him down the lane at either bank; and then without another word he ran to his motor-bicycle, turned it, mounted, and sped away.

In next week's issue a further instalment of 'Old Magic' will carry the two friends nearer to the secret of Hamadon and its mysteries.



YOU WILL FIND IT ON YOUR BOOK-STALL NEXT FRIDAY, AUGUST 3.

makers on a walking-tour. With old clothes, and the immediate necessities of wayfaring on their backs, they set out on the morning following their arrival. First, however, they would break the back of their journey by taking the motor-bus from Culverton to Bishop's Morchard, whence, following a twisting route, it proceeded to Barnstaple.

For both of them, especially for Rooke, there was in this expedition a sense of freedom and adventure which was very pleasant. They had been working very hard, they had earned a holiday. True, so long as his television disc remained in his pocket, Tom Carlew was ever at the call of the C.O.R.T., but he had grown used to it, and the C.O.R.T. never troubled a disc-holder unless it was necessary.

He felt the vibration now, as they were at breakfast, and taking out the disc, gave the answering signal by pressing a small knob at the side. Dewick was writing a message.

'Harvester has turned up, none the worse. Narrow escape from drowning, though. He



# PROGRAMMES for SUNDAY, July 29

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,004.3 M. 187 KC.)

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

8.45 THE WEEK'S  
GOOD CAUSE:

Appeal on behalf of the  
Women's Holiday Fund

By the Rev. Canon C. S. Woodward

THE object of this Fund, which is the Good Cause of this week, is to send women requiring rest and change to seaside or country for a fortnight or three weeks' holiday. The average cost of two weeks' holiday is £3, including fares, of which applicants pay about one third. The Society has one permanent Holiday Home at St. Leonard's-on-Sea, kept for mothers and babies, which is open most of the year round. It was founded in 1895 by people who realized that most of the misery found in the poorer quarters of London was due to the fact that so many working women lacked any opportunity for relaxation or change. Every year it provides a considerable number of these women, who have never had such a thing in their lives, with a holiday, and little imagination is required to picture the resulting joy and renewal of health and spirits.

Contributions should be sent to the Secretary, Women's Holiday Fund, Denison House, Vauxhall Bridge Road, S.W.1.

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

### 9.5 AN ORCHESTRAL CONCERT

DOROTHY HELMRICH (Contralto)

THE WIRELESS STRING ORCHESTRA

Conducted by JOHN ANNELL

ORCHESTRA

Prelude, Sarabande and Bourée ..... Bach  
Minuet ..... Puccini  
Three Folk Dances ..... Boughton

### 9.55 DOROTHY HELMRICH

Answill ..... Carcini  
O del mio dolce ardor ..... Gluck  
Evening Hymn Purcell, edited by Martin Shaw

### 9.58 ORCHESTRA

Prelude and Fugue ..... Monkski  
Minstrel Suite ..... H. W. O'Donnell  
Canzonetta: Pizzicato; Caprice

### 9.55 DOROTHY HELMRICH

O lovely morn ..... Mullinson  
A Visit from the Moon ..... Dunkell  
I wish and I wish ..... Peterkin  
In the Dawn ..... Dunkell

### 10.4 ORCHESTRA

Variations on a Theme of Tchaikovsky Arensky  
Two Bagatelles ..... Fischer  
Valse and Pizzicato  
Serenade ..... Oscar Straus

ARENKY (1861-1908)  
A wrote some very attractive sets of Variations, both for two Pianos and for Orchestra.

The set we are to hear is founded on a child's song by Tchaikovsky (to whose style that of Arensky has a good deal of likeness).

The song is well known to us as 'A Legend.' (It begins 'Christ had a garden'). On its melody Arensky has built seven very clear and graceful Variations.

### 10.50 Epilogue

'The Five Blessings'



CANON C. S. WOODWARD

appeals at 8.45 tonight on behalf of the Women's Holiday Fund.

### 8.0 A Religious Service

FROM THE STUDIO

Conducted by Mr. H. G. SILCOCK  
Joint Secretary of the Friends' Service Council

Order of Service:

Hymn, 'For the Beauty of the Earth' (Church Hymnary, No. 17)

Prayer

Hymn, 'Let us with a Gladness Mind' (1 verse) (Church Hymnary, No. 11)

Prayers

Reading, St. Matthew vi, vv. 18-34  
Hymn, 'There is a Book who runs may read' (Church Hymnary, No. 8)

ADDRESS

Prayer

Hymn, 'The King of Love my Shepherd is' (Church Hymnary, No. 438)

Prayer

Blessing

AS Secretary of the Friends' Service Council, after being at Fettes College, Edinburgh, and Oriel, Oxford, Mr. H. G. Silcock spent the years 1908-1920 in China, becoming Vice-President of the West China Union University, Chengtu. In 1920 he returned home to become Secretary of the Friends' Foreign Mission Association, now known as the Friends' Service Council. He delivered the annual Swarthmore Lecture of the Society of Friends in 1927 on 'Christianity and World Unrest.' Well known in the West Country, Mr. Silcock is a Somerset man, his father having been at one time M.P. for the Wells division.

FROM THE LONDON STUDIO TODAY.



DOROTHY BENNETT,

who, with Roy Henderson, sings in the afternoon concert.

HARRIET COHEN,

the celebrated pianist, gives a recital of Chopin, etc., at 5.0 p.m.

DOROTHY HELMRICH,

solist in this evening's String Concert (9.5 p.m.).

### A CONCERT

DOROTHY BENNETT (Soprano); ROY HENDERSON (Baritone)

THE GERARD PARKINGTON QUINTET

Selection from 'Carmen' ..... Bizet

DOROTHY BENNETT

Ave Maria (with Violin obbligato)

Bach—Gounod

QUINTET

To the Forest ..... Tchaikovsky

Don Juan's Serenade ..... Tchaikovsky

The rose enslaves the nightingale ..... Rimsky-Korsakov

ROY HENDERSON

The Rooster ..... Bizet

This is the Island of Gardens ..... Coleridge-Taylor

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

QUINTET

Colonial Song ..... Grainger

Rise (Dream) ..... D'Amico

Sweet and Low ..... Barnby

DOROTHY BENNETT

When the house is asleep ..... Stanford Haigh

Nymphs and Fauna ..... Bemberg

QUINTET

Morgen (Tomorrow) ..... Richard

Schubert (Serenade) ..... Strauss

Wiegenslied (Cradle Song) ..... Strauss

ROY HENDERSON

I triumph, I triumph ..... Carissimi

Furibunda spiras u vento (Furiously blows the wind) ..... Handel

CARISSIMI, the famous seventeenth century writer of Oratorios and Cantatas, presents in this song not the common conception of the triumph of love, but the unusual one of the lover's complete renunciation of it, and his outburst of satisfaction at being freed from its power.

HANDEL'S air is perhaps the finest piece of vocal storm music in existence—a splendid bit of floridity in a style long gone out of fashion.

QUINTET

Characteristic Waltzes ..... Coleridge-Taylor

### 5.0 A Pianoforte Recital

By HARRIET COHEN

Four Choral Preludes ..... Bach

(1) Arranged by ..... Fainberg

(2) Arranged by ..... Cohen

(3) Arranged by ..... Rumel

(4) Arranged by ..... Borwick

A Mountain Mood ..... Arnold Bax

(Melody and Variations)

Study in G Sharp Minor ..... Chopin

Posthumous Study in F Minor ..... Chopin

Posthumous Study in A Flat ..... Chopin

Posthumous Waltz in A Flat ..... Chopin

### 6.35 SONGS OF THE BIBLE—III

The Song of Deborah

Judges v, 1-31

### 6.45 Bach Church Cantata

'Erstehet mich, Gott, und erlaube mein Herz'

'Thou knowest me, God, Thou hast searched my heart'

(The words are given on page 149)

(Next Week's Cantata is No. 105)

Here, gets right in's

Gericht

Lord, enter not into

wrath



















## Monday's Programmes cont'd (July 30)

## 5GB DAVENTRY EXPERIMENTAL

(401.8 M. 810 MC)

TRANSMISSIONS FROM THE 5GB DAVENTRY EXPERIMENTAL

4.0 LOZELL'S PICTURE HOUSE ORGAN  
(From Birmingham)

FRANK NEWMAN  
Overture to The Magic Flute .. Mozart  
I. Andante .. Liszt  
JAMES DOBSON (Baritone)  
Choruses of Mine .. James  
Sea Fever .. Lee and  
FRANK NEWMAN  
Selection from "Les Cloches de Corneville"  
Pianquette  
Mozart  
Waltz of Sadness (Valse Triste)  
Suite, "Four Indian Love Lyrics"  
Mistery March .. Schubert

5.0 THE B.B. DANCE ORCHESTRA  
Personally conducted by JACK PATRICK

5.45 THE B.B. DANCE ORCHESTRA (From  
The First Mermaid, by  
L. B. Jones by GABRIEL  
LAVELLE (Baritone), MARGARET ABLE  
THOMAS (Soprano) who play Suite of  
Ranger's, "Life in a  
Caveau, by NAGGY HAYES

5.50 TIME SIGNAL, GREENWICH  
WEATHER FORECAST, FIRST GENERAL  
NEWS BULLETIN6.45 Light Music  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA,  
by JOSEPH LEWIS  
Conductor .. Joseph Lewis  
Introduction Thomas  
Suite from The Pirates of Penzance  
WAGNER

7.10 MARGARET HARRISON (Soprano)  
Down by the Sally Gardens .. Carr. Hughes  
I know where I'm going .. De Fach  
H. J. Jones's .. De Fach  
Waltz Song from "Tom Jones" German

7.20 ORCHESTRA  
A. The First Suite (First Part) Annet  
Punchello, The Musical Box, The  
Box of Soldiers, The Story Book The Fairy  
and

7.37 MARGARET HARRISON  
As when the dove laments her love ("Ais and  
Lament") .. Hamilton  
The Fairy Lough .. Stamford  
I know where I'm going .. De Fach  
H. J. Jones's .. De Fach  
Waltz Song from "Tom Jones" German  
and the story of the boy and the girl  
As when the dove laments her love,  
All on the naked spray  
When he returns, no more she counts,  
But loves the living day.  
H. J. Jones, singing,  
I know where I'm going .. De Fach  
H. J. Jones's .. De Fach  
Waltz Song from "Tom Jones" German  
and the story of the boy and the girl  
As when the dove laments her love,  
All on the naked spray  
When he returns, no more she counts,  
But loves the living day.  
H. J. Jones, singing,  
I know where I'm going .. De Fach  
H. J. Jones's .. De Fach  
Waltz Song from "Tom Jones" German  
and the story of the boy and the girl

7.47 CHORUS and ORCHESTRA  
Chorus Fantasia on Welsh Airs .. Carr, Fletcher

8.0 Chamber Music  
GRACE ANGER (Soprano); KATHLEEN MOORHOUSE  
(Violoncello); ERIC FOGG (Pianoforte)

## KATHLEEN MOORHOUSE and ERIC FOGG

Sonata in A, Op. 69 .. Beethoven  
Allegro ma non tanto; Scherzo, Allegro  
molto; Adagio cantabile, leading to Allegro  
Vivace

## 8.25 GRACE ANGER

When I was one and twenty .. Carr  
Dream Song .. Hely-Hutchinson  
Three .. Carr  
Carol .. Carr

## 8.35 KATHLEEN MOORHOUSE and ERIC FOGG

Poem .. Carr

## 8.50 GRACE ANGER

Kommt der melancholische in den Sinn (Does  
often come into your mind?) .. Beethoven  
Röseln dreie (Rosebuds three)  
Knabe und Mädchen (The boy and the girl),  
Erich Wolff



## CENTURY PERFORMANCE

Frank Newman, whom organ recitals from Lomb Picture  
House have long been a popular item on the 5GB pro-  
gramme, gives this afternoon his beautiful broad-band  
performance.

## 9.0 KATHLEEN MOORHOUSE and ERIC FOGG

Sonata in F .. Richard Strauss

THIS early work (it is the Composer's Op. 6)  
is over forty years old. It is in classical  
form, in three Movements only. The First is  
in 3/4 time, with a time of that waltz style which  
Strauss later used so wonderfully in many of his  
Operas; the Second is the Slow Movement,  
rather sad; and the LAST MOVEMENT is both  
satirical and bold.

## 9.30 SPOILING THE BROTH

A Play by BEATRICE N. GRAY  
(From Birmingham)

Mrs. Chance (a widow) .. MARY FRANK  
Joey Chance (her son) .. STUART VINCENT  
David Wells (the lodger) .. WORTLEY ALLEN  
Melia Hammond .. EDITH JAMES  
The scene is Mrs. Chance's kitchen. Joey,  
a scullion youth of about seventeen, is sitting  
by the fire, gazing at the clock and looking  
very sick. He holds in his hand a doubtful  
looking bottle with the cork out.

10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN10.15 DANCE MUSIC: THE PICCADILLY  
PLAYERS, directed by AL STABITA, from the  
Piccadilly Hotel11.4-11.15 JACK HUTTON & AMBASSADOR CLUB  
BAND, directed by RAY STABITA, and the  
PICCADILLY HOTEL DANCE BAND from the  
Ambassador Club

Monday's Programmes continued on page 12

Here's  
happiness  
and prosperity  
for you and yours.

£250 A YEAR FOR  
LIFE—FROM AGE 55

Think of it! A care-free life from age 55. An  
income of £250 a year absolutely secure to you for  
the remainder of your days—even if you live to be  
a centenarian. An income irrespective of business  
or other investments, and not subject to market  
fluctuations, trade conditions, or political troubles.  
What a boon to you and yours! What a burden  
off your mind!

The Plan devised by the Sun Life of Canada, the  
great Annuity Company with Government-supervised  
assets of over £82,000,000, makes this splendid  
prospect possible for you. You deposit with them  
a yearly sum you can well afford out of your  
income, and the money under the care of this most  
prosperous Company, accumulates to your credit  
and to it are added extraordinarily generous profits.  
Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and  
are estimated on present profits, but full details of  
other ages and amounts will be sent upon request.  
Here is how the Plan works out:—

## £250 A YEAR FOR LIFE

From 35 years of age you will receive £250 a year for life.  
If you prefer it a cash sum of £3,000 will be given you  
instead of the yearly income.

## £20 A MONTH IF UNABLE TO WORK

Supposing you adopted this plan now, and next week,  
next year, or any year until you are 55, you become—  
through illness or accident—permanently incapacitated  
for earning a living, £20 a month will be paid to you  
until the £250 a year becomes due.

## INCOME TAX REBATE

If Income Tax remains as now, you will save nearly £50  
during the run of the arrangement. This is added to the  
profit you can make on the transaction.

£2,000 FOR YOUR FAMILY IF ANYTHING  
HAPPENS TO YOU.

Should you not live to the age of 55, £2,000 plus accumu-  
lated profits will be paid to your family. Should that  
be the result of an accident the sum would be increased to  
£4,000, plus the profits.

## ANY AGE, ANY AMOUNT

Through 35, and £250 a year for life have been quoted  
here, the plan applies at any age and for any amount.  
Whatever your income, if you require it, you can have  
it for you and your family, and this is the best and  
most profitable method you can adopt.

## £82,000,000 ASSETS.

The Sun of Canada has Assets of over £82,000,000  
which are under Government supervision.

## FILL IN AND POST THIS FORM TO-DAY.

To J. F. Junkin, Manager  
Sun Life Assurance Co. of Canada  
12, Sun of Canada House,  
Victoria Embankment, London, W.C.2.

As I am a man of good deposit  
I am prepared to pay the sum of  
£250 a year for life, or the sum of  
£3,000 cash, or the sum of £2,000  
for my family if anything happens to me.

I am prepared to pay the sum of  
£20 a month if I am unable to work.

I am prepared to pay the sum of  
£250 a year for life, or the sum of  
£3,000 cash, or the sum of £2,000  
for my family if anything happens to me.

I am prepared to pay the sum of  
£20 a month if I am unable to work.

I am prepared to pay the sum of  
£250 a year for life, or the sum of  
£3,000 cash, or the sum of £2,000  
for my family if anything happens to me.

I am prepared to pay the sum of  
£20 a month if I am unable to work.



## 5 15 TICK CHILDREN'S HOUR

\* Love Dept.      Tel. 442      T. 1225



# Monday's Programmes cont'd (July 30)

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# Programmes for Tuesday, July 31

2LO LONDON and 5XX DAVENTRY

(201.4 M. 830 KC)

(1,604.3 M. 187 KC.)



SOME  
OF

## "His Master's Voice" PLUMS

At three shillings and four-and-six each—"His Master's Voice" "Plum Label" records are without doubt the "Plums" in the broadest sense of the word. Make a habit of looking out for them. It is your opportunity of obtaining the best recordings at a popular price. Call at your nearest dealer and ask to hear the following—

### LIST OF THE PLUMS

There is a genuine "open-air heartiness" in Mr. Heming's performance of this popular song cycle C1442, "Fairings," "Come to the Fair," "Jock the Fiddler," "The Ballad Moaner" (Fusthage Martin). 12-inch double-sided record. Price 4/6.

### THE THREE CORNERED HAT

B2721, Suite from the Ballet, "The Three Cornered Hat" (De Falla). Part 1—"The Neighbours"; Part 2—"The Miller's Dance" B2722, Parts 3 and 4 Finale Dance played by the New Light Symphony Orchestra (conducted by Dr. Malcolm Sargent). 10-inch double-sided records. Price 3/- each.

### THE MAN RIVER

London's latest musical play which is enjoying a success that is little short of phenomenal. "Ol' Man River," the only record of this by Paul Robeson, and on the reverend side Vocal Gems, introducing "Why do I love you," "Can't help lovin' dat man," "You are love," "Make believe." C1505, 12-inch double-sided record. Price 4/6.

THE GRAMOPHONE CO., LTD.,  
OXFORD STREET, LONDON, W.1.



### 10.15 a.m. The Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 (Daventry only, Gramophone Records)  
Quartet in D Minor (Schubert)

12.0 A CONCERT  
MALFORM BURN (Mezzo-Soprano)  
VINIAM GASTER (Soprano)  
VIVIAN HUGHES (Violin)

15.25 GEORGES BOULANGER and his ORCHESTRA,  
from the Savoy Hotel

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

5.0 Mrs. M. A. HAMILTON: 'What to Read on  
Holiday

5.15 THE CHILDREN'S HOUR  
Happy Fairies  
The Old Game played in a New Way  
Among the forfeits to be paid will be:  
Violoncello Solos played by BEATRICE EVLINS

MAJOR WATTS SONGS and IMPRESSIONS  
JAMES C. WATTS and J. H. WATTS  
J. H. WATTS and J. H. WATTS

### Rex Evans' Cabaret

Devised and written by ROWLAND LEIGH and  
JACK EVANS

ANNA WINE  
LAWRENCE AN PSON  
BASIL HOWES  
and  
REX EVANS

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

IN these days 'star' success in cabaret has  
implies foreign nationality. But Rex Evans  
is one of the most outstanding cabaret artists  
London—who appears at the Café de Paris,  
the Kiteat, the Café Angles and, during the  
season, at many private parties in Mayfair  
and Belgravia, is an Englishman. His forte  
is syncopation at the piano, at which, in the  
opinion of many, he surpasses the much-adver-  
tized 'whispering' American.



### THE LIGHTER SIDE OF TODAY'S PROGRAMME.

Nick Adams (left) and Julian Rose (right) season the 7.45 Vaudeville with Yiddish backchat, while  
Rex Evans (centre) presents in the same programme his own Cabaret Show with the added spice of  
a brilliant while company

'The Black Tower' a story of the Clan Cameron,  
by EVELYN SMITH

'The Sneakiness of Sylvia,' a Girls' School Story,  
by CHRISTINE CHAPMAN

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

6.30 TIME SIGNAL, GREENWICH, WEATHER FOR-  
CAST: FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Mr. EDWARD SHANKS: 'Contemporary  
Poetry'

THE idea that poetry in general, and modern  
poetry in particular, is a sort of hidden  
mystery preserved for a favoured or 'high-brow'  
few is being gradually dispelled. Mr. Shanks'  
series of Talks, of which this is the third, is taking  
an important share in this most desirable work.

### 7.15 THE FOUNDATIONS OF MUSIC

SCARLETT HARPER: ROED SONATAS  
played by BRUNARD OAD

7.25 Mr. A. M. HIND: 'Etchings and Drawings'

A S Keeper of the Print Department of the  
British Museum, Mr. Hind speaks with the  
highest credentials and authority

### 7.45 VAUDEVILLE

Harry Weldon

JULIAN ROSE and NICK ADAMS  
(The Original 'Patsch and Perlmutter')

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Mr. H. J. MASSINGHAM: 'Avebury: the  
first Capital of England'

9.30 Local Announcements, (Daventry only)  
Shipping Forecast

### 9.35 Chamber Music

THE ISTIME TRIO: CHUOL BONVALOT (Violin),  
ANDROS GAYNLETT (Violoncello), SUZANNE  
DE LIVER (Pianoforte)

THE TATO

Trio in D, Op. 70, No. 1 ..... Beethoven  
Allegro vivace con brio, Largo assai ed  
expressivo; Presto

### 10.5 JOHN THORNTON (Baritone)

Kommen und Scheiden, (Meeting and Parting)  
Op. 90, No. 3 ..... Schumann  
In der Lauer Welt mein Schicksal  
Ever lighter grows my shadow } Brahms  
Op. 10, No. 2 }  
Abschied (Farewell), Op. 65, No. 3 }  
Wie Lenzeshauch, Op. 8, No. 1 } Jensen  
Ein Schwan (A Swan), Op. 25, No. 2, }  
Zwei braune Augen (Two Brown Eyes) } Grieg  
Op. 5, No. 1 }

### 10.20 TRIO

Trio in B Flat K 502 ..... Mozart  
Allegro; Larghetto; Allegretto

10.45-12.0 DANCE MUSIC: AMBEROSE'S  
BAND from the May Fair Hotel















## PROGRAMMES for WEDNESDAY, August 1

10.15 a.m. Ubc  
Daily Service

2LO LONDON and 5XX DAVENTRY

(561.4 M. 850 K.C.)

(1,804.2 M. 187 K.C.)

5.15 THE CHILDREN'S  
HOLY  
My Programme, by  
LADY TRE10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST11.0 (Daventry only) Gramophone Records  
Light Music12.0 A BALLAD CONCERT  
ROBINA VERNY (Contralto);  
PERCY BILBURY (Tenor)12.30 The B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE1.0-2.0 FRASCATI'S ORCHESTRA, directed by  
FRANCESCO FRASCATI  
From the Restaurant Frascati

4.0 Light Classical Concert

APRIL PENDARVIS (Contralto)

THE HENRY BRONKHURST TRIO:

JULIUS ROSTALL (Violin); EDWARD ROBINSON  
Violoncello; PERCY BILBURY  
(Pianoforte)

Trio in B Flat, Op. 99 . . . . . Schubert

SCHUBERT's music, with characteristic en-  
thusiasm, wrote of this Trio by Schubert  
'One glance at it, and this poor world of ours  
appears fresh and bright.'It is the first of Schubert's two Piano Trios  
(which were written in close succession), and is  
in four separate Movements.FIRST MOVEMENT (Moderately quick). Schubert  
sets out at once with a splendid, exulting tune,  
played by Violin and Violoncello in octaves.  
Presently Piano takes up the tune, accom-  
panied by a soft, repeated chord in the Violin,  
and a few low plucked notes in the Violon-  
cello. Then all three get busy with fragmentsA soft, with the music quiets down,  
Violoncello passes on a high note, then, start-  
ing with that note, begins the tender secondA third tune is used to round off this  
section; then a long development section  
follows, in which the two main tunes are  
beautifully varied and combined. Finally, the  
first section is repeated with only slightIt is noticeable in the first Movement that  
the music is mostly in the higher, rather than  
the lower, register.THIRD MOVEMENT, Scherzo (Fast). The  
Italian word 'scherzo', as we know, means a  
joke, but it is here, as frequently, used as  
the title of a piece which is, in general, very  
lively and full of good spirits.FOURTH MOVEMENT, Rondo (Quick and  
lively). This Rondo is a long Movement, and  
is, in reality, rather complicated. But in effect  
it is very light and rather frivolous. The  
main tune is a gay one, started by Violin in  
its higher range, and carried on by the Piano.  
This tune is the main theme of the Movement,  
and is repeated, with variations, throughout.  
But though this is the main tune which continually returns, the greater part of  
the Movement is made out of a second tune  
which appears very early. This tune has two  
phases, played by all three instru-  
ments, and a more irresponsible phrase in  
a jolly rhythm, played first by Violin.4.30 APRIL PENDARVIS  
Selected Songs4.35 HENRY BRONKHURST  
Goliwog's Cake Walk . . . . . Diknary  
A Night in May . . . . . Painsgren  
Singsong4.52 APRIL PENDARVIS  
Selected Songs5.0 Two  
Fantasy in A Minor . . . . . Iceland  
(Continued on column 2.)DOMENICO SCARLATTI,  
contemporary of Bach and Handel. His sonatas for  
the harpsichord form the subject of this week's 7.15  
Recital.

9.35-11.0 p.m.

## 'GOOD BREEDING'

by

Cecil Lewis.

The Persons in the order in which each is first  
mentioned

Fulton	GILBERT HERON
Nathaniel Thrupp	GEORGE IDE
Matilda Stump	HILDA SIMS
Michael Moon	ROBERT HARRIS
Amelia Flote	DORIS GILMORE
Lady Penelope Webber	GRACE ALLARDYCE
Christopher Nix	MILTON ROSMER
Professor Corn	BRUCE WINSTON

## THE SCENES:

Act I. The Professor's Library, York Terrace,  
Regency's Park.Act II. The Winter Garden at Brendon Court;  
one week later

Act III. The same as Act II, that evening.

Here is an original play which furnishes an excel-  
lent basis for discussion of that vexed question, the  
future of radio drama. It is by a playwright who  
has provided outstanding indications of the possible  
lines of development of the broadcast play.Very many listeners will remember, since it has  
been twice performed, *Lord Jim* as adapted for  
radiation; that was an example of the mingled use  
of direct and indirect speech, a device aptly suggested  
by the original form of Conrad's romance.Then came *Parnassus*, frankly an exhibition of the  
purely technical resources of radio scene-shifting.  
Cecil Lewis was the author of both.Now, in *Good Breeding*, he presents for our con-  
sideration a third possibility—a play which must  
depend for its success not upon action and spec-  
tacular, or shall we say anecdotal, effects, but upon  
the purely human interest of a theme worked out  
in the dialogue incidental to the plot.*Good Breeding* is a synopsis of points of view  
of a modern social problem, but at the same time,  
excellent comedy; the 'low interest,' even, so  
far from being absent, is a necessity to the story.

5.0 Musical Interlude

5.20 The Week's Work in the Garden, by the  
R.A.D. BRISTOL6.30 TIME SIGNAL, GREENWICH, WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.45 Musical Interlude

7.0 Mrs. MARION CRAW: 'National Gardens'

7.15 THE FOUNDATIONS OF MUSIC  
SCARLATTI'S HARPSOND SONATAS  
Played by HERSHARD ORI7.25 Dr. H. J. W. HENDERSON: 'The Meaning  
of Good—VI. Reflections on B. from *Cluny*'

7.45 MILITARY BAND CONCERT

HUGHES MACKLIN (Tenor)

OMIRA PERREL (Violin)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

BAND

Overture to 'The Huguenots' . . . . . Meyerbeer

7.55 HUGHES MACKLIN  
Night on her painted lyre  
A Lowland Lament,  
Verses for memoriesRachmaninoff  
Prentice  
Cresc. Moon

8.2 BAND

Ballet Music from 'The Demon' . . . . . Rimsky-Korsakov

ANTON RUBINSTEIN (1829-94) was not  
content with the fame of a great pianist  
that was his. He himself wrote music, not  
as a mere side-line of a great exponent, but  
on a vast scale, with the loftiest of ideas and  
goals.His Opera *The Demon*, produced in St.  
Petersburg in 1875, reached London in 1881,  
and has since been performed in many  
other countries. It is a masterpiece of  
music, and some of its most ravishingly  
Eastern idiom and colouring.

8.10 OMIRA PERREL

Three Hungarian Dances . . . . . Franz Liszt  
Rondo in G . . . . . Mozart, arr. Kreisler

8.32 BAND

Two Irish Tone Sketches . . . . . Wm. O'Donoghue  
The Mountain Sprite, 4th ed. . . . .

8.45 HUGHES MACKLIN

Loreley . . . . . I. J.  
Singsong . . . . . J. J.

8.52 BAND

A Norwegian Artists' Carnival . . . . . Strindberg

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Mr. RICHARD HUGHES: A Travel Talk

As a poet, Mr. Hughes is well known to all  
lovers of literature, but to listeners in  
particular he is remembered as one of the  
first, if not the very first, of authors to  
write a play specifically for the radio. The  
combination of Mr. Hughes' traveling ex-  
periences and his literary ability should make  
a Talk of unusual interest.9.30 Local Announcements (Daventry only);  
Shipping Forecast

9.35 'Good Breeding'

(For details see centre of page)

11.0-12.0 (Daventry only) DANCE MUSIC:  
THE B.B.C. DANCE ORCHESTRA, personally  
conducted by JACK PAYNE







357 M  
R50 LC

145 T H A S A . C O V E R  
Dramatic Recital, including West-Country  
character sketches

Delayed from the Glen Pavilion, Clifton, Bristol  
Selection from "L'Air du Temps" Schubert, arr. Clifton  
Andante Canabile ..... Tchaikovsky  
SKYBOAT DEBATOR (Tenor)  
In the Silver Moonbeams ..... Cyril Scott  
Lull Rhapsody .....

On the 11th of the month  
held on the 11th of the month  
the 11th of the month  
the 11th of the month

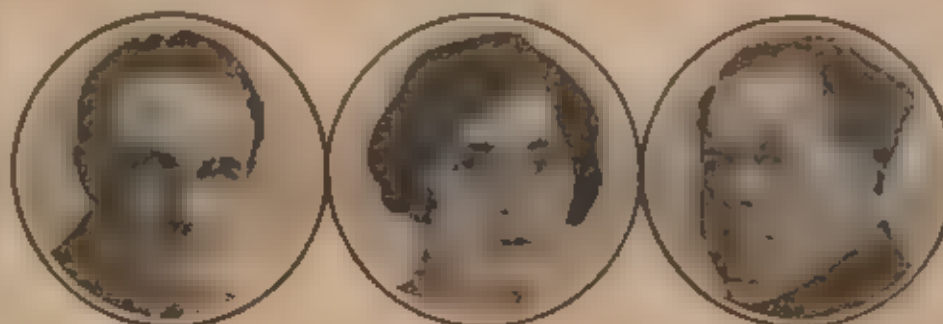
**SIR HERBERT TREE.**  
The great actor manager who made his first appearance for many years on the horns of spectacular poetic drama (*Shakespeare's Julius*), had a great enthusiasm for the plays of Stephen Phillips. Of these he produced, in English style, *Lovers, Ulysses, Norse and Forest*. In each case he asked Sumner Coates Taylor to provide the music. In *Lovers* and *Ulysses* he arranged an orchestral suite. In *Norse and Forest* he arranged an orchestral suite.

9.0-11 @ S.B. from London (2.50 Local Assistance  
m/c/c)

定價： 每冊  
1.00元 共計

7.25 S.E. from Glasgow (see London)

129-1.5 London Programme received from  
Daviesley



Milton Rosmer (left), plays the part of Christopher Nym, Grace Allardysse that of Lady Penelope Webb, and Bruce Winston that of Professor Coom in *Good Breeding* from London.

### 7.45 Round the Stations

Listeners will again hear short excerpts from the programmes to be broadcast tonight in other studios.

9.0-11.0 S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)

## 726 S.B. from Glasgow (per London)

STANLEY STEINS (Everett)  
The Xinguana's Only Rival

Scene: A corner of a Dance Room in a London Club

Time Nearing midnight during late Spring.

DE THE LION-STAR  
 Horses of the Dawn .....  
 Good Morning, Brother Sunshiner .....  
 Keep on and smile .....

STANLEY STEPHEN and  
ATMOS P. HARRIS

One *Thraupis*  
The *Thraupis* *Thraupis*  
One *N. Thraupis*  
One *Thraupis* *Thraupis*  
One *Thraupis* *Thraupis*

9-0-11 5 S.H. from London  
(9 30 Local Announcements)

## 6ST STROKE, 294.1 Hz, 1.028 Hz

**12.4 1.0 London Programme**  
relayed from Devonport

#### 4.0 London Programme revised from Daymuley

515 THE CHAT MENS &  
HOTEL

Story, 'The City of Fun and Laughter' (N. 3)

Violin Sales by the Arm 3 30 00 00

## 6.6 London Programming relayed from December

6.30 S.H. from London

725 S B. from Hungary (see London)

745-110 S B from London, 9 30 Local Announces

2ZY 384 D M  
780 nO

12-0-10 New Gramophones Records

40 Famous Northern Resorts  
Southport

A MUNICIPAL BAND CONCERT  
Enjoyed from the Boardwalk

The BAND of H M ROYAL HORSE GUARDS  
(The Blues)

By kind permission of Lieut.-Col. Lord AUSTIN

Conducted by Lieut. W. J. DUNE

Selection from 'Lohengrin' Wagner, *arr. Morille*  
 Slavonic Rhapsody. *For*  
 Overture to 'Tannhäuser'

Wagner, *art.* *Wunderkammer*  
Slow Movement from 'Pathetic' Symphony

Cyanides                      Fatigues, are                      16                      17

*Revised by the author*



# Wednesday's Programmes cont'd (August 1)

**5.0** **ARTHUR I.** *Marshall* *M. ...*  
*Foot Man's Garden* *R...*

**5.15** **THE CHILDREN'S HOUR**  
*Sounds at the Piano*  
*Only Seven* *Lilian Gray*  
*Bedtime at the Zoo* *M...*  
*Played by CLARA HAY*  
*A Story told by ROBERT ROBERTS*  
*A Few 'What nots' by Geraldine Bennett*  
*Sung by NORMAN PARKER*

**6.0** London Programme relayed from Daventry

**6.20** Royal Horticultural Society's Bulletin  
*S.B. from London*

**7.25** **Dr H J W HETHERINGTON** *The Meaning of Good—VI, Reflections* *S.B. from Glasgow*

**7.45** **'The King of Zenon'**  
*A Radio Drama of the South Sea by EDWIN LEWIS*  
*Presented by the STATION PERFORMERS*  
*Ivan Mariotti (the White 'King' of Zenon)* *LE. RASING*  
*Anson (Mate of the S.Y. Zenon)* *E. A. ...*  
*Laplace Guy Athway* *... Robert Dr ...*  
*Annette (Athway's Wife)* *HYDRA METAL*  
*Andy Martin (Athway's Man)* *CHARLES NEBBITT*  
*Umbara (a Native Chief)* *D. E. ORMEROD*  
*Matthews (Wireless Operator at Zenon)* *...*  
*Commander Markham, of the U.S. Navy* *A. G. MITCHELL*

**8.0** *S.B. from London (9.30 Local Announcements)*

**9.35-11.0** **British Composers Series—VI**  
*Fredenc Hymen Cowen*  
*Born 1852*  
**THE AUGMENTED STATION ORCHESTRA**  
*Conducted by T. H. MORRISON*  
*Overture, 'The Butterflies' Ball'*  
*Suite, 'The Language of Flowers'*  
**WYNNIE AJELLO (Soprano)**  
*A Birthday*  
*When'er a snowflake leaves the sky*  
**R. J. FOSSARD (Pianoforte) and Orchestra**  
*Concertstück in B Flat*  
**WYNNIE AJELLO**  
*A Song of Morning*  
*The Swallows*  
**ORCHESTRA**  
*Four old English Dances*

## Other Stations.

**5.0** **NEWCASTLE.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.15* *Music relayed from*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

**5.0** **GLASGOW.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.0* *S.B. from London*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

**5.0** **GLASGOW.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.0* *S.B. from London*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

**2.0** **ABERDEEN.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.0* *S.B. from London*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

**2.0** **BELFAST.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.0* *S.B. from London*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

**2.0** **BELFAST.** *S.B. ...*  
**11.0-12.0** *Gramophone Records* *4.0* *S.B. from London*  
*... ...* *5.15* *... ...*  
*... ...* *8.0* *... ...*  
*... ...* *10.0* *... ...*

## NEW MUSICAL WORKS.

**THE B.B.C.** is always ready to consider new music or 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.

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Comparatively few realize what a splendid means of investment and saving a Building Society affords.

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 CENTRAL 1827. W. C. M. WIGHTMAN, Secretary.

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SEPARATE FITTING ROOMS FOR LADIES  
 CALLERS & FULLEST INVESTIGATION INVITED

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COOL. SMOOTH. EASY TO WASH



# PROGRAMMES for THURSDAY, August 2

## 2LO LONDON and 5XX DAVENTRY

(281.4 MC. 530 MC.)

(1,604.3 MC. 187 MC.)

10.15 a.m. **THE**  
Daily Service

10.30 (Daventry only) **THE SIGNAL, GREENWICH.**  
WEATHER FORECAST

11.0 (Daventry only) **Gramophone Records.**  
'I Pagliacci' (Part II (Puccini))

12.0 **LIGHT MUSIC**  
ANDREW BROWN'S QUINCY  
OLIVE HASTINGWAY (Soprano)

1.0-2.0 The Week's **RECORDS** of  
Gramophone Records

3.0 **EVENING**  
FROM WESTMINSTER ABBEY

3.45 **Commander D. G. CUTHROP:**  
'ON THE WAY' (1928)

AMONG many other charming and delightful volumes, Commander Cuthrop is the author of 'The Diary of an Eighteenth Century Garden,' published last year. His talk will be of the 'light essay' type, and on a subject which he has made particularly his own.

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

4.30 **The B.B.C. DANCE ORCHESTRA.**  
Personally conducted by JACK  
HARTLEY

5.15 **THE CHILDREN'S HOUR:**  
'One at a Time—not Two by Two'  
'Noah's Ark' (Daisy McGeach)  
and other songs, sung by EVA  
SHALL  
'Suzie, the Red Squirrel' H.  
MORROW (Ballad)  
'How to take care of your nose in  
the hot weather'—a play by  
LUCAS & MADDEN

6.0 **THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK  
HARTLEY

6.15 **Market Prices for Farmers**

6.20 **Musical Interlude**

6.30 **THE SIGNAL, GREENWICH:**  
WEATHER FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN

6.45 **FOR BOY SCOUTS**  
MR. CLAUDE FISHER, M.B.E.  
Cubmaster Aide (or Cubmaster)  
Campers

THIS talk, intended for Boy Scouts, will find its mark in other directions. The subject is one of topical interest to all those who will, during this month and next, be camping out in the open. Camping is not as easy a business as it sounds. Experienced campers like Mr. Fisher gather a store of wisdom from experience. The camping holiday is very popular today. If you are contemplating your first venture at this sport, listen tonight.

7.0 **Talk**

7.15 **THE FOUNDATIONS OF MUSIC**  
SIR ARTHUR HARRIS & S. KATZ  
Played by BENNHARD OHL

7.25 **Musical Interlude**

7.30 **A Popular Request Programme**

MAVIS BENNETT (Soprano) WALTER GLENNY  
(Tenor), CECIL DIXON (Pianoforte)

THE WIRELESS ORCHESTRA, conducted by  
JOHN ARNELL

ORCHESTRA  
Overture to 'Pierrot and Pierrette' Supp.  
Lullaby for the Dove



**MASTERS OF THE MICROPHONE—TOMMY HANDLEY**

The most popular of radio comedians is now venturing new stunts in broadcast revue of his own writing. His recent effort, *Jannanien*, will be succeeded on Friday and Saturday of this week, by Handley's *Manoeuvre*, which, like the well-known sketch, *The Disorderly Room*, has a military setting.

THE name of Francesco Saverio Grimaldi Cavallero Suppé Domelli gives us certain clues to the composer's nationality. He was of Belgian descent, but his family had lived for many years in Italy. Ultimately he settled in Vienna and was thenceforth known as Franz von Suppé.

Operettas and farces with music were his specialty. He turned out in all about a couple of hundred such pieces. Nowadays, we in this country know very few of his works, but those Overtures are among the most famous items in wireless programmes. That to *Pierrot and Pierrette* has been arranged for novel and different combinations of instruments.

7.44 **WALTER GLENNY**

I'll sing thee songs of Araby  
I hear you calling me

7.52 **ORCHESTRA**

Selection from 'Rip Van  
Winkle'... *Pianissimo*

PLANQUETTE (1848-1903) was a clever and successful musician who made it his business to find out what people wanted, and to give them with that sort of music faithfully as long as they would have it. Graduating from the Paris Conservatoire, he began by composing songs and hit-bits for café concerts, and then took to operettas. Perhaps his greatest success was in *Les Cloches de Granville*, which was extremely popular when it came out in 1878, and has kept its place ever since. Rip van Winkle was also very successful in London in the early eighties.

8.5 **CECIL DIXON**

The Gentle Maiden... *Sinner's*  
Country Gardens... *Granger*

THE GENTLE MAIDEN is an old Irish air, to which English words have been set by Harold Boulton. They sing the praises of a gentle maiden whose eyes have the glances of sunlight.

COUNTRY GARDENS is the original, or at least, the name of one of the traditional songs which the late Cecil Sharp noted down somewhere in England and published in his book of *Morris Dance Tunes*. To the expert it is a 'handkerchief dance' to ordinary folk it is a jolly and captivating tune with a touch of Handel's best. Percy Grainger has made it into an exhilarating piano piece.

8.15 **MAVIS BENNETT and WALTER**  
My true love hath my heart

8.20 **ORCHESTRA**  
Selection of Johann Strauss  
Waltzes

8.35 **MAVIS BENNETT**  
Down in the Forest *Ranah*  
The Fairy Piper... *Fair*  
By the Waters of Minster

8.44 **ORCHESTRA**  
In a Moccasin Caravan... *Kathey*  
Overture to 'Light Cavalry' Supp.

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

9.15 **MR VERNON BARTLETT** The  
Way of the World

MR. BARTLETT in his weekly talk on Foreign Affairs gives us the ordinary listener who has not the leisure or the experience to follow the drift of world politics a clear, concise and human account of 'The Way of the World.' Mr. Bartlett's style is not without humour and sympathy. During the course of his career, successful and, later, of his work for the League of Nations, he was witness at first hand of the struggles, military and political, of the nations of which he talks. His book *Europe in the Making*, a collection of essays on his experiences as a newspaper correspondent during the troublesome days immediately following the War, makes excellent and informative reading.

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

9.35 **CHARLOT'S HOUR**  
A Light Entertainment  
Specially devised and arranged by the well-known

10.35-12.0 **DANCE MUSIC** from the Savoy Hotel  
Programme as shown on page 14





## "In a Persian Market"

A Song with the glamour of the East in it - it is broadcast very often - hear it next time with a Lissen Battery in your set. Every note clear, every word distinct. Because of the silent discharge of energy from every cell of the Lissen Battery. Because of the big reserve of power due to the large size of each cell. Because (and this is the most important thing of all) of the new process and new chemical combination which is used only by Lissen and which you can get in no other battery. This puts power into your set which lasts throughout months and months of use. Throughout the longest programme your loud speaker utterance remains as natural and clear as it was at the beginning hours before.

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Managing Director Thomas N. Cole

Mr. ALBERT W. KEITELBEY,  
the famous composer of "In a Persian Market."



# Thursday's Programmes continued (August 2)

## 5GB DAVENTRY EXPERIMENTAL

(401.5 M. 610 KC.)

### 3.0 A Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth  
THE Bournemouth Municipal Orchestra, conducted by Sir DAN GODFREY  
JOSEPH GRAY (Tenor)

Orchestra  
Symphony in G Minor  
Adagio molto; Andante; Minuetto; Allegro

JOSEPH GRAY  
Fair House of Joy...  
The Sun Gipsy...  
KARL GRAY (Pianoforte)  
Lento...  
Maj...  
2-3, E Minor, Rondo vivace,  
2-4, G Major

Orchestra  
Scherzo, 'The Soccerer's Ap...'  
Duo

### 4.30 LOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by PAUL RIMMER  
Tania, Schubertiana  
L...  
CONSTANCE HARRINGTON (Soprano)  
In those soft silver curtains...  
A Birthday...  
FRANK NEWMAN (Organ)  
M...  
N...  
In a Country Garden; Nocturne; Hornpipe

CONSTANCE HARRINGTON  
Bird Songs at Eventide...  
Voice of Spring...  
Orchestra  
Selection from 'La Gran Via'  
Waltz, 'Together'

5.45 THE CHILDREN'S HOUR (From Birmingham)  
'The Eye of the Deep,' a Lighthouse Scene, by  
L. B. POWELL, with incidental songs by HAROLD  
CAMPBELL BARRETT. OLLY OAKLEY (Banjo)

6.30 THE SPECIAL, GOSWORTHY, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE R.N.C. DANCE ORCHESTRA  
Personally conducted by JACK PATTY  
NELLIE O'LEARY (Flute and Piccolo Solos)  
RED AVERO (American Numbers on the Piano)

### 8.0 Vaudeville

(From Birmingham)  
ALBERT DARRALL (Child Impressions)  
CHRISTIE THOMAS and her Musical Glasses  
SARA SAMPSON in 'An Act of Remembrance'  
OLLY OAKLEY (Banjo Solos)  
ROBERT PITT and LANGTON MARKE  
Calling the British Shires  
PHILIP BROWN and DOMINICK DANCE BAND

### 9.0 A CONCERT

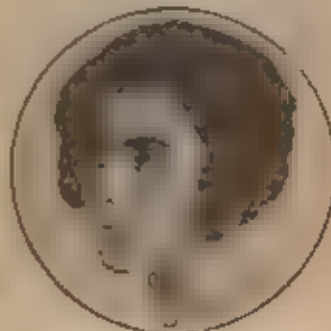
DOUG DUTCH (Mello-Soprano)  
THE MADALINE MCKINNEY OCTET

OCTET  
'Rustic Waltz'... Johann Strauss

### 9.15 The Dutton

'A Little Song'...  
The Blue Bird...  
The Child and the Twilight...  
BAX'S Cradle Song is a setting of some simple  
poignant words by Padraic Collins, about a  
young child

THE CHILD AND THE TWILIGHT (poem  
by M...)  
with a little man in grey, who spread his cloak  
of silver grey on the earth and over the trees  
till all was darkening. Then  
a little man in green  
with his lantern and 'ran be-  
fore the greenwood's door, and  
opened it wide for...  
The Blackbird (poem by A.  
F. Graves) tells of the 'long  
lonely dewy chuckle' of the  
happy bird in Tannor Dene,  
that seemed to say to one and  
all heart, 'Hope, hope again!'



NELLIE O'LEARY

will play some Flute and Piccolo  
solos from 5.45 to 6.45 this  
evening

### 9.22 OCTET

Selection of Irish Airs and Jigs  
(for strings only) Mr. Larchet  
Tango... Albani, arr. Artek

### 9.40 DOUG DUTCH

The Cuckoo... Walcott Dances  
Slow, horn, slow... Mello...  
The Shepherd's Song... Elgar

### 9.48 OCTET

Artist's Dream Waltz... Volstead, arr. Dutton

10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

10.15-11.15 DANCE MUSIC, THE SAVOY  
ORCHESTRA, from the Savoy Hotel

### 5WA CARDIFF.

383 M.  
880 KC.

3.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR  
'The Floating of Don Fernando'

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

### SSX SWANSEA.

294 M.  
1,070 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 An-  
nouncements)

### 6BM BOURNEMOUTH.

572.1 M.  
970 KC.

3.0-3.30 Service for the Sick  
The Station Church

Hymn, 'The Lord is my Shepherd' (Methodist  
Hymn Book, No. 88)  
Scripture Reading, Romans viii, verses 28-39  
Choir Anthem, 'Blessed Angel Spirits'

Andrew by the Rev. JAMES MAURAY  
(Choir: Hymn, 'How sweet the Name' (M.H.B.,  
No. 109))

3.45 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

### 5PY PLYMOUTH.

400 M.  
780 KC.

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
'A Little Song'...

A little boy converses, plays and sings, and then  
quietly retires to her Western friends

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Local An-  
nouncements)

### STOKE

275.2 M.  
1,050 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 An-  
nouncements)

### STOKE

275.2 M.  
1,050 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
'The Story of Pinta'... (Evlyn Hardy)  
FRANK GIBSON (Concertina Improvisations)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0-12.0 S.B. from London (9.30 Local An-  
nouncements)

### 2ZY MANCHESTER.

344.6 M.  
780 KC.

12.0-1.0 Gramophone Record

4.0 Famous Northern Resorts  
Buxton

A Concert...  
Pavilion Gardens...  
Relayed from the Pavilion Gardens

Overture to 'The King and the Lamb'...  
J...  
Violoncello...  
Miss ANNE LAMBOUGH: 'The Flower Vase'

5.15 THE CHILDREN'S HOUR

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## Home, Health and Garden







# PROGRAMMES for FRIDAY, August 3

2LO LONDON and 5XX DAVENTRY

(10.4 M. 187.40)

(10.4 M. 187.40)

10.15 am The Daily Service

10.38 (Daventry only) Time Service  
Weather Forecast

11.0 (Daventry only) Gramophone Records  
'I Pagliacci' (Part II) (Puccini)

12.0 A SONATA RECITAL

12.30 AN ORGAN RECITAL  
From St. Boniface, Birmingham

1.0-2.0 LUNCH TIME MUSIC  
THE HOTEL METROPOLITAN  
(Leader, A. MANROVANI,  
From the Hotel Metropole)

4.0 MOSCOW AND HIS ORCHESTRA  
From the May Fair Hotel

5.0 MR. MARK CRAN A Garden Talk—Why  
we Plant Bulbs Now

A GOOD many people will probably find it true that there are bulbs which should be planted in August rather than later in the year. Mr. Cran, in his own inimitable fashion is this afternoon to explain just why and how

5.15 THE CHILDREN'S HOUR

'Perseus and the Princesses'  
Popula, a Wiltshire Story, by  
M. J. Rodman

Violin Solo by E. R. BAILEY  
'The Orphan Prince,' from 'The  
Fairy of a King,' by John  
Gardner

6.0 FRANK WESTFIELD'S OR-  
CHESTRA, from the Prince of  
Wales Playhouse, Lewisham

6.30 TIME SIGNAL, OCKENWICH  
W. A. H. F. O. A. F. B. F.  
GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S OR-  
CHESTRA (Continued)

7.0 MR. PERCY SCHOLLES: The  
B.C.C. Music Centre

7.15 THE FOUNDATIONS  
OF MUSIC

SCARLATTI'S HARPICORD SONATAS  
Played by BERNHARD ORD

7.25 Musical Interlude

7.30 A Symphony Concert

LOUISIANA RADIANCE (Violoncello)  
THE WILKES SYMPHONY ORCHESTRA  
(Leader, S. KARLIS KETIMY)  
Conducted by PIERRE SECHTARI  
Overture, 'A Russian Easter Festival'

Symphonic Poem, 'Omphale's Spinning Wheel'  
Saint-Saens

RIMSKY-KORSAKOV prefaces his music by quoting two passages from the Bible. One is from Psalm lxxvii, beginning 'Let God arise and let His enemies be scattered...' and the other, from the 18th chapter of Mark, describes Mary Magdalene and the others coming to the sepulchre of Jesus, finding the stone rolled away and hearing 'in wonderful voices from the angel 'He is risen'.

The Composer explained also in his Autobiography that in this Overture he combined reminiscences of the ancient prophecy and of the gospel narrative; also a general picture of the Easter services with its 'jugal merry-making.' (He was, of course, speaking of the Russian fashion of celebrating the Resurrection.)

'his legendary and bearded side of the holiday,' he goes on, 'this season, in its gloomy and mysterious atmosphere, is a Saturday to the merry-making on the morn of Easter Sunday is what I was anxious to reproduce in my Overture.'

THE web-spinning of a woman and the weak knees of the man when love resumes—these are the ideas behind Scarlatti's Sonata. It is to be remembered that Scarlatti was a penance for a crime, had to live through for three years. He took service with Oropus, Queen of Lycia, and worked at her side amongst the women—in so much a manner as to win him many a blow. You may hear in this music the whir of the wheels, the derision of the Queen, and the cry of the enslaved hero.

7.55 LOUISIANA RADIANCE and Orchestra  
Concerto in D Minor for Violoncello and Orchestra



THE CLEAR AND GLITTERING BEAUTY OF ICELAND.

A typical winter scene in the island country of the North, of which Miss Image will speak from London at 9.15 tonight. The houses of this small village are made of corrugated iron or rough concrete.

LALO, the well-known French composer (1853-92) had as extra-ordinary a sense of rhythm as a natural, we find amongst the best of compositions a number of pieces written for stringed instruments.

His Violoncello Concerto in D Minor was written in 1876. It has three Movements. First Movement. This begins with an Introduction (Lento—slow), in which declamatory passages for the solo Violoncello are prominent. The Movement proper (Allegro—quick and lively) begins with the bold first main tune given out by the solo Violoncello. The gentle and more plaintive second main tune, when it comes, is also given out by the solo Violoncello. The development which follows treats both of these themes and also that of the Introduction. Then comes the recapitulation, or repetition of the two main tunes, and a Coda passage, brings all to an effective conclusion.

Second Movement. This begins (Andante—slowly) steadily flowing at a fair speed, with a melodic introduction. Then enters the soloist with a flowing melody (the first main tune) after a time with a change of speed (Allegro—very quick), comes a change of mood, represented by the bright and pungent second main tune, given out by the soloist over a standing accompaniment. Both first time and second time are afterwards repeated, with alterations.

suggests Spain. Then the Movement proper opens (Allegro—quick and lively). It is a Rondo, in which the main tune comes round and round again, its appearance separated from one another by the interposition of other matter. The main tune is soon loudly heard from the soloist. It runs along in triplets. (It is marked to be played Con furco—With fire.)

Various other tunes are heard, including the 8th movement, whose acquaintance we make with its action, the main tune, of course, constantly turning up again and asserting its position. The Concerto ends brilliantly.

8.20 ORCHESTRA  
Symphony... Beethoven  
Allegro vivace con brio. Allegretto scherzando.  
Tempo di minuetto; Allegro vivace  
First Hungarian Rhapsody (Last, arr. Dap.)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN, ROAD REPORT

9.15 MISS GWEN IMAGE: 'The  
Land of Ice and Fire'

MOST of us are curious about Iceland 'where the devious coast is frozen, and on a hot August evening—it is well to be optimistic—it is most appropriate to sit in comfort and hear one of the Arctic circle. Miss Image knows the country well, and talks of Iceland with the charm and vigour of a true explorer.

9.30 Royal Announcements, (Daventry only) Shipping Forecast

9.35 A MILITARY BAND  
CONCERT

WYNNE ARIELLO (Soprano)  
Sister Alice Bennett  
(Entertainer at the Piano)  
THE WILKES MILITARY BAND  
Conducted by B. WATSON  
O. DUNNELL

BAND  
March, 'Army and Marine'  
Zohla

9.40 WYNNE ARIELLO  
June is calling...  
The Night Wind...  
Signor...  
from 'The Huguenots'  
Meyerbeer

9.45 BAND  
Fantasia, 'Cook Robin and Co.'... Statley

10.0 STEPHEN BENSSETT  
Hats off to the Plumber's Mate...  
(It's Breakfast raises us Britons what...)  
Bernett

10.5 BAND  
Tarentella, from 'Dolphegor'... Albert

10.13 WYNNE ARIELLO  
Nymphs and Fauns...  
The Ships of Arctady...  
The Fancies' Dance...  
Michael Head

10.20 BAND  
Fantasy, 'By the Blue Hawaiian Waters'  
Kotelbey

10.30 STEPHEN BENSSETT  
Little Michael John O'Brien...  
(Love advances in the...)  
Bernett

10.37 BAND  
Three Dances from 'As You Like It'...  
Woodland Dance...  
Dances

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC  
George Finner's KAT-CAT BAND, from the Kat-Cat Restaurant



# Friday's Programmes cont'd (August 3)

## 5GB DAVENTRY EXPERIMENTAL

(401.8 M. 900 KC.)

TRANSMISSIONS FROM 5.30 TO 11.30 P.M. EXCEPT WHERE OTHERWISE STATED.

**6.0 THE B.M.C. DANCE ORCHESTRA**  
Personally conducted by JACE PAYNE  
NELLIE O'LEWY (Flute and Piccolo Soloist)  
RED ANDERS (American Numbone at the Piano)

**6.15 THE CHILDREN'S HOUR (From Birmingham)**  
The Naughty Numbone, by AGNES TAUNTON  
Songs by PHYLLIS LONES (Mezzo-Soprano)  
Text will be taken from  
'Making the best of it—More examples of a holiday,' by VERA CRANE

**6.30 TIME SIGNAL** (5.30 to 6.00 P.M.)  
WEATHER  
FORECAST  
GENERAL NEWS  
BIRMINGHAM

**6.45 Light Music**  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTILL

Overture to 'Peter Scholl' (It is a  
Suite of 'Three Arabian Dances'... Ring)

**PETER SCHOLL AND HIS NEIGHBOURS**  
All one of the works written in intervals  
between the restless wanderings of the Webers,  
father and son, during the latter's early 'years'.  
Peter was only fifteen (1801) when he wrote the  
Opera, in Salzburg, one of their places of call.  
It was produced a year or two later, but without

Overture, after a manner common in those  
times, was a sort of Introduction,  
in which the orchestra played with a martial-sounding  
rhythm. The second main times  
the story was announced (also after the  
fashion of the time) by a flourish, and after a  
pause it entered—a smooth melody with a Weberian  
turn on its first note (an ornament of four notes  
—a sort of graceful curl around the principal  
note).

For these there have been discarded for a  
little while, suddenly some bars of slow music  
—a sort of 'crescendo'—only interrupt the gaiety for a  
moment. The original speed is resumed  
and the Overture worked up to an exciting  
conclusion.

**7.3 LEONARD GORDON (Baritone)**  
Scent of the Lilies...  
Drunk to me only...  
Life and Death...  
Col. George Taylor

**7.15 ORCHESTRA**  
Selection from 'The Last Waltz'...  
Melody at 2...  
Cesar Strauss  
Birmingham

**7.35 LEONARD GORDON**  
Phyllis has such charming graces  
Young, my Love, I don't  
Forsaking By...  
She is far from the land...  
Edward C. Purcell

**7.45 ORCHESTRA**  
Suite, 'Three Woodland Dances'...  
Hoscoe

**8.0 'HANDLEY'S MANOEUVRES'**  
Come to the Cookhouse Door, Run!  
'Some say: Good old Sergeant Major' (Tummy)

**'FATIGUE PARTY'**  
The Very Orderly Officer...  
The Regimental Pota...  
The Batty Batman...  
The Bandmaster...  
and  
General Nankane, P.T.O., A.S.S., R.S.V.P.  
Tommy HANDLEY  
Carl Gukles, Boy Scouts, V.A.D.'s, etc.  
THE RHYME CHORUS

**9.0 Instrumental Solos**  
(From Birmingham)

ARTHUR KENNEDY (Violin)  
Französisches Lied (Old French Song)  
Old Irish Air...  
Allegro Appassionato...  
arr. Burmeister  
arr. Tert  
Frank Bridge

JAMES DUNDY (Saxophone)  
Hungarian Dance  
transcribed Rudy Widoest, arr. Heger  
Valse, 'Jeanne'  
Saxophone...  
Widoest

COBA ASTLE (Pianoforte)  
Nocturne (for Left Hand only), Op. D, No. 2  
An English Waltz, Op. 15...  
Cyril Scott

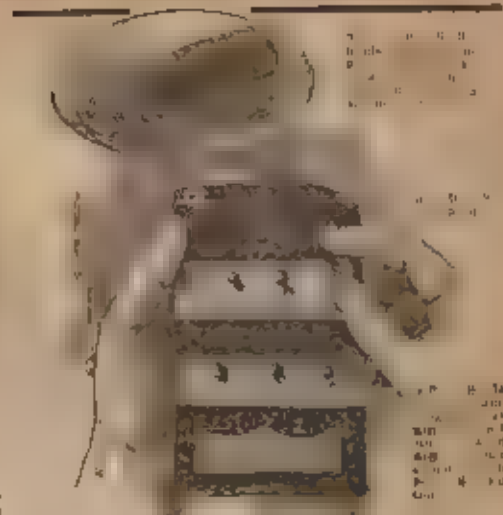
**9.30 'Youth' by JOSEPH CONRAD.** Read by  
H. S. EDE.

**10.0 WEATHER FORECAST, RECORD GENERAL NEWS**  
BULLETIN...  
R.A.M. REPORT

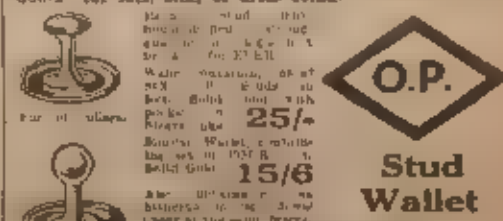
**10.15 DANCE MUSIC** JAY WOODMAN & BAND,  
from the Carlton Hotel

**11.0-11.15 GEORGE FISHER'S KIT-CAT BAND,** from  
The Kit-Cat Restaurant

(Friday's Programmes continued on page 108)



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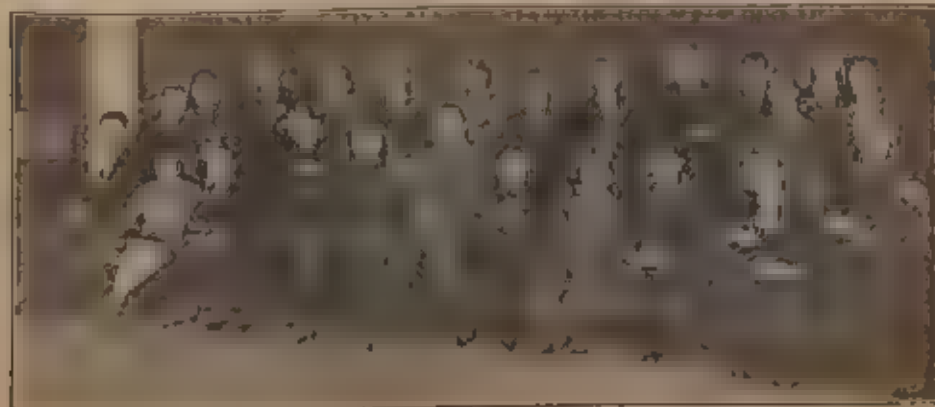
## 'Golden Shred' 'Silver Shred'

**Contain the whole of  
the Goodness of the  
Oranges and Lemons**

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



ROBERTSON  
— only make



THE BIRMINGHAM STUDIO ORCHESTRA  
are playing in a concert of Light Music from 5GB at 6.45 this evening.



# Friday's Programmes continued (August 3)

**5WA GARDIFF.** 353 M.  
860 KC.

- 12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
4.45 D. R. DAVIES: 'Welsh Actors—John Kember'  
5.0 JOHN STEAN & CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
8.30 S.B. from London  
7.30 S.B. from London  
9.0 S.B. from London (9.30 Local Announcements)  
9.35 Bert Grey's Famous 'Pro Rata'  
Concert Party  
IN CARABET POLLIES  
Selections from their Repertoire  
Relayed from the Pavilion, Llandaff Fields  
10.30-11.0 S.B. from London

**SSX SWANSEA.** 284.1 M.  
1,020 KC.

- 12.0-1.0 Gramophone Records  
4.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30 S.B. from London  
7.30 The Gwancaegurwen Silver Prize Band  
Directed by TAL MORRIS

Composé March ..... Himme  
In a Persian Market ..... Kefelbay  
WATSON WATSON (Baritone)  
Broadway v Bard ..... arr. Samerell  
Yr Hufen Melyn ..... arr. Lloyd Williams  
Rhyfgyrch Cadben Morgan ..... Trud. Trud. Band  
Selection from the Works of Spohr

RICHARD HUGHES  
Giving a short sketch in Welsh,  
The Fight in the Wood,  
taken from 'Gwyn Tomos',  
by Daniel Owen

WATSON WATSON  
The Erl King ..... Sch. Bart  
The Two Graciers ..... Schumann  
Lullaby  
Duet Polka—"Ida and Dot" ..... Loney  
(Soloists, J. JENNINGS and R. JONES)  
Welsh Melodrama Air and Variations ..... arr. Round

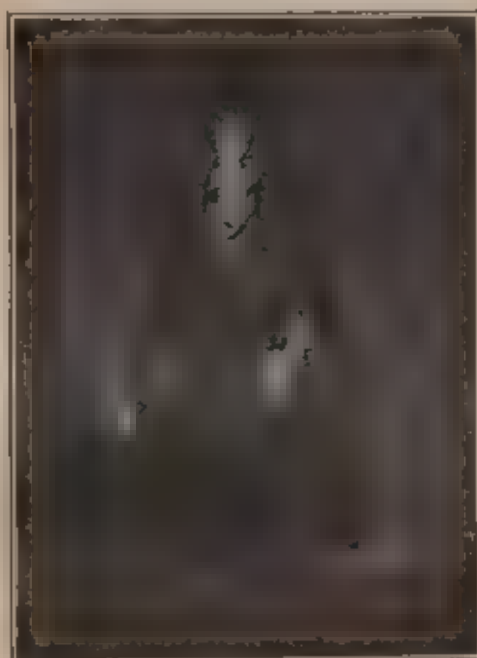
9.0 S.B. from London (9.30 Local Announcements)  
9.35 S.B. from Cardiff  
10.30-11.0 S.B. from London

**6BM BOURNEMOUTH.** 283.1 M.  
970 KC.

- 12.0-1.0 Gramophone Records  
4.0 REG ELGAR and his BAND  
Relayed from the King's Hall Rooms of the  
Royal Bath Hotel  
5.0 The Hon. Mrs. STUART WATKINS 'Through  
the Forest to Beaulieu'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
5.0 Mr. FREDERICK C. COLE, Borough Librarian  
'Our Public Libraries'  
5.15 THE CHILDREN'S HOUR  
All is not Gold  
Reading, 'Diamonds and Tonds' (Charles  
Perrault)  
Playlet, 'Out with the Lifeboat' (G. G. Jackson)  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements, Forthcoming Events)



**JOHN KEMBLE**  
The great Welsh actor as Hamlet at the grave of  
Yorick. Mr. D. R. Davies talks on John Kember from  
Cardiff this afternoon

**5NG NOTTINGHAM.** 275.2 M.  
1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

**STOKE.** 294.1 M.  
1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 284.5 M.  
780 KC.

- 4.0 THE STATION ORCHESTRA  
Russian March ..... La. g. n.  
Overture, 'The Harper of Wales' ..... La. g. n.  
Lullaby, 'Walden' ..... La. g. n.  
Solo from Chopin's 'Lullaby'  
Hymn, 'A Summer's Day in Norway' ..... W. g. n.  
Gull ..... W. g. n.  
Waltz, 'Tou et Vous' Ever Yours ..... La. g. n.

5.0 Mrs. H. EVANS PHILLIPS 'Bottling Fruit  
and Vegetables'  
5.15 THE CHILDREN'S HOUR  
At Plymouth Hoe  
The STATION ORCHESTRA  
Songs by NORMAN PARKER  
Stories of the Dogs of Devon  
Told by HILDA WETCALP  
6.0 ORCHESTRAL MUSIC  
Relayed from the Theatre Royal  
6.30 S.B. from London  
6.45 ORCHESTRAL MUSIC (Continued), directed by  
MICHAEL DOUG  
7.0 S.B. from London (9.30 Local Announcements)  
9.35-11.0 A BAND PROGRAMME  
THE BAND OF THE 1ST BATTALION THE DEVONSHIRE  
LI ..... W. HEMPE  
(Bandmaster, ORCHESTRAL W. HEMPE)  
March, 'The Vanished Army' ..... Alfred  
Songs of the Hebrides  
Kennel, T. g. n. arr. Sydney Barnes  
BETSY DE LA POETE (Contralto)  
At .....  
Little Fleur-de-Lys ..... Ruth Hope Mart n  
If there were dreams to sell ..... Ethel Pearce  
The City Choir ..... Ethel Pearce  
To a Wild Rose ..... Vellinca  
B. n.  
T. g. n. Solo, 'Lead me a way out  
and arr. G. n. Hume  
(Soloist, Lance Corporal J. BAINES)  
10.10-10.25 JULIAN ROSE and NICK ADAMS  
(The Original Potash and Perlmutter)

- RAND  
Husarekitt ..... Spindler  
Was MacGregor ..... Amara  
Waltz, 'The Blue Danube' ..... Johann Strauss  
BETSY DE LA POETE  
Piano ..... Eric Fogg  
Lullaby ..... Martin Shaw  
The Fields are full ..... Armstrong Gibbs  
Love's Quarrel ..... Cyril Scott  
O peaceful England ..... Gerson  
B. n.  
Selection, 'The Thistle' ..... arr. M. g. n.

## Other Stations.

**5NO NEWCASTLE.** 512.5 M.  
900 KC.

- 12.0-1.0 Gramophone Records  
4.0 London Programme relayed from Daventry  
5.0 Mr. ALICE KEMP, Borough Librarian  
'Our Public Libraries'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

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

- 4.0 THE STATION ORCHESTRA  
Pavane ..... La. g. n.  
Lullaby ..... La. g. n.  
5.0 Mr. ALICE KEMP, Borough Librarian  
'Our Public Libraries'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

**2BD ABERDEEN.** 300 M.  
800 KC.

- 12.0-1.0 Gramophone Records  
4.0 THE STATION ORCHESTRA  
Pavane ..... La. g. n.  
Lullaby ..... La. g. n.  
5.0 Mr. ALICE KEMP, Borough Librarian  
'Our Public Libraries'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

**2BE BELFAST.** 405.4 M.  
800 KC.

- 12.0-1.0 Gramophone Records  
4.0 THE STATION ORCHESTRA  
Pavane ..... La. g. n.  
Lullaby ..... La. g. n.  
5.0 Mr. ALICE KEMP, Borough Librarian  
'Our Public Libraries'  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.30 Local Announcements)

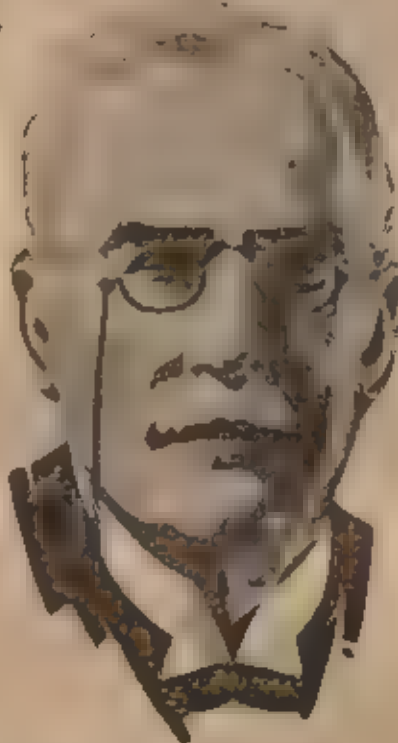


## There's one good point about buying "Mullard"

—it is *Security*. The position they hold to-day is unassailable. They have achieved it by quality of production and by intelligently fostering the popular development of radio.

Now, I look at it this way. These people wouldn't take the risk of selling anything which would weaken their reputation, and apart from this it is obvious that their manufacturing and research organisation is second to none. In short, I make the name MULLARD a guarantee for all my radio purchases.

The wonderful Mullard P.M. Filament remains the fundamental basis of Mullard Valve construction and the secret of the improvement effected by Mullard P.M. Radio Valves in any receiver. The qualities of this filament are understandable—length and strength of filament, greater emission surface, low current consumption. The improvement is apparent the



moment they are fitted into the valve holders.

Radio dealers are gradually increasing their range of Mullard products, the latest addition being the Mullard "Permacore" Transformer. It pays to keep an eye on new Mullard products.

# Mullard

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# PROGRAMMES for SATURDAY, August 4

2LO LONDON and 5XX DAVENTRY

(1.4 M. 330 KC.)

(1.004.5 M. 157 KC.)

10.15 a.m. The  
Daily Service

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

1.0 2.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

3.30 A LIGHT ORCHESTRAL  
CONCERT

DONOTHY PENN (Soprano)  
HARRY HOFWELL (Baritone)  
THE WIRELESS ORCHESTRA, conducted by JOHN  
ANSELL

ORCHESTRA  
Coronation March .. .. . Scanderson  
Overture to 'La Jolie Parfumeuse' (The  
Pretty Perfume Girl) .. .. . Offenbach

3.42 DONOTHY PENN  
Come into these yellow sands Frederick Nicholls  
A Green Cornfield .. .. . Head  
A Butterfly's Kiss .. .. . Ronald

3.50 ORCHESTRA  
Symphonic Dances, Nos. 1 and 4 .. .. . Grieg

4.2 HARRY HOFWELL  
The Blue Men of the Mine .. .. . Burdock  
Boating up the Channel .. .. . Sanderson

4.38 DONOTHY PENN  
When'er a snowflake leaves the sky Lehmann  
Shepherd's Gay .. .. . Sanderson

4.45 ORCHESTRA  
Hereuse (Cradle Song) from 'Jocelyn' Godard  
La Chaise à Porteurs .. .. . Chamard  
Slow Waltz, 'Rose Mousse' (Moss Rose) .. .. . Bess

4.50 HARRY HOFWELL  
The China Dancer .. .. . Holt  
Columbine's Garden .. .. . Bess

4.58 ORCHESTRA  
Ballet Music from 'Henry VIII' .. .. . Saint-Saëns  
Entry of the Clans; Scots Idyll; Dances of  
the Gipsy; Gigue and Fugue

5.15 THE CHILDREN'S HOUR:  
'The Floating of Don Fernando,' a Children's  
Hour Play by C. E. Hodges. Incidental Music by  
the PARKINGTON QUINTEt

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

6.30 TIME SIGNAL, GREENWICH  
WEATHER FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN

6.45 FLORENCE OLDRAM (Songs  
at the Piano)

7.0 MR. HAMIL MAINE 'Next Week's  
Drama at Music'

7.15 THE FOUNDATIONS OF  
MUSIC  
NIGHTS WITH A HARPSICORD SONATA  
Played by BERNARD ORT

7.25 MR. L. N. CONSTANTINE: Ad-  
ventures in Cricket  
S.B. from Swansea

KNOWN to many of his admirers  
as the 'Frank Tinney' of the  
cricket-field, Mr. Constantine, of the  
West Indies touring team, is one of  
the chief influences at work today  
towards the 'brightening' of the  
game. A fine forcing batsman,  
a tearaway bowler, and a fieldman  
of the most vigorous type, he is  
one of the best all-rounders playing.  
He speaks tonight after taking part  
in the match versus Glamorgan at  
Swansea.

7.45 A SHORT RECITAL  
by MILBURN HILLING (Harp)  
Gavotte .. .. . Bach, arr. Saint-Saëns  
Pastoral .. .. . Schumann  
To a Water-lily .. .. . MacDowell  
The Musical Box .. .. . Paganini  
The Fountain .. .. . Zabel  
(Continued in column 2.)

## 8.0 HANDLEY'S MANOEUVRES

'Come to the Cookhouse Door, Boys!'

Some say 'Good old sergeant-major'  
Turning

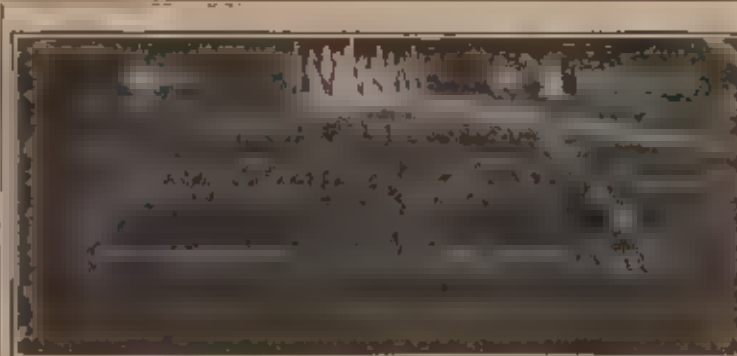
### 'FATIGUE PARTY'

The Very Orderly Officer .. .. . JAMES ARMSTRONG  
The Regimental Pota .. .. . JAMES ARMSTRONG  
The Butty Bannet .. .. . PHILIP WARD  
The Bandmaster .. .. . HARRY PETER

General Nuisance, P.T.O. A.S.S., R.S.V.P.  
TOMMY HANDLEY

Our Guides, Boy Scouts, V.A.D.s etc.  
THE REGIMENTAL CHIEF

It will be remembered that Tommy  
Handley's last venture proved to be  
immense, but apparently he arrived  
after passing the 'Listeners were taken  
in' we were taken into 'buses, post-offices,  
and even an opium den, but never inside  
the much-advertised 'The dolly car-  
ge'. We cannot be certain, therefore,  
that the operations included in the plan of  
the 'Handley's Manoeuvres' will be purely  
military, but in view of the strong proba-  
bility of a laughing gas attack being  
launched over the top of 2LO, we  
recommend that the usual precautions  
be taken.



## 9.25 The Southern Command Tattoo

Relayed from the GROUNDS of TIDWORTH HOUSE, TIDWORTH,  
HANTS

Entry of MARCHED BANDS  
Entry of MARCHED DRUMS AND FIRES of Twelve Regiments  
Entry of MARCHED BANDS of Twelve Regiments  
Grand Counter March of all MARCHED BANDS of the Southern  
Command

10.30 PART II OF THE TATTOO  
Entry of MARCHED DRUMS, FIRES AND BUGLES

10.45-11.25 Interval Dance Music  
(See London Programme)

11.25-12.0 PART III OF THE TATTOO  
GRAND FINALE  
Including Parade of all those taking part  
ENDING HUNT  
SOUNDING OF THE LAST HUNT BY MARCHED DRUMS  
AND THE KING

8.0 Handley's Manoeuvres  
(See centre column)

ON page 162 you will find Tommy Handley  
as pictured by Gresham in his 'Masters  
of the Microphone' series. Many have  
seen him on the radio, his famous  
'The Dolly Car' and 'The Dolly Car'  
and more than one of us who has  
heard a thousand times 'The Dolly Car'  
has seen him in the flesh. He is not with-  
out a sense of humour and is becoming the most popular  
of our radio stars. Whether in his review or  
in the delicious parody with which he tells us  
'leg' of those who give broadcast talks, he is  
irresistible in his ingenuity. You remember his  
singing lesson, his lecture on gardening (who can  
forget the 'The Dolly Car' which flies upside  
down in hot weather to keep the rheumatism  
from its feet?). Tonight, following the pattern  
of 'The Dolly Car', Tommy Handley goes  
back to the Army.

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Local Announcements. (Daventry only) Ship-  
ping Forecast

9.20 Musical Interlude

9.25 THE SOUTHERN COMMAND  
TATTOO

In aid of Military Charities

By kind permission of Lieut.-General Sir ARTHUR  
DAVID A. MONTGOMERY MARRIOTT, K.C.B.  
R.C.M.

(See also centre of page)

THE word 'Tattoo' dates from the Re-  
organisation of the British Army by William  
III. It is derived from two Dutch words—'Tap'  
—an alehouse, and 'Toe'—to close. The signal  
for troops to return to Barracks was the sounding  
of 'Tattoo,' when the alehouse closed and men  
returned for the nightly muster. The name  
'Tattoo' is the time elapsing between the first  
and last Post.

This year's Southern Command Tattoo includes  
a large number of magnificent spectacular  
items, such as the musical drive in full dress  
uniform by 'D' Battery, Royal Horse Artillery  
a landing from a cruiser of a detach-  
ment of the Royal Navy, who will  
be supported in a fight with native  
tribesmen by a number of light tanks  
the famous truck-riders of the 16th  
Lancers, and the Historical Pageant  
of the Royal Scots Fusiliers with its  
imposing culmination in the holding  
of the 'Banner' at Inkerman in the  
Crimean War.

Unfortunately such items are too  
much even for the Microphone. But  
listeners will be enabled to hear, and  
the programme will include, of course,  
the entry of the MARCHED  
Bands of the 2nd Cavalry Brigade  
and of the Infantry Brigades of the  
3rd Division; the Great Counter  
March by the MARCHED Bands of the  
Southern Command; the Entry of  
MARCHED Drums, Pipes and Bagpipes,  
and the Grand Finale.

## 10.0 VARIETY

BAN ROBERTSON and ETHEL  
BARTLETT (Piano Duets)  
Ivy St. HELEN  
(Songs and Impassioned)  
MORRIS, GERRARD and ELLIOTT  
BUTCHER (Old Folk Songs and Duets)  
VIVIANE CHATTERTON and GERALD  
SCOTT in Light Songs

10.30 THE SOUTHERN COMMAND  
TATTOO  
PART II

10.45 DANCE MUSIC: THE SAVOY  
ORPHEANS from the Savoy Hotel

11.25-12.0 (app.) THE SOUTHERN  
COMMAND TATTOO

PART III



# Saturday's Programmes cont'd (August 4)

## 5GB DAVENTRY EXPERIMENTAL

(401.5 M 510 K.C.)

THIS WEEK'S SUNDAY EVENING 10-11 P.M. SUNDAY EXCEPT WHERE OTHERWISE STATED.

3.30

### VARIETY

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS

In Part Songs

MABEL FRASER EDEN 'AUNT MARIA' Sketch  
THE FIFTEEN STRING QUARTET  
SINGERS LODGE (Baritone)

4.30

### THE DANCANT

(From Birmingham)

PHILIP BROWN'S SEASIDE DANCE BAND  
PORT FARRALL (Entertainment at the Pines)

5.45

THE CHILDREN'S HOUR (From Birmingham)

Songs by ETHEL WILLIAMS (Contralto)  
'Pepper the Parrot,' by ROBERT JENKIN. TOM  
FARRALL will entertain

6.30

TIME SET: ALL GREENS IN WEATHER FORECAST

LAST: FIRST &amp; FINAL NEWS BULLETIN

6.45

### Light Music

WINIFRED FISHER (Mezzo-Soprano)

ELIOSWYDD RICHARDS (Tenor)

THE LUTON RED CROSS BAND

Concert March, 'The  
Victory' ..... } Carter  
Idyll, 'Memories' ..... }

6.55

WINIFRED FISHER

Come, then, pining, pouch  
lover (from 'Lancelot and  
Clarissa') ..... Fife  
Ah, how delightful the morning  
(from 'Lancelot and Clarissa')  
..... LeonardWhat's in the air today?  
Eden

7.12

LUTON RED CROSS BAND

Dover drive for peace. Hawkins  
'A Day on the River'

7.13

ELIOSWYDD RICHARDS

I'll sing thee songs of Araby  
Clay

Two little Irish songs ..... } Lohr

7.20

LUTON RED CROSS BAND

A Rustic Suite ..... } P. Foster  
In the Meadows 'A Scamper through the  
Cornfields'

7.23

WINIFRED FISHER

Kitty of Coleraine ..... } Mrs. Hughes  
Sweet, O Moyra .....  
Rory O' More ..... }

7.30

LUTON RED CROSS BAND

Revery, 'Eventide' ..... } Marian

7.42

ELIOSWYDD RICHARDS

My sweet sweetie ..... } Kret  
Arise, O Sun ..... } Dmy  
I pitch my lonely cry ..... } Eric Corder

7.50

LUTON RED CROSS BAND

Demands of Réponse (Question  
and answer) ..... } Coleridge-  
La Caprice de Napoléon (Napoleon's  
Caprice) ..... } Taylor

8.0

### A Symphony Concert

(From Birmingham)

DOROTHY MORRIS (Soprano)

A. C. Brown &amp; Victor solo

THE BIRMINGHAM STUDIO CHORUS  
Conducted by E. GODFREY BROWNOverture to 'The Marriage of Figaro'.. Mozart  
ARNOLD TROWELL and Orchestra  
Concerto in A Minor ..... Saint-Saëns

THIS is shorter than most Concertos, the usual three Movements being condensed into one, which, however, preserves the three sections characteristic of Concerto form. The work is the Composer's Op. 33.

The first theme, played by the solo instrument, is much used throughout the work.

In the middle section we have a charming melody in the style of a Minuet, in which the Violoncello is accompanied by Muted Strings. This section is frequently played as a solo, apart from the rest of the Concerto.

The work was dedicated to and frequently played by M. Auguste Tolbecque, one of a distinguished family of musicians, originally Belgian who settled in France.

8.25 (CHICHESTER)

Luton Red Cross Band 'The Waters of Ponies'.. Trowell

A. P. M. D. FLOWELL, born at Wellington, New Zealand, in 1887, came to Europe to study his composition and made his debut in London at the age of twenty, with a Violoncello. He was at once noticed as an outstanding talent. He has turned himself also with the composition of a number of works, including a notable Quartet and a Quintet.

8.37 DOROTHY MORRIS

The Frost ..... } Schubert  
The Sandman .....  
Faith and Fantasy is my ..... } Brahms  
slumber .....

8.47 ARNOLD TROWELL

New Song ..... } Trowell  
Crisis Song .....  
March ..... } Paderewski

8.57 ORCHESTRA

Irish Rhapsody ..... } Herbert  
A Negro Rhapsody .....  
Second Piedmontese Dance ..... } Singaplo

VICTOR HERBERT, born in

1859, is a grandson of the Irishman Samuel Lover, who wrote 'Handy Andy.' He was for some years a leading Violoncello player. He has written

nearly forty stage works, most of them light operas.

DUBIN GOLDMARK (born in America in 1872) is a nephew of that Goldmark (Carl) whose Overture to 'The Queen of Sheba' and other music is fairly frequently broadcast. He was a pupil of Dvorak when the Bohemian composer was living in America.

In his Negro Rhapsody he makes use of a number of Negro tunes.

9.30

### AT RAY

A Dramatic Episode adapted from H. B. MARSHALL WATSON'S Story, 'En Route,' by W. RAFFERTY BINGHAM.

(From Birmingham.)

Grant Corfield ..... WORTLEY ALLEN  
Nora (his wife) ..... ETHEL MILDRED  
Walter ..... STUART VERNON  
De laive ..... JOHN A. BRY

The scene is a private sitting room at the Port Hotel, Southampton.

Incidental Music by the MIDLAND PIANOFORTE SEKTET

10.0

WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15

Sports Bulletin (From Birmingham)

10.20-11.15

DANCE MUSIC: THE SAVOY ORCHESTRA from the Savoy Hotel

(Saturday's Programmes continued on page 172.)



### Sufferers

troubles cannot do better than take Cassell's Tablets. They contain Digestive Enzymes and Stomachics of proved value in thousands of difficult cases.



Loss of appetite is due often to worry and worn-out nerves. Cassell's Tablets contain nerve nutrients to nourish the nerves and special ingredients to stimulate a keen and healthy appetite.

The most common cause of flatulence is sluggish digestion and elimination. Cassell's Tablets contain special ingredients to speed-up and ease the digestive and eliminative processes. Flatulence and similar troubles quickly disappear.



I have a brain of  
Faintness and in de-  
ficiency of brain, chills  
in the night, and  
I have a brain of  
Faintness and in de-  
ficiency of brain, chills  
in the night, and  
I have a brain of  
Faintness and in de-  
ficiency of brain, chills  
in the night, and

### NERVE FATIGUE

NEURALGIA

HEADACHE

MIGRAINE

BRUISES

SCALDS

BURNS

WOUNDS

CUTS

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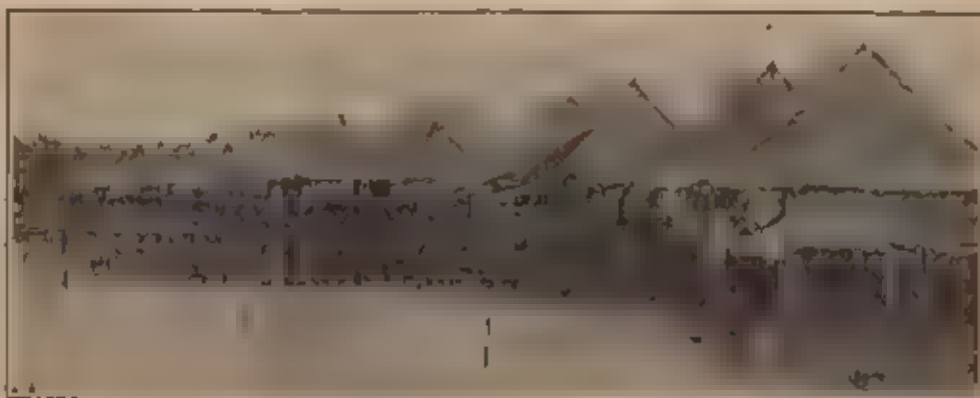
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LOUD SPEAKERS

Advt. S. G. Brown Ltd., Western Avenue N. Acton, W.1

## Saturday's Programmes cont'd (Aug. 4)

SWA	CARDIFF.	353 M. 850 KC.	SPY	PLYMOUTH.	400 M. 750 KC.
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 I'll take the High Note And you'll take the Low Songs and Duets by GWEN GOODALE and HARRY GRACE	
6.0	London Programme relayed from Daventry		6.0	London Programme relayed from Daventry	
7.0	BRANCHE LEWIS 'V. Vagabond St. Its'		6.30	S.B. from London	
7.15	S.B. from London		7.25	S.B. from Swansea	
7.25	Mr. L. E. WILLIAMS: 'Topical Sport'		7.45-12.0 app.	S.B. from London 9.15 Items of Naval Information, Sports Bulletin; Local Announcements	
7.45	JULIAN BUSH and NICK ADAMS 'The Original Potash and Krimmer'		5.50	NOTTINGHAM	275.2 M. 1,020 KC.
8.0	S.B. from London (9.15 Local Announcements; Sports Bulletin)		3.30	London Programme relayed from Daventry	
9.20	'WAIT FOR IT' A Revue Written and Produced by DONALD DAVIES Madame Yvonne Oppy, GEORGE ROSS Alf, LYN JONES Archie and STEVE ROSS Patty, DONALD DAVIES Scene 1. An Estaminet somewhere in France Scene 2. A Coffee Stall anywhere in England		5.15	THE CHILDREN'S HOUR The Members of 5NG arrange a House-warming Music by ALA RICHARDSON and WINIFRED A. LATCHFORD	
8.55-12.0 app.	S.B. from London		6.0	London Programme relayed from Daventry	
			6.30	S.B. from London	
			7.25	S.B. from Swansea	
			7.45-12.0 app.	S.B. from London (9.15 Local Announcements; Sports Bulletin)	



WHERE FISH SWIM TO THE BREAKFAST TABLE  
A typical village of Malaya such as Miss Blanche Lewis will describe in her talk from Cardiff this afternoon.

55X	SWANSEA.	284.1 M. 1,020 KC.	6ST	STOKE.	284.1 M. 1,020 KC.
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: Story, 'The Orphan Prince, from 'The Path of a King' (John Buchan)	
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	Mr. W. H. JONES: 'A Ramble in Gower— VII, Idyllic in Wye Valley'		7.25	S.B. from Swansea	
7.15	S.B. from London		7.45-12.0 app.	S.B. from London 9.15 Local Announcements; Sports Bulletin	
7.45	S.B. from Cardiff				
8.0-12.0 app.	S.B. from London (9.15 Local Announcements; Sports Bulletin)				
6BM	BOURNEMOUTH.	328.5 M. 820 KC.			
3.30	London Programme relayed from Daventry				
6.30	12.0 app. S.B. from London (9.15 Local Announcements; Sports Bulletin)				

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. 6d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times', 8-11, Southampton Street, Strand, W.C.2







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## Maintenance of Receiving Sets.

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



H-y diddle-diddle, can you answer this riddle?  
Why can't I get Paris to-day?  
It's easy to see it's your dry battery—  
Get an Oldham H.T. right away.



Little Bill Hamb is losing sleep.  
For his set's gone wrong and teased him;  
Now all alone, he turns in Cologne  
With an Oldham H.T.—this pleased him.



Little Bert Horner sat in the corner  
Delightedly turning the dials;  
"My Oldham H.T.", he chortled with glee,  
"Has changed all my frowns into smiles."

—and the  
**OLDHAM**

**H.T. Accumulator**  
will cure your troubles, too!

THE experience of our friends shown above can be multiplied many times over in actual fact. The Oldham H.T. Accumulator is supplanting the H.T. Dry Battery in ever increasing numbers all over the country. This is not surprising when it is remembered what a revolutionary improvement the Oldham H.T. Accumulator makes in the tone and volume of a Set. Noises, cracklings and distortion are banished for ever. Stations once regarded as hopelessly out of reach are brought in to the great delight of the user. You cannot do better than start right away to build up your H.T. with Oldham 10-volt blocks. They are neat and compact, and once you've bought the required voltage, there's only the small expense of recharging about four or five times a year.



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# Is your Aerial Electron?



## It all comes in on Electron

11, Darton Street, Marchmont Street, W.C.1  
22nd June, 1928.

ELECTRON Aerial Wire, 100 ft. 1/8

SUPERIAL (Electron's Super Aerial, 100 ft. on wooden spool) 2/6

**Sold by Wireless Dealers everywhere**

If unable to obtain, write to Proprietors, name and address given below.



Sir,—In *The Radio Times* of June 15th your advertisement made "3,000 miles on a 40 ft. aerial"—I can tell that quite easily. My first aerial was "Electron," slightly less than 50 ft. long, but 15 ft. of this hugged the house wall closely, the when erected there was doubtless against aerials which had to be invisible. With this aerial on a four-valve receiver I mightly tuned in nearly every station in Europe with a wave trap while 2 L.O. was working. Several American stations were heard—not distant tuning, but every time they were tried for reception and always perfect—atmosphere has something to say. Moscow, Leningrad (at present guided by the radio for business and G.P.), Warsaw, Kolosberg, Zanzibar, Radio Paris, Eiffel Tower, Havana, Mexico, Haverham on the long waves and a great number on the 230-300 metre band are received at full Loud Speaker strength.

After three years' use and without attention the "Electron" stayed through swaying on the parapet, so I fixed the receiver "Superial".

About this time I started experimenting with Short Wave receivers with great success. For the past thirteen weeks I have tuned in on "waves" 3 L.O. Melbourne, Australia, the Sunday evening transmission (approximately 10,000 miles distance) on a two-valve receiver. "The Home and Abroad Two", *London Wireless* has published these letters by myself on this device giving some of the results obtained, the more outstanding of which are 3 L.O. Melbourne and 2 P.L. Sydney, Australia; 3 K.A.B., 3 X.A.F., K.P.K.A., America; Morocco, etc.

I have this week received a very nice letter from 3 L.O. Melbourne, Australia, congratulating me and confirming my reception of them. I sent them on first receiving their station with this receiver when testing as a "hook up".

I cannot give comparison of results with other aerials because I have never tried them, but they cannot get much further than "Australia on Two Valves," can they?

No doubt you realize that according to all accepted theory the damping effect of 15 ft. of lead in wire hanging the wall of the house should effectively prevent all long-distance reception—but in my case both with "Electron" and "Superial" this theory is most completely wrong.

Yours faithfully, (Signed) S. Warren.

# ELECTRON

*The Perfect Aerial Wire*

## SUPERIAL

*Electron's Super Aerial*

THE NEW LONDON ELECTRON WORKS, LIMITED, EAST HAM, LONDON, E.6.

"Phones: Grangewood 1408-1409-1363.

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# CONTENTMENT —after you have bought it and all the time you use it



Satisfaction with what it does and gratification that your money has been well spent. Congratulations from friends who prefer it to anything they have heard and who acclaim it to be better than their own portable for which they have paid many pounds more. Comparison between it and the playing of expensive cabinet machines costing up to twenty guineas. All fully justified.

## Because—

in the Lissenola Portable you have over three feet of horn—a far longer horn than that found in any other portable. (Actually it is longer than you get in many very expensive pedestal machines.)

## Because—

also you get a soundbox with a thin metal diaphragm peculiarly shaped, which is highly sensitive and truly responsive.

## Because—

of the perfect track alignment of the soundbox at every playing position on the record (due to the new Lissen mass production jig assembly methods).

## Because—

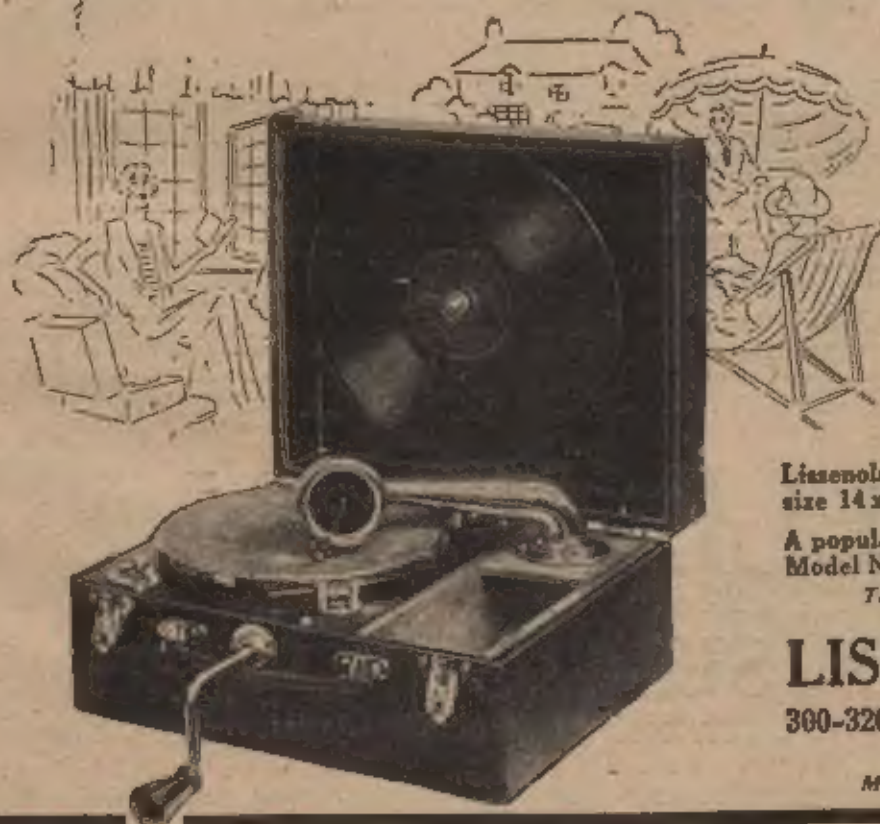
of portability of machine and records provided for you to a most advanced degree.

and, last but not least, because the Lissenola Portable gramophone really reproduces every note on every record. You will hear bass notes coming out deep down in the musical scale. On an ordinary portable you would never suspect they were there.

Here is a holiday companion for you this year, that you never had before. And back at home—it will be ready to entertain you in a way which will be difficult to surpass. At its moderate price it is worth your acquiring.

## 7 DAYS' APPROVAL.

If you are not entirely satisfied with your Lissenola Portable gramophone after trial you can return it to factory within seven days of purchase and your money will be willingly refunded in full.



Lissenola Model No. 4, £3-7-6  
size 14 x 11½ x 7½

A popular Model, Lissenola £2-2-0  
Model No. 1, size 12½ x 10 x 6

*The portable that plays like a pedestal.*

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