

## THE BROADCAST PROGRAMMES OF THE WEEK (August 19-25).



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## What a Woman Would Like to Hear.

**W**HAT would I like to hear broadcast? Can there be any exclusively feminine taste in sounds? Men have, so far, made the best music, but they have not better ears than women, nor do they use them more. Indeed, in spite of all facetiousness to the contrary, we might be called the listening sex. When a wife complains to you that her husband is tired of her you may always be fairly certain that, before this came to pass, she had stopped listening to him. When a man tells you ecstatically that some woman is 'so feminine' you can depend on it that she knows how to sit quiet and lay her ears back when he talks.

As feminism advances women become more and more silent. If we were still in the 'nineties I might have asked to hear by wireless the swish of a Buckingham Palace garden party. But where is that *fron-fron* now? Whenever auntie moves around, her dresses no more make a curious sound as they did when R. L. Stevenson was young. One cannot hear the fashions of today.

I suppose the most nearly feminine of all sounds is that of lullaby, and I would certainly like to have broadcast, from the cool depths of an old country house, a sound I remember in my childhood of the soft, bump, bump of cradle rockers, and the unconscious, unaffected singing of 'Lady-bird, ladybird, fly away

By Edith Shackleton.

Miss Shackleton, author of this clever article, is well known as a writer and journalist. Though her views as to the sort of things she would like to hear over the microphone are peculiarly personal, they will be of interest to a great number of women who have come to rely on the broadcast programmes as a source of help and entertainment. Miss Shackleton would like to hear familiar sounds for the sake of their associations—the noise of the bells of Florence, for instance, as they ring out over the Piazza di S. Firenze, pictured below.



home' which kept time to it. But nowadays babies must not be rocked and I believe in the best families are put to bed wideawake, without lullabies. In another few years, perhaps, some collector of remnants of ancient civilization may find a woman in the Hebrides or the Aran Islands rocking a child to sleep, and have the marvel relayed from Daventry.

Any domestic woman, when private and portable wireless is a regular convenience of life, will find it very useful to be able to listen in to her own home in her absences. The car plays a big part in housewifery. 'She has been here for a week, and I have never yet heard her making the beds,' a housewife once gave as a reason for dissatisfaction with a new housemaid. It would be comforting, if you were that sort of woman, to hear, say, on a railway journey, the poundings and slappings that go to good bed-making resounding from your home, to hear the lawn being mowed steadily and the washing-up done without the clattering that announces breakage.

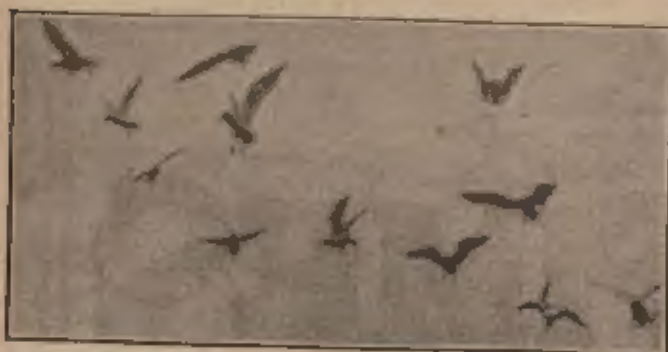
But I am not altogether that sort of woman. I should like, any of these evenings, to hear the rooks in some high hall garden, just as the twilight was falling, calling 'Maud! Maud!' I would like (to quote again the delicately-eared Stevenson) to hear 'above the graves of the heroes the peewits

(Continued overleaf.)



calling' on some morning when Fleet Street seems to be particularly hot and bothered!

Wasn't it in Fleet Street that the young



'What a good corrective to city smugness and stuffiness would be the crying of the seagulls about "Horn Head!"'

Yeats, on the pavement grey, 'heard lake water lapping with deep sounds by the shore'? That is a good sound, too, and what a good corrective to city smugness and stuffiness would be the melancholy complaint of the seagulls about Horn Head! But these are not sounds that have an especial appeal to women, and moreover, would they be anything without the accompanying sensations one gets on hearing them first-hand? Will it one day be possible to broadcast the clover scents that should go with the rock squabbles, the whip of salt air that is one with the seagull's cry, or the faint peat scent that comes with the peewit's call on the 'vacant, wine-red moor'?

I would like to hear Paris in the early morning, as one hears it on first waking—the imperious taxi-horns, the splash of a fountain—for the sake of their associations of holiday freedom. I would like to hear the bells of Florence—but again rather for their association than for their rowdy music alone. I would like to hear the voice of some savage African village, and then switch on a Foreign Office reception to see what difference civilization has made in human clamour. A duet between a lark in clear air and a scythe on dewy grass would always be good to hear, but how could I claim that they would please women's ears more than men's?

I am one of those rare, shocking people who loathe *Peter Pan*, but I go to it once a year just to hear the children laugh and gasp at the performance and chatter about it in the interval. I should find a wireless *Peter Pan* a great saving of energy.

So far I have been only considering sounds *qua* sounds, and not in connection with the information they might bring, but if I were a domestic woman I should be glad of a great deal of news by wireless. For example, I would like to be told every morning something about the prices of food and the nature of the fruits and vegetables and fish that had come on the market, so that before I issued forth with my basket I could make tentative schemes for the day's menus, would know what to expect in the shops and when I was being overcharged locally.

Sometimes I hear of housewives who complain that they get too much of their kitchens

and do not desire domestic talks, but it seems to me that the only way to make kitchen life bearable is to be as efficient as possible about it. I should be irritated by trying to remember broadcast recipes or by writing them down from dictation, but I should appreciate well-informed talks on food—not on scientific food values, but on the sort of meals other people were having and just how they were served.

In these days housework moves at electrical rates, so that there are not so many of the long humdrum tasks left—over which one could dream or gossip—but if I had to peel many pounds of potatoes, or from many scores of handkerchiefs, or clean a great deal of silver in solitude, I should be glad at such times to have wireless readings or music. Emily Brontë used to knead the Haworth Parsonage dough with a volume of Goethe open beside the bread mug, and I have tried the same scheme myself (except that my volume was 'Wuthering Heights') and found it work pretty well. But how much better if one could have been hearing some of the books one was hanker for, above the soft sounds of the dough, instead of straining one's eyes and getting the precious book floury when one turned the pages with one's teeth.

There is, I think, a great future for dress news by wireless.

There is no excuse nowadays for men to put on superior airs about feminine attention to the subject of dress. During the present century, when fashion papers and fashion pictures have increased enormously, women have learned to dress more hygienically, more beautifully, and less snobbishly than ever before, and, moreover, far better than men. If men would either go to dressmakers instead of to tailors or begin to study the design and material of their own clothes in a less conservative way than they do now, they would be at once more comfortable, healthy and decorative.

Wireless, I think, can do even more for dress than the printed word has already done, for while nearly all the papers give plenty of fashion news, there is still rather a scarcity of free criticism. Except in the better-class papers the dress articles are often all applause instead of being well-considered estimates like good pieces of art or dramatic criticism. This is because the dress and fabric merchants are very heavy advertisers, but wireless is free from the advertiser and could quite well say frankly when new models and fabrics were bad and why.

If I were a stay-at-home woman I think it would be good for me—judging by the confidences which stay-at-home women often unload on mere chance acquaintances—to hear now and then a professional or wage-

earning woman describe her day's work and sum up its rewards. I should then be saved from the pernicious illusion that whereas 'nothing happens' when one is at home, the life of the bachelor woman is one long round of excitements and delights. Instead of brooding enviously over a belief that the wage-earning woman felt 'free,' I should perhaps realize that she is no more free than any other well-behaved member of a civilized community and that I had to expend no more tact and patience on living amicably with my husband and children than she did on her employers and workmates.

Conversely, as I am a professional woman, it might do me good to have this alleged dead sea atmosphere of domestic life explained to me by a busy wife and mother, so that I should learn to count my own blessings.

There are occasional complaints, I believe, that wireless programmes are too educational. Listeners say that they want entertainment, not instruction. But I always find entertainment easy to come by without the help of any marvellous modern discoveries, so I should vote for instruction—lots of it. I might even apply for a sort of tyranny.

Would there not be sufficient subscribers for a special service that would, as it were, take you by the scruff of the neck and make you listen to some correct French and do your exercises every morning, insist every night that you applied cold cream and did all the other things that make us so much pleasanter for other people to look at, and ask if you had answered all your letters? One can usually achieve guides, philosophers, and friends fairly easily in adult life, but a sort of stern governess would be a new and genuine boon.

But, somebody might ask, would such a service be more especially sought after by women than by men? I think it would. For though women have had nearly all the nice things said about them since time began, and have never been inspired to equal return praise of men in poems or paintings or sculpture, it is, usually, the men who are pleased with themselves and the



'Paris in the early morning, as one hears it on first waking.' A view of the Place de la Concorde, which in the early hours resounds with 'the imperious taxi-horns, the splash of a fountain.'

women who are always wondering what else they can do to make themselves still more attractive.



*Taking Stock,' by Captain P. P. Eckersley—IV.*

# The Future of the Alternative Programme.

In his fourth article Captain Eckersley approaches the question of the 'partition of the ether' from the angle of programme service, and suggests a method whereby European listeners will be ensured an adequate choice of programmes.

**I** HAVE attempted to show that there are limited facilities for broadcasting and that therefore some interference between stations must take place. In minimizing this interference the implication of the Plan de Genève is, and always will be, as few stations of as high power as possible. A new weapon is given us in single wavelength working to spread the same programme over the densely populated areas which inevitably fall outside the service areas of the main high-powered stations, be they ever so powerful. This new method, however, limits the possibility of the simultaneous existence of many different programmes. The case for a multiplicity of programmes may be, therefore, now profitably discussed.

In the first place, a choice of programmes will benefit the service. This benefit occurs not because there will be more broad-

casted as that which has a world appeal. Most music is universal, and it matters not whether in general it is played in Germany or in England or in America; it is music, and its excellence is only determined by its excellence. There is a common idea abroad, however, that the execution of music takes some peculiar and extra merit from the locality in which it is played. Now cheese, . . . !

## The Best of Everything.

Broadcasting gives us the unique facility that, by interconnecting countries and towns and concert halls by wire and wireless, the best music can be brought to us in our homes wherever it is originated, and it would be more logical (assuming perfect technical arrangements) to take symphony concerts from Berlin, if they were better performed, than put up with inferior performances from London. It would be better for the German listener to hear Jazz from America or choral singing from Birmingham, than similar locally made products, *always provided the imported art was better than anything available locally.* The universal programme is thus that type that has a universal appeal and can be originated anywhere and should be originated, assuming perfection in technical arrangements, where it can best be performed.

The local programme is that which has only a local appeal. It is not fantastic to suggest that the proceedings of a local town council would be acceptable to many a citizen of that locality, but somewhat tedious to a listening nation. The proceedings of Parliament would not have a universal appeal, but would be particularly acceptable locally in Britain. It is reasonable to suppose that much of the happenings of a region or a town might be reflected interestingly for the local listener, but tediously for those outside the locality.

The spoken word cannot be classified under the universal programme owing to the language difficulty, but it is a contrast to music and may be a contrast to the local programme. It is suggested that the revival of the power of the spoken word may make a revolution in our time—in the meantime many listeners object to our talks.

## Service Areas.

Continuing on the basis of these somewhat wide generalities, we find, then, that the co-existence of three programmes—universal, local, and as a subdivision of local the spoken word, is not unreasonable. It is a fact that good broadcasting can only exist using medium waves, within 100 miles from the broadcasting station. Outside this range, under present conditions, whatever the power of the station, fading will set in and mar the quality of the broadcast. With waves below 300 metres it requires unwieldy power to get a sufficient strength of signal at even about 60 miles.

A choice of programmes implies that the service areas of the stations will be as coincident as possible, otherwise the service of one or another programme will be inferior. This means that an easy choice of programmes is only possible if the transmitters radiating the different types are located at the same point. Thus, if we assume that every listener in a perfect system should be assured of a universal programme, a local programme, and a programme containing the spoken word, we require to divide the number of available wavelengths by three to get the number of centres of distribution. This means that there can be only about thirty centres of distribution in Europe for a perfect system of broadcasting! And yet from none of these centres can the range be more than 100 miles, which, as we used to read in geometry books, is absurd. This may seem to be too general-



Mr. Hubert Belloc, who, in our next issue, writes the first article of our new important series, 'Broadcasting and the Future.'

casting, but rather because each type of programme may be done fully and sufficiently in itself. Today limitations of time and the demands of varied sections of the public impose the necessity of giving little indigestible gobbets of programme—no whole evening can be devoted to one actual theme. As an example, let anyone listen continuously between 6.30 and 7.45. This is not a criticism of present arrangements, it is cited merely to show the difficulty of single programme service.

It is extremely difficult to make generalizations as to the types of separate programme which can legitimately co-exist. The object should be to give every listener sufficient choice and the programme maker sufficient time to develop his ideas. It might boldly be said that there are in general two types of programme—universal and local.

The universal programme might be de-



Miss Lillian Harrison, who, on August 29, will again play the monologue *Nurse Henriette*, by Hermann Kesser—a part that she created.

ized, and obviously there are all sorts of possible modifications, but the result is definite enough to show that the service can only be improved by the allocation of more wavelengths.

There are three main types of programmes that should co-exist to give the listener adequate choice. To give a proper choice technically each centre of broadcasting distribution should contain three transmitters. As the range of each transmitter is very limited, more wavelengths are essential if the present type of transmitting aerial must be used. The compromise, pending the allocation of fresh wavelengths, is to restrict the number of separate programmes to certain limits. It is a fundamental fallacy to suppose at any time that every little town can have its own programmes; with present facility the denial of separate programmes must be made even to important centres.





### Alec Rowley's Ballet-mime.

AT 7.45 on Monday, September 3, London and Daventry are broadcasting *The Princess Who Lost a Tune*, a ballet-mime by the young English composer, Alec Rowley, which has been acquired for the Carnegie Collection of British Music. The playing of the ballet will—by way of experiment—be accompanied by a description of the story spoken during the music. The setting of *The Princess Who Lost a Tune* is that gorgeous pseudo-eighteenth century beloved of fantastic artists and writers, peopled with chamberlains in enormous wigs, princesses who will only marry the suitor who can propound at least three riddles, black pages bearing chocolate upon silver trays, and so on—a fairy age. The Princess hears a tune in a dream. When she wakes up, she can remember no more than the opening bars. After vainly searching for it through books of music and setting the whole Court by the ears, the Princess sends out the Crier to announce that she will marry the man who can



'The handsome wanderer.'

finish the tune. The Hurdy-gurdy Man attempts the task, but success is left to the handsome Wanderer who, by awakening love in the royal heart, enables the Princess to complete the tune upon her harp.

### For the Mothers and Children.

IN Essex Road, in the heart of the crowded district of Islington, stands the Duchess of York's Maternity Centre, which is working, in conjunction with the Royal Free Hospital in the not-distant Gray's Inn Road, for the health and safety of mothers and children. The clinic in Essex Road comprises a resident doctor and nurse, several students, a chauffeur-dispenser, and a district visitor. Mothers are cared for for eight months prior to the baby's coming. If their case is simple they are nursed at home; if complications ensue, in the wards of the Royal Free Hospital. Through the work of the Centre mortality in maternity cases has been greatly reduced; the call upon it, though, has become so great that it is necessary to extend its premises to embrace a neighbouring building. For this funds are required. On Sunday, August 26, the Countess of Ouselton will appeal from London for assistance in this work. The cause is one which listeners who can afford to give should make their own.

### Conscience Money.

ON July 24 of last year Mr. C. F. Tufnell made an appeal on behalf of the Royal Alfred Aged Merchant Seamen's Institution. A few weeks ago, more than a year after he broadcast his appeal, he received a postal order for 10s. from 'One troubled with a conscience,' whom he desires to thank through these columns. I cannot help speculating as to the cause of that troubled conscience.

## BOTH SIDES OF THE MICROPHONE



### 'Kaleidoscope.'

IT is some time now since we had anything outstandingly revolutionary in the way of programmes. Those among our number who profoundly mistrust such experiments have for some months been spared the necessity of putting pen to paper in furious protest. However, their peaceful round of programmes is to be interrupted on September 4 by the broadcasting from London, Daventry, etc., of *Kaleidoscope*. What is *Kaleidoscope*? A radio drama? Hardly that, though it will be intensely dramatic. It covers the whole of a man's life, from childhood to death, showing the various influences which go to mould the incidents of his career. These influences are expressed by means of poems, prose excerpts, pieces of music and original dialogue—sometimes separate and distinct, at other times blending and interchanging, after the fashion of life itself. Though the dialogue is the work of the inventor of the programme, the poetry, prose and music are for the most part classical items, fitted together to form an emotional rhythm and the pattern of a life.

### Not Highbrow at All.

THIS sounds highbrow and difficult—and I visualize Dogsbody making up his mind to go out to the pictures on the evening of September 6. Let him go—but I advise the other twelve million listeners to stay in. *Kaleidoscope*, though 'different,' is not highbrow—not in the least difficult. I know, because I was at the first rehearsal. I could plainly follow the author's meaning and found the show amazingly moving. The various pieces of poetry and music, all of which were well known to me, though many I had not heard for years, seemed—woven together as they were in a definite plan—to gain new significance. The scene at the rehearsal was in itself very striking. Six studios were in operation, guided by the producer sitting at the dramatic control panel which was lately described in *The Radio Times*. The programme demands an orchestra, a quintet, a choir, a dance band and a cast of about a dozen players. Bending over his complicated switchboard, surrounded with assistant-producers, secretaries and so on, the producer reminded me of Stephen Spurrer's picture of the general of the next war who, in Colonel Fuller's recent article, fought battles in Poland from a farm-house in Kent.

### 'Proms' from 5GB.

FROM 5GB next week will come two Promenade Concerts, the first on Thursday, August 30, the second on Saturday, September 1. The programme of the former includes Brahms's *Three Hungarian Dances*, Haydn's *Cello Concerto in D* (played by Raya Garbousova), Elgar's *Enigma Variations*, and the rhapsodic dance *The Bambaule* by Coleridge-Taylor. The vocalists are Rispah Goodacre and Andrew Clayton. Saturday's programme consists of works by Wagner, Bantock, Ribelles, etc., the vocalists being Ninon Vallin, of the Paris Opera, and Frank Phillips, who sang so finely in the performance of the *Gurrelieder* some months ago. The third soloist is Arthur Benjamin, the Australian pianist who won the Open Scholarship at the R.C.M. in 1911 and was in 1929 appointed Professor of Piano-forte in the State Conservatoire at Sydney. He has written a number of works, including a *Pastoral Fantasia* for string quartet, which received the Carnegie award in 1924, and the piano-forte concerto in which he is on this occasion taking part.

### London's 'Prom.'

NEXT week, as usual, London listeners are to hear a Promenade Concert relayed from the Queen's Hall. This will be on Tuesday, August 28, when the programme is of a miscellaneous nature. The soloists are Suzanne Berio, the French soprano, Harold Williams, and Arnold Trowell, who will play the solo part in Dittersdorf's *Cello Concerto*. The big work of the evening is to be the Tchaikovsky No. 5 Symphony. Tchaikovsky, like his countryman Moussorgsky, of whom I wrote last week, did not begin his career in music. He first entered the Ministry of Justice. Wearying of the dull round of a clerk's existence, he threw up his post and faced poverty in order to study music. His life was a struggle until, at the age of thirty-seven, he made the acquaintance of Mme. von Meck, a wealthy widow, who became his friend and patron and tactfully persuaded him to accept a yearly allowance. Thus freed from want, he was able to travel and to devote himself to composition undisturbed by those bitter financial anxieties which have been the ruin of so many great artists. The Fifth Symphony is probably the best known of all his work except for the charming dances from *La Belle au Bois Dormant*.

### The End Comes.

THIS afternoon George Dogsbody stumbled out of the County Court a broken man. His face was, I regret to say, ashen grey. His defeat was due to the cunning of Jump, K.C., who, after making Dogsbody writhe under a piercing cross-examination, asked him to say in German the words, 'Has the waiter a clean towel, if you please?' and when the plaintiff's inept gutturals echoed round the court, exclaimed dramatically, 'My client claims provocation, m'lud!' The jury was not exactly prejudiced in Dogsbody's favour by the fact that, while trying to exert an indoor aerial with which to demonstrate the innocuous tone of his loud-speaker, he almost strangled the foreman. Finally the judge, after asking with pungent wit, 'What is a Dogsbody?' dismissed the case with costs against the plaintiff. 'There can be,' he said, 'no possible excuse for persons who disturb their



'A broken man.'

neighbours by placing noisy loud-speakers in their gardens or at open windows!' After the case I took Jump out to lunch. As we left the court, the lady in the Girl Guide outfit dashed up to my companion and seized his hand. 'You were brilliant!' she gasped. 'As subtle as a serpent!' Jump drew himself up. 'Emily,' he said, 'before I can speak to you, I must know what happened at Buxton the year Uncle Ezekiel won the tombola.' Miss Jump—for it was she—faltered, blanched, hesitated, stammered, fell apart and, jumping on a Number Nineteen bus, disappeared.





## BOTH SIDES OF THE MICROPHONE

### Sport in Miniature.

SOMETIMES, on a Saturday afternoon, I take my walk through Kensington Gardens, where there is always much to see and marvel at, including the yacht-owners racing their model craft on the Round Pond. A passion for this 'sport in miniature' is not confined to the children who, by decree of Peter Pan, share ownership of the Gardens with the fairies. One sees elderly gentlemen in Inverness cap and eccentric beard madly pursuing yachts which lead to tack towards the middle of the Pond and there lie stilly becalmed.



"Madly pursuing yachts."

The game is a fascinating one. There are a number of clubs affiliated to the Model Yachting Association. On August 31, Mr. H. B. Tucker, who is secretary of the International Model Yacht Racing Association, which now covers six countries, is to talk on the sport. During the summer both the above-mentioned bodies hold regattas at Gosport.

### Solomon and Cranmer.

MOST of my readers will remember that not long ago Solomon did a week in the "Foundations of Music" series. One of the most brilliant of our younger pianists, he will probably live in the history of music as having played a Pianoforte Concerto by Tchaikovsky with Orchestra at the Queen's Hall at the age of eight. I can remember hearing him myself playing something prodigiously difficult as a very small pupil at a music school, looking very picturesque and perfectly self-possessed. On August 29 he will play a group of Chopin's works and some Spanish music in a recital to be broadcast from London at 8.30. In the same recital Mr. Arthur Cranmer, one of the most popular of Radio artists, will sing two groups of English songs—one old, one modern.

### The Great Plays.

ON September 11 (8QB) and 12 (London, Daventry, etc.) we are to hear the first of the 'Great Plays' series which is to be continued monthly throughout the coming year, each play being presented twice. The 'season' opens with Shakespeare's *King Lear*, a work of exquisite poetry and a great tragic study which has seldom been staged, since the part of the King is almost beyond the range of the actor's physical powers. It is, therefore, particularly suitable that our series should open with a play which is not only the greatest in our literature but also one with which the average Englishman is almost unacquainted. Recent Shakespearean productions have, to judge from my correspondence, been very successful. Listeners seem to have enjoyed both *Henry V* and *Hamlet*. After *King Lear* we shall hear Macbeth's fairy play *The Betrothal*, on October 8 and 10. The remainder of the series includes many plays of international greatness—for instance, *The Pretender* (Ibsen), *La Gioconda* (d'Annunzio) and *Elektra* (Euripides).

### A New Octet.

M R. FRED ADLINGTON'S new instrumental Octet is to provide the early part of the programme on Monday, August 27, at 8.50. Listeners may remember Mr. Adlington's name in various programmes of light chamber music, but he is not yet as well-known as he deserves to be, both as a composer and an arranger of delightful music for small combinations. With players provided by himself his concert should be one of exceptional interest and delicacy.

### Foundations of Music.

THE recitals for the week beginning August 27 will consist of Beethoven's Cello Sonatas, played by Leslie Howard (pianoforte) and May Mohr (cello). These sonatas are heard rather seldom, so that listeners should grasp and welcome this opportunity. Mr. Howard is known to listeners as having conducted concerts from the London Studio. An English-trained musician, he has won a name for himself as a pianist, and also as conductor of the Cape Town Orchestra. Miss Mohr comes from a well-known musical family.

### Vaudeville News.

THE Vaudeville programme from London on August 27 will include Clapham and Dwyer, Malcolm Scott, Roddy Starita and Patricia Rosborough. On September 1 Ella Retford is to broadcast again after a long absence from the microphone. With her will be Nick Adams, Julian Rose and Tommy Handley. The Roosters are giving a show on the 28th of this month. They are one of the few war zone concert parties who survived the Armistice. The Roosters' first appearance was at Summerhill Camp, Salonika, early in '17. Later, after a tour of Egypt, they occupied the former Turkish Municipal Theatre in Jerusalem which needed a good deal of spring-cleaning, but finally opened, as the Palestine Pavilion, with a grand Christmas pantomime entitled *Cinderella, or the Army Boot*. The troupe is as popular today as then.

"The Announcer"

### A Further Instalment of a Favourite Feature.

#### Samuel Pepys, Listener.

By R. M. Freeman.

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



July 27.—A letter from brother Tom from Gifford wanting the loan of 50/-, or his butcher will bankrupt him. Which makes me mad, having (on the 3 mos since) had one 50/- of me for his landlord, and now it is his butcher. Whereby, if it prove so, I cannot have Tom bankrupted and his name into the *Gazette* for all to read. But of this—to wit of its being in truth the butcher, and not some device of Tom's to go on the tyles—I must first have clear assurance, knowing brother.

Considering of the matter to-night, did on a sudden remember Tom's new portable set that he showed me last time I was there, a very good far-ranging set; and to resolve upon stipulating for it as comfort for money, being, God knows, the onlie comfort I am ever like to have of Tom for my 50/-.

July 28.—My wife goes week-ending to her sis-cousen Martha to Ashford, the sour spinster-woman that once had a lover, but fell out with him over his coking his pipe's ashes into her clean fender, and never got another.

I to Ravensbury Manor to mine old friend, Col<sup>l</sup> H. Bidder, who, he and his lady, have a regatta of boat-racing on the Wandie River, brother Maurice and his lady joining them herein. A most fayr day after yesternight's rays, bright yet fresh, with infinite good company and a plenty of well-favoured wenches, to my great content. No sooner come than they make me race-judge, with a noble blue-and-white rosette to my button-hole, and pretty little Miss Betty to pin it in. So, with great pride, did take my stand upon the judge's platform, with a majoi to my colleague, whom I find a man of excellent good discourse; also a very breezy likeable sea-cap that keeps the times on a stopp-watch; mighty strange times some of them, but whether this be the watch or the Cap I cannot be sure.

Rare sport they have with the boat-racing, in particular the poaling of canoes, be-polars, and she-polars by pyns, all in bathing-clothes

and many of them oversetting into the river with the greatest mirth possible. Whereby and by my 2 geennall Col's and theyr ladies, and the sweat peace of this rural desmesne with the poalers in theyr bathing-clothes, I was set thinking of The Garden of Eden before the Serpent came into it; so as never, I believe, have I had a more infinite yet innocent joy of anything in all my life.

Upon a consideration of my wife's wanting to know, as she always do, what the women wear, I had a particular eye to my lady Maclean's dress that gives away the prizes, being faint soft gray, the colour of a gray pearl, very sweet and delicate to behold. But, upon a further pondering, did resolve not to speak of it too adorningly to my wife, lest she be tempted, the expenceful wretch, into wanting one like it. So home and to pass the evening listening-in, with 3 pipes and 2 night-capps above the usual, and no one at my elbow with caustick diggs at me about solemn swearings-off and other matters, to my very good content.

July 31.—Come to tee with us cosen Penithallen Pepys, the wild wench that was before the war a burner of churches and post-offices in her zeal for getting the vote. But Lord! Laughable how she that did so fiercely uphold the new wenches of her own day do now most scathingly disable the new wenches of this, naming them for all the pert paynted little Jeezebels in the world, the way they red theyr lips, show theyr leggs and ride pillion behind boys, with other impudent freedoms, which, when she sees them at it, do always make her hope they shall get theyr empty little heads break. So true it is of women that the goers of one generation do ever become the Grundys of the next, by the inveterate venom of all that sex to theyr youngers and prettlers. Yet, of a truth, as any impartial eye may see, our new girls not one I so badd as our new boys—the most oily-lay-red, janz-mad, conceited young popinjays that ever were in all history, I believe.



# COSSOR

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## Points of View.

In the following article Mr. Alfred Dunning contends that Broadcasting, which has done so much for singing and oratory, may also contribute to a revival of the dying art of conversation.

**B** RITISH broadcasting has done much to encourage the arts of singing and oratory. Some time it may be possible to concentrate on a revival of the noble but dying art of conversation.

The Englishman as a conversationalist is not outstanding. Despite the fact that his language, of all languages, is the most expressive and the richest in its store of words, he makes sparing use of it. In itself, this restraint is no reflection on him. His everyday vocabulary may be small, but this poverty is often merely indicative of a nature founded on 'deeds, not words.'

Moreover, to anyone who tunes in to the Sunday afternoon broadcasts of English poetry it becomes apparent that the beauty of the English language, far from being in danger of death through this neglect, is 'not for an age, but for all time.'

It is in the ordinary 'man-in-the-street' conversations, however—the tennis-court conferences and the week-end visits—that a little more artistry would be welcome. In the past few years there has crept, or rather swept into light gossip a number of machine-made clichés and affectations displacing the wit and vigour which once made small talk a pleasant art.

The characteristic of this invasion frequently changes. At present it manifests itself in the ineffective overworking of superlatives and adjectives of all kinds. We live, it seems, in the 'frightfullest' times. The things in them—girls, dresses, boiled puddings, motors or aeronautical adventures—may be, without that discrimination which makes for interesting talk, all and equally 'frightfully thrilling!' To be logical under the dicta of such conversations, one should approach quiet country cottages, or see fields of flowers with every fibre of one's body a-tingle for hysterical adventure!

A few legacies from the vocabulary of the war years remain with us, to be spent as weakly by civilians as once they were vividly used by the armies to which they were native.

Thus, there are people who may not speak of holidays, occupations, new shoes, old times or 'affairs' without some preliminary reference to

that Great God 'Push.' When they might use for emphasis such words as glorious, memorable, happy, mag or gallant, neglect of them is a burying of talents.

At first glance it might seem that conversations such as the ones referred to above are confined to various 'smart sets' of 'bright young things.' This is by no means the case, though it may be true that in other grades of society one hears more native wit and less stereotyped fashionable talk. But there are conventions of conversation which persist in all grades, with modifications brought about by circumstance. Thus, 'Modom's note and ravishing gown' in one stratum becomes just 'glad rags' in another; and lady of the 'frightfully intriguing' looks, a lass 'all dolled up fit to kill.'

### LISTENERS' TALKS

**A** NEW feature in the Household series this autumn will be a monthly talk to which listeners are invited to contribute recipes, or household hints. The first talk will be given on Monday, September 24, at 6 p.m.

All recipes and hints should be personally known to and tested by senders. Recipes must not be more than 150 and preferably only 100 words. Hints must not be more than 50 words.

Contributions should be written on one side of the paper only.

A fee of 10s. 6d. for each recipe and 5s. for each hint will be paid, and this will cover publication in either The Radio Times or any future Household Booklet if the B.B.C. wish to use them for this purpose. No contributions will be returned.

The closing date for contributions to the talk on September 24 is Monday, September 3. The names of the accepted contributors will be given in The Radio Times for September 21.

Letters should be addressed to Household, B.B.C., and marked 'Recipe' in the left-hand corner.

Even tennis, among those whose destinies, pockets, and outlooks forbid them few games beyond the stern one of living precariously, is sometimes called 'that there Thirty-Forty!'

Before leaving the subject to the ministrations of the B.B.C., there are, perhaps, two other aspects of it which are worth mentioning. One of these is the habit of prefacing remarks with phrases like 'As a matter of fact...' To deary this altogether would be more podiatry. The phrase often serves as a jumping-off place for an interesting statement. Moreover, 'as a matter of fact' may supply that pause and flash of suspense the use of which in talk is in line with real artistry. The fault with phrases such as these is that they are used in season and out. At times, when they preface a statement of something out of the common their use is justified. When what follows, however, is obvious and ordinary, they constitute bad conversation. The man who says, after putting on his hat and approaching the door, 'As a matter of fact, I am going out,' is the victim of a bad habit of speech.

The other point connected with conversation is the way in which some adults address their children. Very young mothers are sometimes apt to use absurd baby talk to their kiddies in the belief that it is more in keeping with pretty innocence. The idea is delightful, but, sentiment apart, such prattle is not only truly absurd, but positively injurious—as many teachers of infants could tell if they were to describe their struggles in introducing children to King's English.

For parents who wish to address their children in a manner somewhat more fanciful than that which they use for adults—and childhood is the age of fancy—there is nothing so delightful as the whimsical language of 'Peter Pan,' 'When We Were Very Young,' 'Winnie the Pooh,' and kindred tales. These contain nothing babyish, nothing in the 'diddums' dialect, but a language at once strange and familiar, wonderful and sensible—a language of true youth for any age.

'O, the cleverness of me!' cries Peter, and again, 'First turning to the right, and straight on till morning!' . . . The trouble is, I fear, that even the golden-tongued announcer could not provide all of us with the spontaneity of the Barrie and the Milne!

ALFRED DUNNING.

## Things That Have Never Been Broadcast.

**A**FTER reading H. V. Morton's interesting article on the subject of things he would like to hear broadcast, which appeared in The Radio Times recently, I mused for quite a long time on things which have never been in a B.B.C. programme, so far as I could remember. The more I thought about it, the faster came ideas for novelty broadcasts that had either evaded the imagination of the Savoy Hill programme builders or were considered impracticable, till I began to marvel at the absurd behaviour of those people who have expressed the opinion that the B.B.C. programmes should be curtailed for fear the material available should be totally absorbed.

My first brainwave was surely practicable! The scene—Mr. Shaw's breakfast-room (the Mr. Shaw, of course). Enter Mr. Shaw, who takes a seat at the breakfast table and presses a button. Enter servant bearing a tray on which is a jug of coffee, rolls and butter, and a boiled egg (specially supplied by the B.B.C.), the contents of which are decidedly 'off.' Mr. Shaw then decapitates the egg, and the broadcast commences. The microphone could be carefully hidden in the table flowers. Possibly there would be some little difficulty in the B.B.C. ascertaining if the egg is sufficiently 'off' to obtain a satisfactory 'relay.'

Swiftly came another idea—why not introduce the 'mike' on to one of His Majesty's battleships so that the world at large can listen to the issue of rum to the ship's company? Hear the

quartermaster pipe 'Hands of the Mess to Grog' (at least, that's what it sounded like to me). Listen to the A.R.'s, the stokers, and other lower-deck ratings anticipating their ration of 'Nelson's Blood' (as some of them fondly call it). Then wait for the snores of the same people which will eventually follow the consumption of 'the jolly stuff.'

Next, I would suggest that the world eavesdrops at a game of bridge 'belowstairs'—to the pompous call of the family butler, the giggles of the first maid, and the gasps of the cook, who, according to tradition, has a bad habit of revoking every now and again. It may be necessary to 'fade out' this broadcast, and it would be essential for the fellow who is responsible for the 'fading' process to be on the alert in case the usually prim chauffeur should have a few observations to make on the play of his partner.

Then, on Derby Day, why not pay a fleeting visit to a barber who is reputed to have a flair for picking a winner in the classics? Who knows but that as the result of this gentleman's oft-repeated tip thousands of listeners may not be successful in backing the winner, for a change? The B.B.C. could not be held responsible if the tip turned out to be uninspired.

For a change, let us then tie to the bonstead of Edgar Wallace and listen to that gentleman dictating a complete novel, including a crime, several false clues, and the eventual capture of the

guilty. Think what a sale this novel would achieve!

For another Saturday programme, I thought it might be a delightful innovation if Messrs. Clapham and Dwyer were invited to give 'football fans' a running commentary on a League match, say, Arsenal versus The Spars. Clapham could support the Arsenal and Dwyer appear for The Spars. This would enable three gentlemen to find several 'spots of bother,' but one hardly dares imagine the damage which might be done by an Arsenal supporter listening if Mr. Clapham referred to Buchan as 'the thing.'

To continue this thought (while it is fresh). Uncle Andre and Jane might be engaged to visit Twickenham and delight (?) Rugby enthusiasts with a chatty description of an England v. Scotland encounter for the Calcutta Cup.

Hundreds more of such novelties occurred to me, but let it suffice to wind up at Ruston Station, or rather just outside that terminus, on a train bound for Bonnie Scotland. Here let us listen to a Glasgow gentleman who has foolishly entered an empty compartment which has no communication with other compartments, with a pipe and tobacco but no matches, and a bottle of 'something' 'kip it' could not, but no corkerew. This broadcast would perhaps last too long, as the first stop would probably be Crews, and would become monotonous, unless the gentleman has a more varied vocabulary than I possess.

E. S. WARD.



Chapter Thirteen of 'Old Magic' by Bohun Lynch.

## Melvil Rooke Disappears.

Carlew, returning to the inn, finds his companion gone. He follows towards the house of Hamadon, uneasily aware that his foot-steps are being dogged. Then comes Guy Harvester with news of the greatest importance.

**T**OM CARLEW and Melvil Rooke have tramped across Dartmoor on the track of the Curse of Hamadon, an age-old superstition which, at the time of this story (approximately a hundred years hence), is connected with a secret but violent opposition to the plans of a giant Farming Syndicate to monopolize agriculture in the West Country. Carlew is a broadcaster, Rooke an antiquarian. From them has been stolen an eighteenth century note-book which had formerly belonged to M. Kakoglou, head of the Farming Syndicate, who was found dead with a broken neck. The dead man's secretary, Harvester, is opposed to the Syndicate which proposes to exploit in a dastardly fashion the scheme of a certain Professor Brake for controlling the weather. Despite the warnings of John Torch, husband of Carlew's old nurse, the two friends come to the village of Hamadon. Carlew sees a youth whom he believes to have been involved in the theft of the note-book. He pursues him to an old barn and there loses sight of him. But he discovers the note-book in the pocket of a discarded coat. As he moves to take it a hand comes out of the shadows and removes it. Further action is prevented by the arrival of a mysterious cowherd, whom Carlew had met on the moor, who, despite his rough appearance, has a trick of whistling classical music. Carlew is forced to escape.

**H**E had been right that morning: cowherds, even in these days, did not whistle highbrow music. Therefore the man was a cultivated person disguised as a cowherd. He and his companion were sleeping in the disused hayloft. All at once, as he ran, the truth dawned upon him. These fellows were the detectives from Scotland Yard. Somewhere they had found the old note-book, which, by a wonderful fluke, Carlew had recognized from its wrapping. And they were after John Torch. At the back of his mind, Tom Carlew had the notion at first that they were men of Hamadon of whom Torch was afraid, because, perhaps, of the very warning he had given him that morning. Torch had said it was as much as his life was worth. He was not then referring to the police.

Tom Carlew thought of what Margaret



"Your friend left a note for you," she said, and handed him a little cocked-hat of paper.

had said, of how something was preying on her husband's mind. He remembered his evasions, his ill-disguised aversion to the subject of Hamadon, his passionate outburst about Kakoglou. And all the time Carlew was completely certain that John Torch was a decent, true, and honest man. And the police were after him, and seemed to know his movements. They would arrest him tonight.

"Oh! will they?" Tom Carlew said to himself as he opened the door of the inn.

The little bar was exactly as he had left it: the half-finished plates of bread and cheese lay on the bare table by the window, the empty beer mugs beside them. But Rooke was not there.

Mrs. Worth appeared at the inner door. She regarded him with a less hostile glance than before, though she did not smile.

"Your friend left a note for you," she said, and handed him a little cocked-hat of paper torn from a diary.

Carlew opened and read it.

"I have gone to Hamadon's. Follow me as soon as possible.—M. R."

This was entirely unexpected. Carlew had not seen the elderly stranger who had come in just as he was running out, and Mrs. Worth, who always minded the axiom that the least said the soonest mended, said nothing.

"Whereabouts is Hamadon's?" Carlew asked her.

"The road goes round to the left—where you came from just now," the woman replied; "but there's a short way by the footpath just between those houses," and she pointed out of the window to the opposite side of the road. "You follow on through the trees

at the back of those houses and down to the stream. There's a footbridge—you can't miss it—and then up through the wood again to the house."

"How far is it?"

"A mile and a half or more."

He stood for a moment, thinking. He did not much like Rooke going off by himself into the unknown; but he had grown into the habit of relying on the elder man's advice and, unconsciously, on his authority: he was the more ready, therefore, to assume that Rooke could look after himself. The house lay in exactly the opposite direction to the way he must go if he would warn John Torch. For a moment he wondered whether, by running, he could find his way

to Rooke and then return. If he could hire a car, well and good. He asked the landlady. No, she told him, there were no cars in the place for hire, there was no chance of borrowing one. Hamadon was not merely a place behind the times; the people there definitely and deliberately followed old habits and resisted modern influences.

It was no good. And he could trust no one with a message. It might be dangerous even to tell Mrs. Worth of the direction in which he was going. He thanked her, therefore, and finding that Rooke had already paid their score, he took up his knapsack and set out. In order to give the impression that he was going to join Rooke, in case the landlady was watching from the window, he made for the footpath between the houses opposite, and then made a detour over a couple of fields which lay beyond the cottage gardens, and so worked his way round to the bridge at the bottom of the village street. Thenceforward, far from the sight of the inn, he could make his way openly along the rough lane.

Rooke, he reflected, as he hastened back along the way they had come that morning, might enjoy this excursion into primitive conditions, but for his own part he felt singularly helpless. Never in his life before had he been so lonely, so dependent upon his own legs, so far from the close contact with his fellows which modern contrivance made commonplace. If only—ah, there it was! The disc in his pocket was vibrating. He took it out and read a message from Dewick.

"Harvester," the words came, "is on the phone from Culverton. He has traced you to Bishop's Morchard and supposes you are

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



at Hamadon. Is that right? Signal thrice if it is.' Carlew pressed the button at the side of the disc accordingly. 'Good,' Dewick wrote. 'Are you and Rooks all right? Signal twice.'

Were they all right? He could only make the acknowledging signal, and did so. 'Good again,' wrote Dewick. 'I'm telling Harvester to look out for you. He's got his car and will start immediately.'

The message ended and Carlew put away his disc. He had now reached the ragged fringe of trees from which they had got their first glimpse of Hamadon that morning.

All the uneasiness which he had experienced before returned now with new force: only this time it was tangible. Carlew had a strong sense of being watched. He had passed no one since leaving the village. Was it his guilty conscience, knowing that he was trying to frustrate the course of the law? No. He was sure that he was right in trying to help John Torch. And the detectives were, no doubt, still sleeping peacefully in the old barn. Nor could they, supposing them to be on his track, give him this sense, as it seemed to him, of imminent danger.

Watched—he was being watched. What was that? Twigs crackling in the undergrowth. Nerves . . . nonsense. The sound, if it was not his imagination, had seemed to come from the left, where, at a bend in the lane, a narrow, grassy track led along the steepening hillside to a thick wood. Through this at the bottom of the hill the stream ran before it reached the bridge and turned off abruptly round to the north of the village. For a minute or more he stood gazing into the thickness of the trees. Shafts of sunlight slanted down cutting the trunks of the beeches with bands of shining silver, which contrasted with the gloomy shade. The undergrowth was very lush and fertile, ferns and nettles, and big dock leaves rioting in the damp clay soil. Not a breath of wind stirred the leaves.

What was that? With a sudden noisy clatter some pigeons flew out of the tree-tops and glanced away. A rabbit appeared at the side of the path, sat up for a moment twitching his nose, and then darted back into the long grass. In the middle distance, half-hidden by the tree trunks, there was a high bramble bush. It stirred—surely there was movement there? And as Tom Carlew stood, his eyes fixed upon it, he knew that he was right. He was far-sighted; the

movement had ceased, but something gleamed white below the bush—a naked foot.

So that was it. And immediately Tom Carlew's uneasiness gave way to furious anger. It was that wretched boy again, the half-wit who went barefooted, and who had got the note-book. Momentarily putting aside the task he had set himself to perform, Carlew dashed along the grassy track towards the brambles. This time the lad should not escape. But when he reached the place there was no one to be seen, and only a bleached stick from which the bark had fallen away showed the trick his eyes had played him.

And yet the birds had been disturbed; he had heard twigs crackling in the wood. . . .

He hurried back to the lane and went upon his way.

That morning, studying his large-scale map, he had found on it the place where Kakoglou had met his death. The road from

And it occurred to Tom Carlew then for the first time that this was the first aircraft he had seen since leaving Culverton that morning. If Dewick had made a mistake, he would miss Harvester; but if it were indeed the secretary, why should he land there, a couple of miles from Hamadon. There was nothing for it, but to go ahead.

Still unable to shake off the uncomfortable sensation of being watched, Carlew went upon his way wondering at what point on the road he would be likely to meet John Torch. Ordinarily, he had learned the previous evening, Torch reached home from work about five o'clock; and he would not go out upon his nocturnal business, whatever it might be, until after dark. But the recent destruction of the machine sheds had thrown everything around Culverton out of gear, and Carlew knew from what Margaret had said that there might be

nothing for her husband to do. With no work to claim him he might come to Hamadon at any time. The detectives had mentioned the time when Torch would be at the bridge. Carlew wondered how they could know.

A musical hooting near at hand told him of an approaching car. The sound was entirely different to the loud assertive honk of Torch's machine, and Tom Carlew was not surprised, therefore, when, a moment or two later, the big saloon appeared at the bend of the road and slowed down as it neared him. Harvester was sitting in front next the driver and got down to greet him.

Ten minutes were sufficient for an exchange of news. Harvester told Carlew of his experience in the tunnel and how nearly he had come to being rescued by him; while Carlew reported the progress of events up to that moment, with a certain reticence, for he did not know quite what Harvester's attitude would be. He said nothing at first about Torch, for instance.

'Did you see a small plane come over this way?' Harvester asked him.

'A few minutes ago? Yes. I thought for a moment it might be you. You can see just where she landed,' and he pointed to the hill above the Ashworthy road.

'That's the place, if I'm not mistaken,' put in Miles, the chauffeur, 'where Mr. Kakoglou was killed.'

'Bruntwith and Pembton were in that plane,' Harvester told him, 'and a fellow called Brake.'

(Chapter Fourteen next week.)

## MUSIC OF THE WEEK.

2LO & 5XX.	5GB.	Other Stations.
<b>Sunday.</b> 5.45. Birmingham. 9.5-10.30. London String Players.	3.30-5.0. Light Orchestral Concert. 9-10.30 Military Band.	5.45. Birmingham. Bach Can- tata 113. 3.30-5.0. Glasgow, Orchestral Concert. 3.30-5.0 Cardiff. Light Or- chestral Concert.
<b>Monday.</b> 8.50-9.15 Poulshoff Piano- forte Recital.		9.50-11.0 Manchester, Light Orchestral Concert.
<b>Tuesday.</b>	Promenade Concert.	7.30-9.15. Belfast. Ballad Concert.
<b>Wednesday.</b> Promenade Concert.		
<b>Thursday.</b> 8.0-9.15 Chamber Music.	9.0-10. Military Band.	7.30-9.15. Belfast. Chamber Music.
<b>Friday.</b>	Promenade Concert.	
<b>Saturday.</b> 8-9.15. Military Band.	8.30-10.0. Light Orchestral Concert.	
<b>Monday-Saturday.</b> 7.15. The Songs of Mous- sorgsky (Makushina).		

Ashworthy to Culverton was far from the main route from Blade, but, as already described, the Greek had chosen it as taking him, at whatever inconvenience, through the country he had called Naboth's Vineyard. The old quarry was marked on the map, at a point about a mile from the high rough moorland which Carlew was crossing now; the road passed from north to south some way west of Bishop's Merchard; they had not traversed it on their journey that morning. Nevertheless, looking towards the West now, he could see a short length of the road at one point and the rising ground on the right above it where the quarry was. And as he looked there was a sudden flash in the sky far above that point and an aeroplane swiftly and almost silently came down to land upon that distant hilltop.

Harvester? But Dewick had said definitely that Harvester was bringing his car.





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nights ———

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# What the Other Listener Thinks.

Appreciation and Criticism selected from the Editor's Mail.

As an ordinary housewife who is bound to stay in her house, I thank the B.B.C. for bringing the light, air, and the interesting events of the outside world to the home. In your programme you try to cater for all and you succeed, for we must remember that among us there are always some who, through lack of imagination, are never satisfied. A. H. L., East Dulwich, S.E. 22.

BROADCASTING should, I think, endeavour to please the majority most of the time, though not, of course, all of it. We may form a good idea of what most people enjoy by observing how they spend their leisure apart from wireless. Leaving sport aside, when they meet one another they discuss and argue about current affairs, both national and international (i.e., politics). When they read they usually prefer novels—generally detective and adventure stories and romances. C. W. B., Workington.

It is recently returned to England after spending several years across the Channel, it has not taken me long to realise that there exists a great difference in the attitude of the English and French peoples, in general, towards the B.B.C. programmes. The former continually saying how our programmes could be improved upon, such as, less talks, less singing, etc., whereas the French have nothing but praise for everything, and in their own words "soutout la musique militaire," of which there seems to be a dearth in their own country. Surely the crux of the whole matter lies in the fact that our British programmes are far and away superior to those of the French or, for that matter, of any other European country, and on the ever-lasting grumblers who can find nothing but annoyances to themselves in the B.B.C.'s efforts, I would inflict the penalty of forcing them to listen daily, *par force*—as wireless reception is in France—to the programmes of the French stations.—J. W. R., London.

## Your Best Friend.

To appreciate fully the blessings of wireless, live in a remote corner of the country, far from the nearest small village one mile away, no neighbours of your own social position or education, where the only English spoken is broad Dorset. Your wireless then becomes your neighbour and best friend, one who is not jealous, does not talk about you or tell tales, and above all, one who is ever ready to amuse or instruct you, and always gives you of its best without a tit or trouble—in fact, it is your true friend and comforter.—D. J. W., Blandford, Dorset.

My opinion of how to get artists suitable for listeners would be to let them broadcast two songs each, this would give listeners a chance to pass their opinions by letter of the talent they like best.—G. S., Evesfield, Nr. Sheffield.

## Knitting to Music.

I HAVE made up my mind when I have a really free day to collect all my scraps of needlework and knitting and settle down to a whole Radio Day, beginning with the wholly inspiring and uplifting 'Family Prayers,' during which I like to take my full share of response or singing; and then continue till the 'Good night, everybody' (delightful voice from the blue!). N. McN., Sidmouth.

Our experts should recollect that probably the great majority of listeners rarely enjoy the opportunity of attending a theatre. For them, it is a question of plays over the wireless or nothing.—W. J. B., Bristol.

BOTH N. O. M. and W. L. A. make sweeping assertions with regard to chamber music, high class music and opera, and state that the majority of listeners do not care for them. I am sorry for the majority, that they cannot appreciate some of the greatest masterpieces of the world! It is for just these three items that I and many friends use our sets. E. L. S., Hammersmith, W. 6.

I think that the aspect in which the wireless appeals most strongly to me has hitherto been unnoticed by your correspondents. We are a large and vagrant family, who are only united at irregular intervals and for brief periods. We have had our two-valve set for six months, and by now it has assumed a position in the first rank of our household gods. Whenever several of us are gathered together 2LO casts its benison upon us, and whenever any of us looks forward to a visit home, the anticipation of a good wireless programme is ever not the least pleasant prospect. Our set has proved to be a binding us closer together, and that is a testimony to the representative nature of the entertainment supplied when I tell you that each individual of us, even to our members who are still at school, has his or her determined views about every form of art. We hear a great deal nowadays about modern conditions of life rendering obsolete the large family. I am very glad to be able to put forward this proof that wireless, surely by now an essential feature of our life, actually encourages it.

A cheque for one guinea will be sent to Mr. Edwin Coghlin, 5, Rhodes Street, Halifax, Yorks.

## CON.

A strong case can be argued, but the case for the wireless is an equally strong case either for the abolition of the broadcasting of talks, chamber music and the like after 7 p.m. or for the limitation of such items to one station, e.g., Daventry 5XX, as the individual who, desires items of the nature defined above, in the majority of cases, is capable of establishing connection with this station. The B.B.C. will never obtain a comprehensive knowledge of popular taste by merely relying on a survey of letters addressed to the B.B.C. or to the Press, as voluntary letter writing to the great majority, irrespective of their attainments in the field of education, is a labour to be avoided during leisure hours.

A cheque for one guinea will be sent to Mr. A. C. Ashton, 5, Highfield Crescent, Roch Ferry.

It is surely a proud thing for this country that one is able to turn to Daventry, or to any B.B.C. station, and be sure that, whether one likes the programme or not, one's sense of decency will never receive a jar.—R. F., Bristol.

## Effect of the Heat Wave.

I HAVE always looked on the habit of writing to the Press as a form of insanity, so I suppose the hot weather, added to the hot air written lately about B.B.C. programmes, must have had an evil effect on my brain, for I am now doing something which I usually condemn. I should like to know what some of the disgruntled ones would like for their money. The licence costs 10s. a year or about 2½d. per week. What do they expect for 2½d.? I beg their pardons, it costs them more than this sum, for they spend quite a lot in postage.—H. T., Basingstoke.

When I was in North Wales early this year I noted with admiration how almost every lonely farmhouse, every tiny village cottage, had its wireless installation (the aerial in some cases having apparently been erected under the supervision of Mr. Heath Robinson). These people, with their restricted cultural opportunities, their prejudices and provincialisms, had been brought into contact with the great world!—R. S. B., Llanelli.

## The Crofters' Friend.

On behalf of the inhabitants of this lonely Isle of Papa Stour, off the west coast of the mainland of Shetland, I write to say how greatly we appreciate the wireless and how it has accustomed our interest in the British Empire, and indeed the whole world and life generally. About two years ago, before we got the wireless, we never knew the correct time for either post office, day school, or church, with consequent frequent confusion to all concerned. Now we are never without the correct time for all purposes. Crofters and fishermen, too, were often uncertain what to do with no reliable forecast to guide or help them, but now we have this practical help. Eager inquiries are made daily by all classes for news items of every kind. Our weekly journal is a purely local one and stormy weather makes it often a belated one. The daily and Sunday religious services, the talks on overseas settlements, together with agricultural and educational talks are all deeply interesting.—T. G. R., Shetland.

I was very interested in Mr. Morton's article in which he states he would like to hear broadcast the ringing clatter of clogs on the pavement, the boom of the buzzer, then the hurrying late-comers, then silence. Oldham has gone to work. But why cut it short there? I suggest, or I might say I would like to hear, what happens inside the mill. First the engine starting, very gently at first then gathering speed every second. Then the first machine is turned on, then another and another, until the din is almost deafening (or would be to anyone unused to it). Then the shouting of the workers to each other, the upraised voice of the foreman shouting to the workers the necessity of a pulley that requires oiling; then, when they have got warmed up to their work, the voices of the girls singing.—E. P., Hucknall, Notts.

## That Tremolo Feeling!

I was much amused with a remark of one of these distant listeners with reference to the voice of one of the lady soloists which was being broadcast at the moment. 'A good singer, sir; but how nervous she is!' The singer was indulging in a free use of the tremolo!—W. P. H., Hull.

Why shouldn't the B.B.C. educate us? Surely no one is past educating. The thirst for knowledge should be universal. A general knowledge of all things leads to mind expansion. We, one and all, should be grateful to the B.B.C. for giving us so wide a variety of subjects on which to focus our thoughts; yet we turn up our noses and say we don't want them. Is it because they cost us practically nothing? Is wireless too cheap? It makes one almost think how ignorant we are, and certainly this ignorance is not bliss. I ask the B.B.C. to educate us as much as lies within its power. Help us to acquire a knowledge of all things so that we may look upon life with that sense of fitness that will enable us to rise over and above ourselves, and in so doing we shall have lived to some purpose.—A. K. L., Radlett, Herts.



# PROGRAMMES for SUNDAY, August 19

## 2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,624.5 M. 187 KC.)

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

### 3.30 A CONCERT

RUFAN GOODACRE (Contralto)  
ROBERT BIRDELL (Tenor)  
CANAXO'S OCTET

OCTET  
Carnival, Part I ..... Schumann

7.40 H. BEST SINGERS  
To a Waterlily at Evening ..... H. Bedford  
There is a Lady sweet and kind  
..... MacLeod Campbell

3.45 OCTET  
Carnival, Part II ..... Schumann

4.0 RUFAN GOODACRE  
When two that love are parted. Sch. Op. 4. L.  
A Birthday Song. MacFadyen

4.8 OCTET  
Four Songs by Grieg

4.18 H. BEST SINGERS  
She rested by the broken Brook  
S. Coleridge-Taylor  
Only our word for her  
Loughborough  
When Molly smiles  
H. Bedford

4.25 OCTET  
Selection from 'La Bohème'  
..... Verdi

4.40 RUFAN GOODACRE  
Easter Flowers ..... Sanderson  
Spring is at the door. Quiller  
Life and Death Coleridge-Taylor

4.48 OCTET  
Minnies ..... Speaight  
Poem, 'A Memory' ..... Speaight  
Songs without Words Mendelssohn

5.0 Children's Service  
Conducted by Rev. H. G. NEW-  
HAM, M.A.,  
of Montrose Street Congrega-  
tional Church,  
Glasgow  
Assisted by  
THE MOSSBANE BOYS' CHOIR  
S.B. from Glasgow

CHOIR: Hymn, 'O Lord of Heaven and Earth'  
and Sea' (C.H., No. 423), (R.C.H., No. 10),  
(E.H., No. 52.)

Scripture Reading: Deuteronomy, Chapter 3,  
vv. 23-28, and Mark, Chapter 14, vv. 32-36  
Prayer

Choir: 'Hymn, 'Loving Shepherd of Thy sheep'  
(four verses) (C.H., No. 255), (R.C.H., No. 655),  
(E.H., No. 602)

ADDRESS  
'A Tune of Gold'

Choir: Hymn, 'Just as I am, Thine own to be'  
(C.H., No. 155), (R.C.H., No. 47), (E.H., No. 31)  
Benediction—Voluntary

5.35 SONGS OF THE BELLS—No. VI  
David's Song of Thanksgiving  
1 Chronicles xvi, vv. 7-36

5.45 Bach Cantata  
'Lord Jesus Christ, Thou Fountain Pure'  
Relayed from Birmingham  
For the words of the Cantata see page 287  
Next week's Cantata is No. 66  
'Lobe Den Herrn, Meine Seele'  
(Praise Him, my soul)

### 7.50 Religious Service

From St. Mary's Abbey, Buckfast  
S.B. from Plymouth

THE BELLS

8.9 THE SERVICE  
Organ Voluntary  
Versicle and Response, 'Deus in adiutorium'  
Lacharus  
Psalm No. 100, Gregorian with Falseborders  
Madana

Magnificat, Gregorian with Falseborders. Florio  
Hymn, 'Jesu, nostra redemptio'.... Byrd  
Address by the Rt. Rev. DONALD AMSCAR VINTAGE,  
Abbot of Buckfast  
Hymn, 'Praise to the Holiest'.... T. Hay  
Motet, 'If ye love Me'..... T. Hay  
Antiphon, 'Ave Maria'..... Victoria



A BENEDICTINE ABBEY ON THE EDGE OF DARTMOOR.

The broadcast service tonight will come from St. Mary's Abbey, Buckfast (S.B. from Plymouth, 8.0). It will be preceded by ten minutes' music from the Abbey's bells.

Motet, 'Ave verum corpus' ..... Byrd  
Motet, 'Benedi mortui'.... Mendelssohn  
Organ Voluntary

THE BUCKFAST ABBEY CHOIR  
Directed by the Rev. RICHARD STOKES, O.S.B.  
Choirmaster, Mr. H. WARDLAW, Mus. Bac. (Organist)

DOWN in the little village of Buckfast, in Devonshire, a Benedictine monastery has arisen, whose strange history recalls some of the stories of religious communities in the early Middle Ages. Buckfast Abbey has been built entirely by the monks themselves, slowly, for at times, during the war years, the work was carried on by not more than two monks, but so tenaciously, until now it is an imposing stone building, whose bells have achieved a reputation that listeners will probably not consider exaggerated when they have heard them broadcast tonight. The Abbot, who gives the address, is a noted preacher and one of the finest theologians in the Benedictine order.

8.45 THE WEEK'S GOOD CASE:  
Appeal on behalf of the British Sailors' Society by Admiral Sir WILLIAM GOODENOUGH, K.C.B.

FOUNDED a hundred and ten years ago, the British Sailors' Society maintains Sailors' Hostels in over a hundred ports throughout the world, in addition to a Sea Training Hostel, where British boys are trained for British ships. It also helps sailors in distress, and the widows

and orphans of sailors' supplies floating libraries, and maintains post missionaries and an inter-

national Brotherhood. A special appeal is now being made for a new Sailors' Rest at South-  
at ... of extensions to the hostels at Cardiff and Swansea.

Contributions should be sent to Admiral Sir William Goodenough, at 680, Commercial Road, London, E.14, or to the Scottish office of the Society, 59, Cadogan Street, Glasgow.

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

### 9.5 The Evening Concert

THE LONDON STRING PLAYERS  
ROY HENDERSON (Baritone)

LONDON STRING PLAYERS  
Four Pieces from Suite in D. Bach, arr. Woodhouse  
Concerto in A major. Vivaldi

VIVALDI'S Suite rested, in his day (the early eighteenth century), chiefly on his virtuosity. Besides being a notable performer on the Violin, he conducted an Orchestra of girls at a founding hospital in his native Venice, and also held office as a Priest of St. Mark's—'The Red Priest,' he was nicknamed because of the colour of his hair.

Later generations esteemed Vivaldi more as a composer who developed the Concerto form. He wrote about eighty Concertos in all of which the Violin plays a leading part.

9.36 ROY HENDERSON  
Songs of Travel

VANHAN WILLIAMS' fondness for the countryside and its songs is well known. Besides collecting many folk tunes, he has written some of his own out of the folk-idiom and the others, like the *Songs of Travel*, expressing in his own personal style his love of the open road. He has set R. L. Stevenson's *Under the Greenwood Tree* with fine understanding and sympathy, and has given us something typically English in its healthy virility and underlying delicacy.

9.40 LONDON STRING PLAYERS  
Symphonie Spirituelle..... Hamerik

ASGER HAMERIK, a long-lived Danish composer (1843-1923), was a pianoforte pupil of von Bülow, who found him more apt for composition. He had previously studied under his countryman Gade, and later worked for a good many years with Berlioz. He spent over twenty-five years as head of an American Conservatoire of Music, and then retired to his native country, and was knighted by the King of Denmark.

He wrote half a dozen Symphonies, to each of which he gave a descriptive title—'Poétique,' 'Lyrique,' 'Majestueuse,' 'Sérieuse,' 'Nostalgique,' which we may take to mean 'witty' or 'ingenious,' rather than 'spiritual' in the English sense. This last is for strings only. He composed also several Operas, two Choral Triologies, a Requiem, and five Northern Suites for Orchestra, besides chamber music and smaller pieces.

10.10 ROY HENDERSON  
The Wanderer's Song ... (Vagabond Songs)  
Serenade ... Ernest Farrar  
The Lakes of Innisfree ... Alfred Bennett

10.15 LONDON STRING PLAYERS  
Cavatina from 'Le Temple de la Gloire' (The Temple of Glory) ... Ramona  
Ballet Music from 'Orpheus' ... Gladys

10.20 Epilogue  
Glees and the Folk.







# Sunday's Programmes continued (August 19)

**5WA CARDIFF.** 353 M. 850 KC.

**3.30 A Light Orchestral Concert**  
THE NATIONAL ORCHESTRA OF WALES  
Leader, ALBERT VOORSANGER  
Conducted by ROBERTAL REDMAN  
Overture to 'Ruy Blas' ..... Mendelssohn  
Henry VIII and the Bishop of Winchester ..... Vaughan Williams  
Pleasure, my youth (Worship) ..... Vaughan Williams  
CHORUS  
Ballad Music from 'The Cuckoo' ..... Vaughan Williams  
The Bird of the Wilderness ..... Vaughan Williams  
Night among The Lakes ..... Vaughan Williams  
Overture to 'A Midsummer Night's Dream' ..... Mendelssohn  
Zareba ..... Vaughan Williams  
Gopak ..... Vaughan Williams  
The Bird of the Wilderness ..... Vaughan Williams  
The Bird of the Wilderness ..... Vaughan Williams  
April is a lady ..... Vaughan Williams  
Oh, could I but express in song ..... Vaughan Williams  
CHORUS  
A Midsummer Night's Dream ..... Vaughan Williams  
Dance of the Apprentices ('The Mastersingers') ..... Wagner  
Prize Song ..... Wagner  
Entry of the Masters ..... Wagner

**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**

**8.10 A Religious Service**  
From the Studio  
Hymn, 'Immortal, Invisible, God' ..... Vaughan Williams  
(Tune, 'O Lord, O Lord') (Congregational Hymnary, No. 22)  
Reading from the Scriptures  
A them, 'O Lord, O Lord' (Congregational Hymnary, No. 22)  
Address by the Rev. R. W. THOMPSON, M.A.  
D.D., of Bournemouth  
Hymn, 'Jesus, those eyes have never seen' ..... Vaughan Williams  
(Tune, 'Nun Danket Alle') (Congregational Hymnary, No. 178)

**8.45 S.B. from London 9.0 Local Announcements**

**10.30 Epilogue**  
**10.40-11.0 The Silent Fellowship**

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

**3.30 S.B. from Cardiff**  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth (See London)**  
**8.45 S.B. from London 9.0 Local Announcements**

**10.30 Epilogue**  
**10.40-11.0 S.B. from Cardiff**

**6BM BOURNEMOUTH.** 326.1 M. 1,020 KC.

**5.0 S.B. from London**  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

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

**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 A Religious Service**  
From Breakfast Abbey  
Relayed to London and Davenport  
Verses and Responses  
Prayer for the Nation and the Empire  
Latin Hymn, 'Jesus nostra redemptio'



**ABBOT VONIER**  
gives the address in the service from St. Mary's Abbey, Buckfast which will be relayed by Plymouth Station and broadcast also from London and Davenport tonight

Address by The Right Rev. Dom ANNE VONIER, Abbot of Buckfast  
English Hymn (five verses) ..... Vaughan Williams  
Motet, 'If ye love Me' ..... Vaughan Williams  
(An Anthem, 'Ave Maria' ..... Vaughan Williams)  
Motet, 'Ave Maria' ..... Vaughan Williams  
Motet, 'Beati mortui' ..... Vaughan Williams  
Organ Voluntary

THE BUCKFAST ABBEY  
Addressed by the Rev. RICHARD STONE, O.S.B.  
MR. H. WARDLE, F.R.S.O. (Relayed)

**8.45 S.B. from London 9.0 Local Announcements**

**10.30 Epilogue**

**5NG NOTTINGHAM.** 375.2 M. 1,020 KC.

**3.30 S.B. from London**  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

**6ST STOKE.** 324.1 M. 1,020 KC.

**3.30 S.B. from London**  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

**MANCHESTER.** 384.8 M. 750 KC.

**3.30 Artists of the North-IV**  
THE AUGMENTED STATION ORCHESTRA  
Conducted by T. H. MORRISON  
From Manchester  
Folk Song, 'Vltava' ..... Smetana  
From Sheffield  
THE SHEFFIELD MUSICAL UNION CHORUS  
Conducted by Sir H. H. COLEMAN  
Introit, 'We seek Thy help' ..... Magna Carta  
Anthem, 'I am Alpha and Omega' ..... Stainer  
As pants the hart ..... Vaughan Williams  
(Soprano, Helen TALBOT)  
From Manchester  
M. Whittaker (Chorus)  
Second 'Maid of Arles' Suite ('L'Arlesienne') ..... Bizet

From Sheffield  
Part Song, 'The Song of the Sea' ..... Vaughan Williams  
Soprano Solo, 'The Song of the Sea' ..... Vaughan Williams  
The Song of the Sea ..... Vaughan Williams  
Dream of Gerontius ..... Vaughan Williams  
Romance and Rondo from Concerto in E Flat

Berceuse (Cradle Song) and Prelude ..... Vaughan Williams  
From Sheffield  
Selection from 'King Lear' ..... Elgar  
Chorus, 'As torrents in a desert' ..... Vaughan Williams  
Prio, 'Stronger than steel' ..... Vaughan Williams  
Hymn, 'The Lord is my strength' ..... Vaughan Williams  
Chorus, 'The Lord is my strength' ..... Vaughan Williams  
Solo and Chorus, 'The night is calm' ('Golden Legend') ..... Sullivan  
Soprano Solo, Frances BURNETT, (From Manchester)

Overture to 'The Mastersingers' ..... Wagner  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth (See London)**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

**Other Stations.**

**5NO NEWCASTLE.** 5.0 S.B. from London  
**7.50 S.B. from Plymouth (See London)**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

**5SC GLASGOW.** 400 M. 750 KC.

**3.30 S.B. from London**  
**5.0 S.B. from Glasgow (See London)**  
**5.35-6.15 app. S.B. from London**  
**7.50 S.B. from Plymouth**  
**8.45 S.B. from London 9.0 Local Announcements**  
**10.30 Epilogue**

**2BD ABERDEEN.** 300 M. 750 KC.

**2BE BELFAST.** 300 M. 750 KC.  
3.30 - London, 5.0 - Glasgow (See London), 5.35 - London, 7.50 - Plymouth (See London), 8.45 - London, 10.30 - Epilogue



















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# PROGRAMMES for TUESDAY, August 21

2LO LONDON and 5XX DAVENTRY

10.15 a.m. The  
Daily Service

(361.4 M. 830 KC.)

(904.2 M. 187 KC.)

8.30 The  
Wireless Singers

10.30 (Dauntrey only) TIME SIGNAL, GREENWICH

11.0 (Dauntrey only) Gramophone Records  
The Song, and a Symphony, etc.

12.0 LIGHT MUSIC  
VIOLET S. TURNBULL (Continued)  
FATATO BONIS 18 SKINNET

10.2.0 ALPHONSE DE CLOA and LA ORCHESTRA  
From the Hotel Cecil

4.0 WILLIAM HUBBARD'S  
MERRY AND SINGING  
From the Marble Arch Pavilion

5.0 A PROSE READING

5.15 THE CHILDREN'S HOUR  
By Mrs. B. B. B.  
The 'Worked Under' introduces his famous  
Apary at Folly Manor with 'The Flight of the  
Bumble Bee' and other songs, etc., etc.,  
played by THE GUILD OF PUPPETS and QUARTET

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

7.0 TIME SIGNAL, GREENWICH: WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

8.0 A Recital of Gramophone Records

7.0 Mr. A. B. B. VALENTINE: Londoners  
'Country'—III, From Leith Hill to the Thames

7.0 A man for the country who he who  
open spaces of the Far West, Surrey country  
would look Lilliputian, but on its miniature  
scale it abounds in charm. From Leith Hill (dashed  
as a landmark and as a spot from which one  
gets marvellous views on every side) miles  
of Surrey, a very jolly and winding road,  
meadows and rivers and dense-wooded woods—  
running right up to the foot of the hill and  
on the north-east to the outskirts of London on



THE LONDONER'S COUNTRY

A beautiful avenue in the woods at Victoria Water—  
one of the pictures about which Mr. Valentine will talk  
in his series for the Londoner who wants to get out  
into the country, from London this evening at 7.0

9.50 'The Locked Chest'

A PLAY IN ONE ACT  
By JOHN MASEFIELD  
From a Fairytale by LARSEN (Larsen)

There is a chest A Farmer  
And a Cousin of Vixie's  
And a Cousin of Vixie's  
And a Cousin of Vixie's  
And a Cousin of Vixie's

More than a thousand years ago  
I found was the centre, not only  
of the world, but of the human  
mind. It was the home of the  
sage, the philosopher, the stories of the  
North, peoples of whose blood was  
a large admixture to this lay in English  
words.

In the sagas, recited to a harp accom-  
paniment at the feasts of those rude  
forefathers of ours, the race spirit of  
the Northmen found its principal artistic  
expression.

John Masefield, in his play, 'The  
Locked Chest', has taken the story of  
the Northmen and has made it his own.  
The dramatic interest of the  
play is in the story of its origin.

the main roads. It is this stretch of country  
that Mr. Valentine will describe in this evening's  
talk.

7.0 (Dauntrey only) Mr. DONALD MAXWELL: 'The  
Countryman in London'—III, Nautical London

ALTHOUGH the big docks are moving steadily  
down the river, London still remains as  
its Eastern verge, very much a port. Ships of  
all kinds and all sizes are still shipping, and  
everywhere down the length of the East India  
Dock Road you may see masts and funnels  
rising suddenly behind the roofs of the houses.  
The scene is nautical, and the River dominates  
it. It is in many ways the most interesting  
part of London, and Mr. Donald Maxwell knows  
it well.

7.15 THE FOUNDATIONS OF MUSIC  
MR. GEORGEY & SONGS  
Sung by TATIANA MARUSHINA (Soprano)

7.30 Old Folks Programme

There is a story of a man  
Who was a very old man  
And he was a very old man  
And he was a very old man  
And he was a very old man

7.45 THE FOUNDATIONS OF MUSIC  
MR. GEORGEY & SONGS  
Sung by TATIANA MARUSHINA (Soprano)

8.6 THE FOUNDATIONS OF MUSIC  
MR. GEORGEY & SONGS  
Sung by TATIANA MARUSHINA (Soprano)

WIRELESS SINGERS  
I am not for comely grace ... Wally  
April is the best time to see ... Moley  
Why weep you for lady love ... P. Moley

WIRELESS SINGERS  
Minuet from 'Beverly' ... Handel  
Lobster and the Sorrow ... K. Moley  
La Chasse (The Hunt) ... Cartier, arr. K. Moley

WIRELESS SINGERS  
The Black Monk (Welsh) ... arr. Bingham  
The Cranes on the Lawn (Irish) ... arr. Bingham  
Phyllis the Fair (Scottish) ... arr. Bingham  
Two by the English, ... arr. Bingham

8.56 SYBIL EATON  
Planxty (Irish Dance) ... Charles B. Moley  
The Leprechaun's Dance ... Moley

WIRELESS SINGERS  
I am not for comely grace ... Wally  
April is the best time to see ... Moley  
Why weep you for lady love ... P. Moley

8.15 Mr. W. McIL. EAGAN: 'Housing'  
NO subject has been more recently debated  
in the post-war years than that of housing.  
Everybody realises the grave nature of the  
problem, and a number of different solutions have  
been proposed, many have been tried, much has  
been done, but the problem is still with us.  
Mr. Eagan will give an impartial survey of  
the housing problem as it is today.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN, LOCAL ANNOUNCEMENTS (Dauntrey  
only) Shipping Forecast

9.50 THE LOCKED CHEST  
(See centre column)

10.30 12.0 DANCE MUSIC: THE NEW  
PRINCES ORCHESTRA and ALFREDO and his Band  
at the New Princes Restaurant



THE COUNTRYMAN'S LONDON

The foreshore in Limehouse Lane is typical of that old  
nautical London which Mr. Donald Maxwell will  
describe, for the benefit of visitors to London, in his  
talk from Daventry at 7.0.







# Tuesday's Programmes continued (August 21)

**5WA CARDIFF.** 323 M. 850 KC.

## 4.0 An Orchestra Concert

THE NATIONAL ORCHESTRA OF WALES  
Overture to "Ruslan and Lyudmila" ...  
First "Maid of Arles" Suite ...  
Pavane for a Dead Princess ...  
Three Dances ("Henry VIII") ...

IN the spring of 1809, on the shore of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great mythical hero. Shortly afterwards, Siegfried's mother was greeted on her birthday morning, with a specially written and very beautiful piece of music—the "Siegfried Idyll." A small orchestra had been assembled, and conducted by Richter, who played the Trump part, whilst Wagner, sitting on the stairs, conducted.

All who are familiar with Wagner's great Trilogy, "The Ring of the Nibelungs," will recognize in the Idyll many tunes from various parts of that work, tunes more associated with Siegfried and Brunnhilde. The melody which chiefly dominates the Idyll (it permeates the strings in the first section) is the chief melody in the great Idyll.

The only tune used which does not occur in the Ring Trilogy is an old German cradle song.

A PAVANE was originally a dance, of a slow stately character. Its solemnity makes it specially suitable as a memorial piece.

Wagner's Pavane is one of his best works, though it is a solo. Originally written for Piano and Violoncello, it is now arranged for a small Orchestra, consisting of the usual Woodwind (there is only one Clarinet, however), two Horns, a Harp, and Muted Strings. The music is built round a slow, sustained melody, the first part of which is given out by Horn, the second part as a duet. (Good the first part.) It is beautiful and lovely.

5.0 LONDON HARMONY: "Robinson's Playing"

5.15 THE CHILDREN'S HOUR

6.0 ORGANS RECITAL by JAMES N. BELL  
Relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 A WELSH INTERLUDE  
from Welsh Poetry  
by GUSTAVUS JONES  
S.B. from Swansea

7.15 S.B. from London

8.0 S.B. from Daventry

9.30 WEATHER FORECAST

9.45 S.B. from Daventry

10.30 Local Announcements

10.35-12.0 S.B. from London

**SSX SWANSEA.** 204.1 M. 1,020 KC.

4.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 A WELSH INTERLUDE  
Read from Welsh Poetry by  
GUSTAVUS JONES

7.15 S.B. from London

8.0 S.B. from Daventry

9.30 S.B. from London

9.45 S.B. from Daventry

10.30 Local Announcements

10.35-12.0 S.B. from London

**6BM BOURNEMOUTH.** 326.1 M. 820 KC.

## 4.0 Tea-Time Music

Relayed from Beale's Restaurant  
Directed by GILBERT STACEY

March, "Yodomen" ...  
Intermezzo, "Floradym" ...  
Selection from "The Lady of the Lake" ...  
Fox-trot, "Constantinople" ...

One Hager ... } Longstaff  
Arcus of the R.A.F. ... }  
Longstaff Air ... }  
Fox-trot, "Playground in the Sky" ... }  
Selection from "The Pirates of Penzance" ... }

Waltz, "Worrying" ...  
Fox-trot, "I never dreamt" ...

5.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 Mr. L. B. BENNY Some Curious One of the ...



## SONGS OF OLD ENGLAND

Maude George and Ernest Butcher will sing some of their folk-songs in Manchester's International Vaudeville programme this evening, and Cardiff listeners will hear them on Friday at 9.0. They are also broadcasting from London and Daventry to-morrow night.

7.15 S.B. from London (9.45 Local Announcements)

10.30 DANCE MUSIC by BRUCE BRIDGEMAN  
Band, relayed from the Westover

11.0-12.0 S.B. from London

**5PY PLYMOUTH.** 400 M. 780 KC.

4.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

A Day in a Child's Life  
Morning: Playtime; Story Telling, Night-time

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 Mr. A. C. SARTER Secretary of the Plymouth W. & A. Boxing Club  
Boxing in the West

7.15-12.0 S.B. from London (9.45 Local Announcements)

**5NG NOTTINGHAM.** 215.2 M. 1,090 KC.

4.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 Mr. CLIFFORD WRIGHT: "The Meaning of ..."

7.15-12.0 S.B. from London (9.45 Local Announcements)

**6ST STOKE.** 204.1 M. 1,020 KC.

4.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

Play, "The Perfect Heaven" (L. M. Abbot)  
The Tail Pine Tree—A Fairy Story told on the Piano (Columbian)

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 Mr. COLIN SHERLOCK: "The Charm of Cheshire"

7.15-12.0 S.B. from London (9.45 Local Announcements)

**2ZY MANCHESTER.** 354.0 M. 780 KC.

## 4.0 THE STATION ORCHESTRA

Overture to "Mazurka" ...  
Lullaby ...  
Thomas E. Thompson ...

Let your ...  
Lullaby ...  
Thomas E. Thompson ...

Selection from "Aida" ...  
Thomas E. Thompson ...

Symphony ...  
Sigh no more ...  
Life ...

Selection from "Mozartiana" ...  
Sigh no more ...

5.0 London Programmes relayed from Daventry

5.15 THE CHILDREN'S HOUR

Moon Time ...  
Waltz, "Luna" ...  
Moonbeams ...

Played by THE SUNSHINE TROUPE  
A Story, "The Moon Man's Diet," told by  
Constance E. Richards

Songs sung by BETTY WHITNEY  
Little Lady of the Moon ...  
Moonlight Fairies ...  
Big Lolly Moon ...

SPIERO'S ORCHESTRA  
Relayed from the Palace Picture Theatre,  
Blackpool

Selection from "Lullaby Time" ...  
When the clock is playing (in imitation of a  
Musical Box) ...

Intermezzo, "Just a little Love" ...  
Fantasia on Verdi's "Il Trovatore"

6.30 S.B. from London

6.45 SPIERO'S ORCHESTRA (Continued)  
Gardes, No. 1 ...  
Waltz, "Why am I Blue?" ...  
Patrol, "The Wee Margreger" ...

7.0 Writers of the North—III: Miss Winifred  
Holtby—Reading "Does" ...









# LONDON and DAVENTRY PROGRAMMES FOR Wednesday, August 22 Including a B.B.C. Promenade Concert



- 10.15 a.m. The Daily Service**
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH.**  
WOLFE F. B. AST
- 11.0 (Daventry only) Gramophone Records**  
Light Music
- 12.0 A BALLAD CONCERT**  
FREDERICK J. FIRTH (Boy Soprano)  
JOAN E. TURNER (Pianoforte)
- 12.30 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE
- 1.0-2.0 FRASCATI'S ORCHESTRA**  
Directed by GEORGES HANCK from the Restaurant Frascati
- 4.0 A Light Classical Concert**  
KATHLEEN MITCHELL (Soprano)  
THE ENID BAILEY TRIO  
LYND BAILEY (Violin), LILLY PHILLIPS (Violoncello), HENRY PHILLIPS (Pianoforte)
- 5.0 THE CHILDREN'S HOUR**  
Going, Going, Gone!  
When in the Children's Hour holds an Auction in original fashion  
The proceedings will be enhanced by GERALD JUMMA in excerpts from her repertoire!  
'The Furniture Talks'—a fanciful story written round 'Old Furniture,' a song cycle by CLAUDE ARONDATE, the songs sung by KATH WINTER  
Amongst the bidders will be R. DE ROMAN and CONSTANCE GALLAGHER
- 6.0 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by JACK PAYNE
- 6.30 The Week's Work in the Garden, by the ROYAL HORTICULTURAL SOCIETY**
- 6.30 TIME SIGNAL (GREENWICH) WOLFE F. B. AST**  
LAST FIRST GENERAL NEWS BULLETIN
- 7.0 THE B.B.C. DANCE ORCHESTRA (continued)**

**7.0 Mr. NORRIS No. 1**  
'De Seine Madame Tussauds'  
MR. NORRIS is admirably fitted to be a member of the Club of Queer Times. He is, incidentally, qualified as an architect and the owner of a diploma in dramatic art, but his real speciality is historical costume. One of his most interesting achievements was the dressing of the vast historical gallery at the new Madame Tussauds.

**7.15 THE FOUNDATIONS OF MUSIC**  
Music of the Middle Ages  
Sung by TATIANA MAKHERINA (Soprano),  
Without Sunlight—Series of Six Songs of Gloom  
Interior  
Thou eyes in the crowd ne'er perceived me  
Alas, it is my lonely fate  
At last 'tis over, heat of day  
Elegy  
On the River

**7.30 VARIETY**  
MABEL GEORGE and LANCELOT BUTCHER  
Folk Songs and Duets  
ANGELA BAUDELEY, 'Tide of Topsy'  
by A. P. HENDERSON  
M. GEORGE & L. BUTCHER  
by A. P. HENDERSON

**8.0 B.B.C. PROMENADE CONCERT**  
Relayed from the Queen's Hall  
Sir HENRY WOOD  
and his SYMPHONY ORCHESTRA

Small Brandenburg Concerto, in B Flat, for Violoncello and Double Basses... Bach  
BACH wrote his sixth Brandenburg Concerto in six parts, two for the Viola da Braccio (or Violoncello), played as the Violin is played, two for the Viola da Gamba for 'Knee Viol'—a forerunner of the Violoncello, one for the ordinary Violoncello and one for the 'Violone' (Double Bass), with a part for a lute or similar instrument, to help fill in the harmony. Nowadays the parts are divided into two Violins, three for Violoncellos and one for Double Bass. The absence of Violoncello is a very rare thing in a work for Strings gives a curious colour to the tone.

There are three Movements. In the first there is great activity of the closely woven parts. In the second (slow) Movement the Violins discuss a singing theme, while the lower strings accompany. The last Movement is in the style of a Minuet.

DEBORAH SILK (Soprano),  
Ave  
Singing, weeping (Church Cantata No. 1) Bach  
The Word of God my treasure is  
ETHEL HANLEY, RAE KOSKOWSKI (Solo Piano)  
fortes) and Orchestra  
Concerto in E Flat... C. P. E. Bach  
CARL PHILIP EMANUEL BACH (1714-1788), the third son of the great Bach, is sometimes called the 'Berlin' or 'Hamburg' Bach.

This Concerto, which was apparently not published until its composer had been dead nearly one hundred and thirty years, was originally written for a 'forte piano' (an early form of the piano we know), and a harpsichord, the orchestra consisted of Strings, two Flutes and two Horns. There are three Movements, two very quick ones, with a slow one between, which leads without a break into the last.

ORCHESTRA  
Fourth Brandenburg Concerto for Solo Violin,  
Two Flutes and Strings... Bach

THE fourth Brandenburg Concerto, which is quite so frequently heard as are some of the others, has three Movements: a quick one, a graceful slow one, in which the Flutes hold the melodic line, and a magnificent fugal Finish.  
STUART ROBERTSON (Bass)  
Recit. and Air, 'Thou must blest all quickening day' (Church Cantata No. 70) ... Bach  
ORCHESTRA  
Suite No. 3, for Strings and Oboe  
Bach, arr. Wood

STANLEY MARCHANT (Organ) and Orchestra  
Symphony to Church Cantata No. 20, 'Wir danken dir' (We thank thee) ... Bach  
9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.45 PROMENADE CONCERT**  
Fourth part,  
STANLEY MARCHANT  
Organ Concerto in G Major, No. 11 (Set 2, No. 5) Handel  
DEBORAH SILK  
To Drink... Roger Quilter  
Listening... Busby  
STUART ROBERTSON  
Drake's Drum... Stanford  
I'm wearing sweet violets... Parry  
Molly O... Herbert Howells

ORCHESTRA  
Largo for Strings and Organ... Handel  
10.30 Local Announcements, (Daventry only)  
Singing Fore part  
10.35 Sir WILLIAM BRAGG 'The British Association'

**10.55 A PIANOFORTE RECITAL**  
by CHRIST DIXON  
**11.0-12.0 (Daventry only) DANCE MUSIC:**  
AMUSEMENT BAND from the May Fair Hotel



## THE VIRGIN QUEEN

This was the design from which the figure of Queen Elizabeth in the new Madame Tussaud's was derived. Mr. Norris will describe his experiences as an expert on historical costume in his talk at 7.0.



## AND HOLLYWOOD'S KING

Another of Mr. Norris's costume designs for Madame Tussaud's—Rudolph Valentino, once the greatest romantic idol of the screen, dressed in the eighteenth-century elegance of M. Beaucaire.







## Wednesday's Programmes continued (August 22)

A Sunshine Carnival will be held at Clarence Park, Weston-super-Mare, and when the sun has set there will be the Carnival at Night



Cardiff station will relay the entertainments including George Graves, Billie Hill, Teddy Brown and a host more.

## SWA CARDIFF. 353 M 850 KC.

12.0-1.0 Local Programmes relayed from Daventry

## 2.15 The Sunshine Carnival

At Clarence Park, Weston-super-Mare

First Day

Opening Ceremony by GEORGE GRAVES (The Famous 'Baron Popoff' of 'Merry Widow' (now))

2.30 THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)

(By kind permission of Col. L. P. EVANS, V.C., (M.G., D.S.O., Commanding, and Officers)

Bandmaster, H. E. AUGUST

Festival March, 'The Spirit of Pageantry'

Overture to 'The Torments of Tantalus', Suppe

2.45 MAI RAMSAY (Mezzo-Soprano)

A Thirst for Love, Song, Travels

W. L. A. B. Song, Let's go

Blackbird's Song, Cyril Scott

2.51 ALBERT VOLKSCHEID (Violon)

St. John's Day, Song, Parnock, arr. Kresler

Madame's Song, Chap

3.0 GEORGE CARNBY

Burlesque Comedian

3.10 BAND

Incidental Music from 'The Merchant of Venice', Sullivan

Bourée, Valse, Finale

3.25 MAI RAMSAY

Piper's Song, Song, Carr

Do you know, Song, Carr

The Daily Question, Meyer-Helmund

3.35 GEORGE CARNBY

3.45 BAND

Excerpt from 'The Desert Song', Romberg

4.0 BILLIE HILL (Soubrette) will Sing, Whist and

4.10 THE MUSICAL AVOLDS

Xylophone Experts

4.20 THE STATION ORCHESTRA

Conducted by WARWICK BRATTLEWHITE

Selection from 'Mignon', Ambrose Thomas

4.30 JOHN HODGE

Some Sunshine Song, from Sorrowful Song

4.40 BILLIE HILL

4.50 MUSICAL AVOLDS

5.0 ORCHESTRA

Suite, 'Three Eastern Sketches', Honegill

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.30 The Carnival at Night

After

MAI RAMSAY (Mezzo-Soprano)

BILLIE HILL (Soubrette)

GEORGE GRAVES (The Famous Baron Popoff)

GEORGE CARNBY (Burlesque Comedian)

THE MUSICAL AVOLDS (Xylophone Experts)

THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)  
By kind permission of Col. L. P. EVANS, V.C.  
(M.G., D.S.O., Commanding, and Officers)  
Bandmaster, H. E. AUGUST

THE STATION ORCHESTRA  
Conducted by WARWICK BRATTLEWHITE

By kind permission of Col. L. P. EVANS, V.C.  
Selection from 'Madame Butterfly', Puccini

7.45 BILLIE HILL

7.55 GEORGE GRAVES

8.5 BAND

March Paraphrase on 'Men of Harlech' ('Welsh')

Three Light Pieces, Fletcher

Lullaby Lull, Fiddlers; Kofie Bergers

8.20 BILLIE HILL

8.30 MUSICAL AVOLDS

8.40 BAND

Fantasia on Sir Harry Lauder's Song, arr. Hume

Regimental March, 'The Girl of Old Gaul'

9.0 MAI RAMSAY

My Ship, del Riego

Flowers of Forgetfulness, Cadman

The Little Tree, Garton

9.10 GEORGE CARNBY

9.20 ORCHESTRA

First 'Post Gynk' Suite, Grieg

9.30 WEATHER FORECAST NEWS

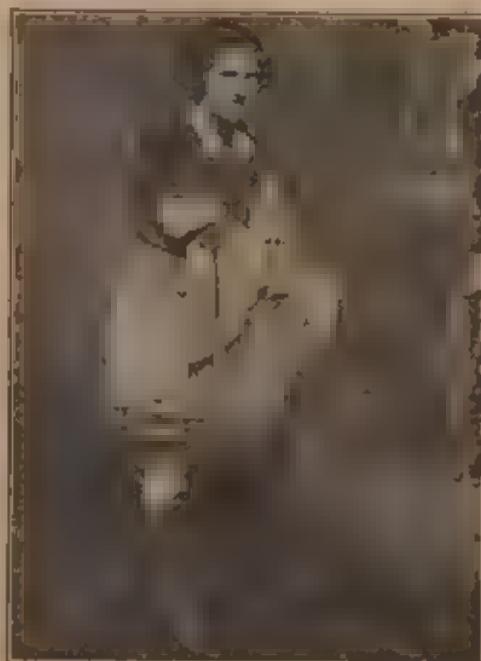
9.45 The Carnival

(Continued)

MAI RAMSAY

Valse Song, 'Love's Wonderful Music', de Zimura

Love's n Merchant, Carr



## SUNSHINE DAY AND NIGHT

Billie Hill, the well-known stage soubrette, will help to provide the sunshine at the Carnival that Cardiff Station will relay from Weston-super-Mare this afternoon and again tonight.

9.55 GEORGE CARNBY

10.0 ORCHESTRA

Selection from 'Merry Widow', Gounod

10.45

DANCE MUSIC

S.B. from Daventry Experimental

10.30 Local Announcements

10.35-11.0 S.B. from London

5SX

284 IM.

1,070 KC.

12.0-1.0 London Programme relayed from Daventry

4.0

A CONCERT

ENZO ROSS (Contralto)

VALENTINE TUNBRIDGE (Violon)

THE STATION TRIO

T. D. JONES (Piano), M. J. JONES (Violon)

(Violon), GWILYM THOMAS (Violoncello)

5.15

THE CHILDREN'S HOUR

Voice Solo by VALENTINE TUNBRIDGE

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.30 S.B. from Cardiff

9.30 WEATHER FORECAST, News

9.45 S.B. from Cardiff

10.15 S.B. from Daventry Experimental

10.30 Local Announcements

10.35-11.0 S.B. from London

6BM

BOURNEMOUTH.

284 IM.

920 KC.

12.0-1.0 Gramophones Records

4.0 BILL BROWN'S DANCE BAND, relayed from the Westover

5.15

THE CHILDREN'S HOUR

6.0

London Programme relayed from Daventry

6.30-11.0

S.B. from London (10.30 Local An-)

6.30-11.0

S.B. from London (10.30 Local An-)

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S.B. from London (10.30 Local An-)

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S.B. from London (10.30 Local An-)

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S.B. from London (10.30 Local An-)

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S.B. from London (10.30 Local An-)

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S.B. from London (10.30 Local An-)

6.30-11.0

S.B. from London (10.30 Local An-)



The B.B.C. is always willing to consider new music, with a view to broadcasting, but only orchestral, military band, or choral music of real interest and importance is desired. Smaller pieces or those of more trifling order are as a rule selected by the performing artists, not by the B.B.C.

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# Thursday's Programmes cont'd (August 23)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 510 KC.)

TRANSMISSION FROM 8.00 TO 9.50 P.M.

### 3.0 A Summer Symphony Concert

Held from the Winter Gardens.

The Birmingham and National Acoustic Orchestra

Directed by Sir DAN GODFREY

Elizabeth Mellow (Soprano)

Concerts

Concerts: Roy Hiss's

Vendossan

Concerts: Concerto in E Flat

Concerts: Concerto in E Flat

Concerts: Concerto in E Flat

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The known fact is that the British people are not only the most musical but also the most patriotic.

A Policeman, a Kitten, an Organ-grinder, Villagers, Natives, etc.

The known fact is that the British people are not only the most musical but also the most patriotic.

1. A London Street

2. In a Motor Car

3. A Private Museum

4. A Dip in the Sea

5. Cairo—The Market Place

6. The Desert

7. Vauxhall Gardens, Long Ago

8. A Hundred Years from Now

9. Somewhere in Somerset

10. Same as Scene 1

Patricia Rossborough and

Hilary Platten

### 9.0 A MILITARY BAND CONCERT

EMILIE WALDRON

(Soprano)

THE WARRIOR MILITARY BAND

Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

THE WARRIOR MILITARY BAND

Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

THE WARRIOR MILITARY BAND

Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

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Overture to 'Roy Hiss'

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Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

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Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

THE WARRIOR MILITARY BAND

Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

THE WARRIOR MILITARY BAND

Conducted by VICTOR HILLY HUTTENBACH

BAND

Overture to 'Roy Hiss'

## Carters

INVALID FURNITURE

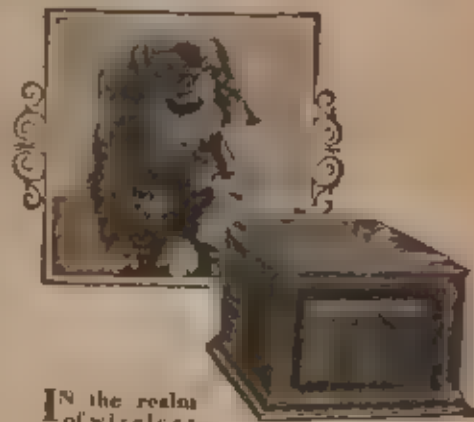
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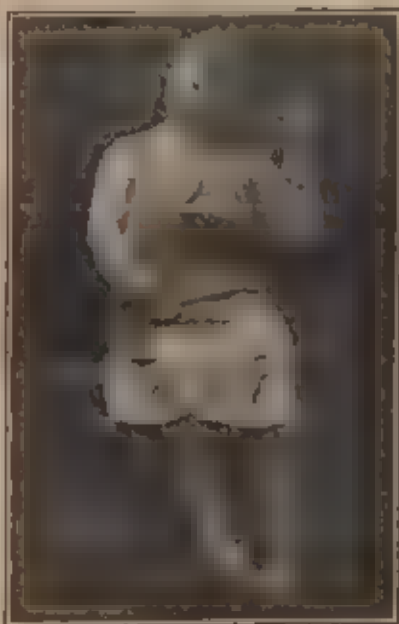
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Shown is illustrated the "Brown" Cabinet Loud Speaker. Price 16 6 0

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LOUD SPEAKERS

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### DJANN AND BITTERS

This revue by Clifford Seyler, Billy Milton and Harry Pepper is to be broadcast from 5 GB at 8.0 tonight, and from London on Saturday at 9.50. Here is a colourful study of May Kenneth, who plays the part of Mrs. Opkins.

Later, he revised the work, and it is the second that has become the standard version.

### 3.10 EMILIE WALDRON

Cl. ted me. . . . . Lehmann

Come, my own one . . . . . Butlerworth

### 9.18 BAND

The Fairy Tarsapapoom . . . . . Pounds

Minuet from 'Itoban' . . . . .

### 9.35 EMILIE WALDRON

Love's Worship . . . . . Kenneth A. Wright

My . . . . .

I placed by your window . . . . .

### 9.42 BAND

Of Death (Dance Macabre) . . . . .

Nos. 18, 19 and 21 Brahms

### 10.8 WEATHER FORECAST

10.15-11.15 DANCE MUSIC: THE

Savoy Orchestra and The Savoy Bands from

the Savoy Hotel

Thursday's Programmes continued on page 302.

### 4.30 LOZELL'S PICTURE

ORCHESTRA

Conducted by

PAUL RIMMER

From 'Ben Hur'

Overture, 'A Roman

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5.45 THE CHILDREN'S HOUR. From Birmingham: 'The Lion Hour,' by Michael Forster. Songs by COTTERICK FORD (Baritone) 'The Going to the Sun' by COTTERICK FORD and ARTHUR ABLETT (Soprano).

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

6.45 THE B.B.C. DANCE ORCHESTRA. Personally conducted by JACK PAYNE. BETTY FIELDS (Comedienne).

### 8.0 'DJANN—and "Bitters"'

8.00 'DJANN—and "Bitters"'. A light refreshment with a dash of fancy.

Musical by BILLY MILTON and HARRY PEPPER.

The Characters

B. (commonly known as Bitters)

A. (Victorian 'Opkins' (vulgarily known as 'Opkins'))

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# Thursday's Programmes continued (August 23)

**SWA CARDIFF.** 553 M. 860 KC.

- 3.0 London Programme relayed from Daventry  
 4.0 **The Sunshine Carnival**  
 At Clarendon Park, Weston-super-Mare  
 Second Day  
 1.00-1.15 **On Wings of Song** ..... *Wendy Williams*  
 London Les ..... *Wendy Williams*  
 4.10 **Will Van Allen: The Musical Trump**  
 4.20 **THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)**  
 (By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
 Bandmaster, H. E. AUSTIN  
 4.30 **JOHN ROBERT**  
 Some Most Sunshine Songs  
 4.40 **LEONARD GOWTINE** ..... *St. I. White*  
 To His ..... *Chorus*  
 Charming ..... *Cadman*  
 4.50 **Will Van Allen**  
 5.0 **Band**  
 Spanish Rhapsody ..... *Richard*  
 Selection of Scottish Songs ..... *arr. Andrew*  
 5.15 **THE CHILDREN'S HOUR**  
 6.0 London Programme relayed from Daventry  
 6.30 *S.B. from London*  
 7.30 **The Carnival at Night**  
 Artists  
**GWLADYS NAIN** (Soprano)  
**L. J. AND GOWTINE** (Tenor)  
**CHORUS** of the famous Baron Popoff  
**WILL VAN ALLEN** (The Musical Trump)  
**MALCOLM SCOTT** (The Woman who Knows)  
**THE BAND OF THE 2ND BATT. THE BLACK WATCH (ROYAL HIGHLANDERS)**  
 (By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
 Bandmaster, H. E. AUSTIN  
 Music: **MILITARY BAND**  
 Conductor, H. MOORE  
**BAND OF THE 2ND BATT. THE BLACK WATCH**  
 (By kind permission of Col. L. P. EVANS, V.C., C.M.G., D.S.O., Commanding, and Officers)  
 Selection from "The Eccentric Toyshop"  
 Roaming, or Rhapsody  
 7.45 **GWLADYS NAIN**  
 La Caprice (The Black-cap) ..... *Benedict*  
 (Flute obligato by **SUZANNE STOWLEY**)  
 The Virgin's Chamber Song ..... *B. J.*  
 La Jure the gentle lark ..... *B. J.*  
 (Flute obligato by **SUZANNE STOWLEY**)  
 7.55 **GEORGE GRAVES**  
 8.5 **BAND**  
 Three Dances ..... *Chelridge Taylor*  
 Songs: "The Benediction of the Poignards from 'Les Huguenots'" ..... *Meyerbeer*  
 8.20 **GWLADYS NAIN**  
 Solving a Song ..... *Grieg*  
 Heel, and Air ..... *Eric Coates*  
 8.30 **Will Van Allen**  
 8.40 **BAND**  
 Gavotte "Heart to Heart" ..... *Lalann*  
 Fantasia, "Reminiscences of Broadland" ..... *Godfrey*  
 Regiments, March, "In the Garb of Old Gaul"  
 9.0 **LEONARD GOWTINE**  
 Nocturne ..... *Britten*  
 Bird Songs at Eventide ..... *Eric Coates*  
 9.15 **MALCOLM SCOTT**  
 Reminiscences of Wales ..... *arr. Godfrey*  
 9.25 **MOON'S MERRY BAND**  
 9.30-12.0 *S.B. from London* (9.45 Local Announcements)

**SSX SWANSEA.** 204.1 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 *S.B. from London*  
 7.30 *S.B. from Cardiff*  
 8.20-12.0 *S.B. from London* (9.45 Local Announcements)  
 6.00 **BOURNEMOUTH.** 378.1 M. 920 KC.  
 3.0 London Programme relayed from Daventry  
 6.30 *S.B. from London*  
 6.45 For Girl Guides: "The Flight of Birds"  
 7.8-12.0 *S.B. from London* (9.45 Local Announcements)  
 5.00 **PLYMOUTH.** 500 M. 780 KC.  
 3.0 London Programme relayed from Daventry  
 5.15 **THE CHILDREN'S HOUR**  
 Wizards and Fairies  
 Roaming, "The Wizard of the Winding Hill"  
*London (Britten)*  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 *S.B. from London* (9.45 Local Announcements)



**'BARON POPOFF'**  
 George Graves, the original and unforgettable Baron Popoff of 'Merry Widow' fame, will be one of the great attractions of the Carnival that Cardiff will relish again today

**SNG NOTTINGHAM.** 276.2 M. 1,090 KC.

- 3.0 London Programme relayed from Daventry  
 5.15 **THE CHILDREN'S HOUR**  
 6.0 London Programme relayed from Daventry  
 6.30-12.0 *S.B. from London* (9.45 Local Announcements)  
 204.1 M. 1,070 KC.  
**STOKE.**  
 3.0 London Programme relayed from Daventry  
 5.15 **THE CHILDREN'S HOUR**  
 The Story of 'The Pied Piper,' told in Music  
*T. Dunlop*

Two Scotch Stories  
 'The Black Tailor' ..... *E. Smith*  
 'The Goodman of Hallowick' ..... *W. D. Cort*

6.0 London Programme relayed from Daventry  
 6.30-12.0 *S.B. from London* (9.45 Local Announcements)

**2ZY** 204.1 M. 780 KC.

- 12.0-1.0 **Gramophone Records**  
 4.0 **Famous Northern Resorts**  
**Buxton**  
 A Concert by the  
**PETER PAVAN GARDEN ORCHESTRA**  
 (Conductor)  
 Musical Director: **JOHN L. PAVAN**  
 (Conductor)  
 5.0 **Mr. REGINALD WAUGHAN: 'Duchess of Hilda'**  
 6.15 **THE CHILDREN'S HOUR**  
 6.30 London Programme relayed from Daventry  
 6.45 *S.B. from London*  
 8.0 **Famous Northern Resorts**  
**Scarborough**  
 An Orchestral Concert  
 by  
**ALLAN McFARLANE - CONDUCTOR**  
 Relayed from the Spa, Scarborough  
*S.B. from Hild*  
 9.15 *S.B. from London* (9.45 Local Announcements)  
 9.50 **Sea Pictures Repainted in Music**  
**THE AUGMENTED NATION ORCHESTRA**  
**VIOLIN: PEXINGTON (Conductor)**  
**SYDNEY PRITCHARD (Bass)**  
 Pictures described by  
**LAWRENCE HAWARD** (Custodian of the Manchester Art Gallery)  
 10.30-12.0 *S.B. from London*

## Other Stations.

**SNO NEWCASTLE.** 225 M. 950 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* (9.45 Local Announcements)

**SSC GLASGOW.** 204.1 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* (9.45 Local Announcements)

**2BD ABERDEEN.** 204.1 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* (9.45 Local Announcements)

**2BE BELFAST.** 204.1 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* (9.45 Local Announcements)



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Please*



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NC 494







# Friday's Programmes cont'd (August 24)

## 5GB DAVENTRY EXPERIMENTAL

TRANSMISSION FROM THE 5GB DAVENTRY EXPERIMENTAL STATION

### 4.0 THE B.B.C. DANCE

Personally not led by JACK PAVNE  
VALLEY AND  
LIGHT BALLS  
SAM DALTON (Conductor)

### 5.45 THE C. L. H. S.

Conducted by FRANK PARKER  
The Guildford\* Suite (Part 2) ..... Dunhill  
In Chaucer's Time; The Pantomime Mel  
bante; A Vision of Vanity Fair

### 6.30 TIME SIGNAL, GREENWICH; WEATHER

First and Last General News Bulletin

### 6.45 Light Music

(From Birmingham)

Conducted by FRANK PARKER

Overture to 'The Bat' ..... Johann Strauss  
The Guildford\* Suite (Part 2) ..... Dunhill  
In Chaucer's Time; The Pantomime Mel  
bante; A Vision of Vanity Fair

### 7.7 Ida Cartwright (Contralto)

The Fairy Tunes of Ireland  
The sweetest flow is that blows  
Youth

### 7.17 ORCHESTRA

Fantasia on Wagner's 'Lohengrin' ..... Nansen

### 7.35 Ida Cartwright

The Silver Ring  
Love's a cruel thing

### 7.45 ORCHESTRA

Four Ways ..... Eric Coates  
Northward (March); Southward (Waltz)  
Eastward (Dance); Westward (Rhythm)

### 8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall

Sir HENRY WOOD

and his SYMPHONY ORCHESTRA  
FLORA WOODMAN (Soprano)  
PERCY WHITEHEAD (Baritone)  
HAROLD SAMUEL (Pianoforte)

Overture to 'Fidelio' ..... Beethoven

ONE of Beethoven's finest traits—his persistence in his endeavour to reach a goal that should completely satisfy his art—his persistence and fully express his ideas—a shown in his writing (over a period of nearly ten years) no fewer than four Overtures for his only Opera, *Fidelio*. Three of these are known by the name of the heroine, *Leona*, and are numbered for identification purposes 1, 2 and 3. Only the last of these is named by the Overture itself. It is simpler and of somewhat smaller scope than the other two.

PERCY WHITEHEAD  
Air, No. 1 (Soprano) ('No more you'll go' from *Fidelio*) ..... Mozart

HAROLD SAMUEL and Orchestra  
Second Piano Concerto ..... Beethoven

BEETHOVEN'S earliest appearance on a public platform as a soloist was when, in 1793, he gave the first performance of this Concerto. It is called the second, but it was actually written before that which is commonly numbered as the first.

At that time Mozart had only been dead a few years, and Haydn was still alive. It is not, then, to be wondered at that Beethoven's early works show a good deal of those masters' styles; and



A PROMENADE CONCERT  
will be relayed from the Queen's Hall,  
London starting at 8.0 tonight.

forts takes it up. Similarly, the second main theme (first heard from the Orchestra (F. res. Vio., and Busaona), to be duly adopted by the Soloist. The working out of this material, and the representation of it practically in its original form, make up the life of the Movement.

After the first movement, the second movement, after a little introduction, is a very happy little piece here and there, and of individuality that was also a happy little piece. The screen of Mozart's music is a happy little piece.

Last Movement. A care-free Rondo, in which the Piano has first out at all three main tunes. No gayer wind-up for a light-weight work could be imagined.

FLORA WOODMAN  
Air, Batti, batti (Batti me, from 'Don Juan') ..... Mozart

ORCHESTRA  
Symphony No. 9 in D Minor (excluding the Choral Finale) ..... Beethoven

THERE are four Movements in the Symphony, three of which we are to hear.

The first three Movements each is in a different way powerful and moving. From the first movement opening sounds the First Movement seems to show the Composer face to face with the unmonitions and problems of life, and in it expressing what could be expressed in no other way.

There follow the Scherzo of boisterous vitality (with an interlude of 'Innocent' and 'Scherzo'), and the song-like, gracefully beautiful Slow Movement, which, when the work is performed in full, passes without any pause into the Last Movement.

### 9.35 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT

### 9.45 PROMENADE CONCERT (Continued)

ORCHESTRA  
Scherzo, 'The Prentice Sorcerer' ..... Dukas

FLORA WOODMAN  
Ma fille, vau tu un Bouquet (French Canadian Folk Song)

Do some soheint nicht mehr (German Folk Song)  
The Vesper Hymn ..... arr. Flora Woodman

PERCY WHITEHEAD  
The Blue Hills of Antrim (Irish)

The Next Morning Day ..... arr. H. Hughes  
The Kiddle Song (I.S.A.) ..... arr. Duff

Yarmouth Fair (English) ..... arr. P. Warlock

ORCHESTRA  
Shepherd Fennel's Dance ..... Gardiner

### 10.30 11.15 DANCE MUSIC: THE PICA DANCING PLAYERS, directed by AL STANLEY, and the PICA DANCING HOTEL DANCE BAND, from the Pica Hotel

(Friday's Programmes continued on page 306.)

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# Friday's Programmes continued (August 24)

**5WA** 353 M.  
800 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 F. J. HARRIS 'Wings of a Hundred Years Ago'

5.0 JOHN STEAR'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Refectory

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by ARTHUR F. R. M.  
Relayed from the Central Hall, Newport

6.30 S.B. from London

8.0 The Bristol Orchestra

Musical Director, RICHARD AUSTIN

Relayed from the Glen Pavilion, Clifton, Bristol

First Movement of Symphony in B Minor ('Unfinished') ..... Schubert

ROY HENDERSON (Baritone) and Orchestra

Hoy for the town's factotum ('The Barber of Seville') .....

ORCHESTRA

'Nutsacker' Suite ..... Sullivan, arr. Don Godfrey

9.0 MURIEL GEORGE AND ERNEST BUTCHER

Folk Songs and Duets

9.15 S.B. from London (9.45 Local Announcements)

9.50 The Vanity Box Concert Party

Relayed from the Pavilion, Llandoff Fields

10.30-11.0 S.B. from London

**5SX** 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 A PIANOFORTE RECITAL by EDGAR JONES

Ballad in A Flat, Op. 43 .....  
Study in E, Op. 10, No. 3 .....  
Barcarolle, Op. 60 .....  
Fantasy Impromptu, Op. 66 .....  
Chopin

6.30 S.B. from London

8.0 VARIETY

BESSIE JONES (Soprano)

STAINLESS STEPHEN 'Mumbles' about Swanses

LEON THOMAS (Violin)

HAYDN SHAW (Monologue)

SEYMOUR COLEMAN (Entertainer)

9.15 S.B. from London

9.45 S.B. from Daventry Experimental (10.30 Local Announcements)

10.35-11.0 S.B. from London

**6BM** BOURNEMOUTH. 326.1 M.  
920 KC.

12.0-1.0 Gramophone Records

4.0 THE ROYAL BATH LITERARY DANCE BAND  
Relayed from the K. A. 2's Hall, Bampton

5.0 GREGORY DANCE T.R.H.S. and Recedance

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 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 Captain LA CHARGE: Travel Talk

5.15 THE CHILDREN'S HOUR

'The Land of Countess' .....  
A New Revue placed before you

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 Local Announcements, Forthcoming Events)

**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 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

THE STATION TRIO

Fest val Overture .....  
Red Roses Waltz .....  
Lenor

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. from Glasgow (See London)

9.15-11.0 S.B. from London (9.45 Local Announcements)

**ZZY** MANCHESTER. 584.8 M.  
750 KC.

4.0 London Programme relayed from Daventry

5.0 Mr. CHARLES HENRY (Lancashire) and L.I. ...

5.15 THE CHILDREN'S HOUR

6.0 THE ...

6.30 ...

6.45 ...

7.0 ...

7.30 ...

THE BEAR

A Joke in One Act by ARTHUR ...

Presented by the Hall Radio Players

8.0 S.B. from Daventry Experimental

9.30 WEATHER FORECAST, NEWS, Road Report

9.45 S.B. from Daventry Experimental

10.00 Local Announcements

10.35 Musical Interlude

10.45-11.0 S.B. from London

## Other Stations.

**5NO** NEWCASTLE. 522.5 M.  
800 KC.

12.0-1.0 ...  
4.0 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...  
8.0 ...  
9.15-11.0 ...

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

4.0 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...  
8.0 ...  
9.15 ...

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

11.0-12.0 ...  
4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...  
8.0 ...  
9.15 ...

**2BE** BELFAST. 305 M.  
800 KC.

12.0-1.0 ...  
4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...  
8.0 ...  
9.15 ...

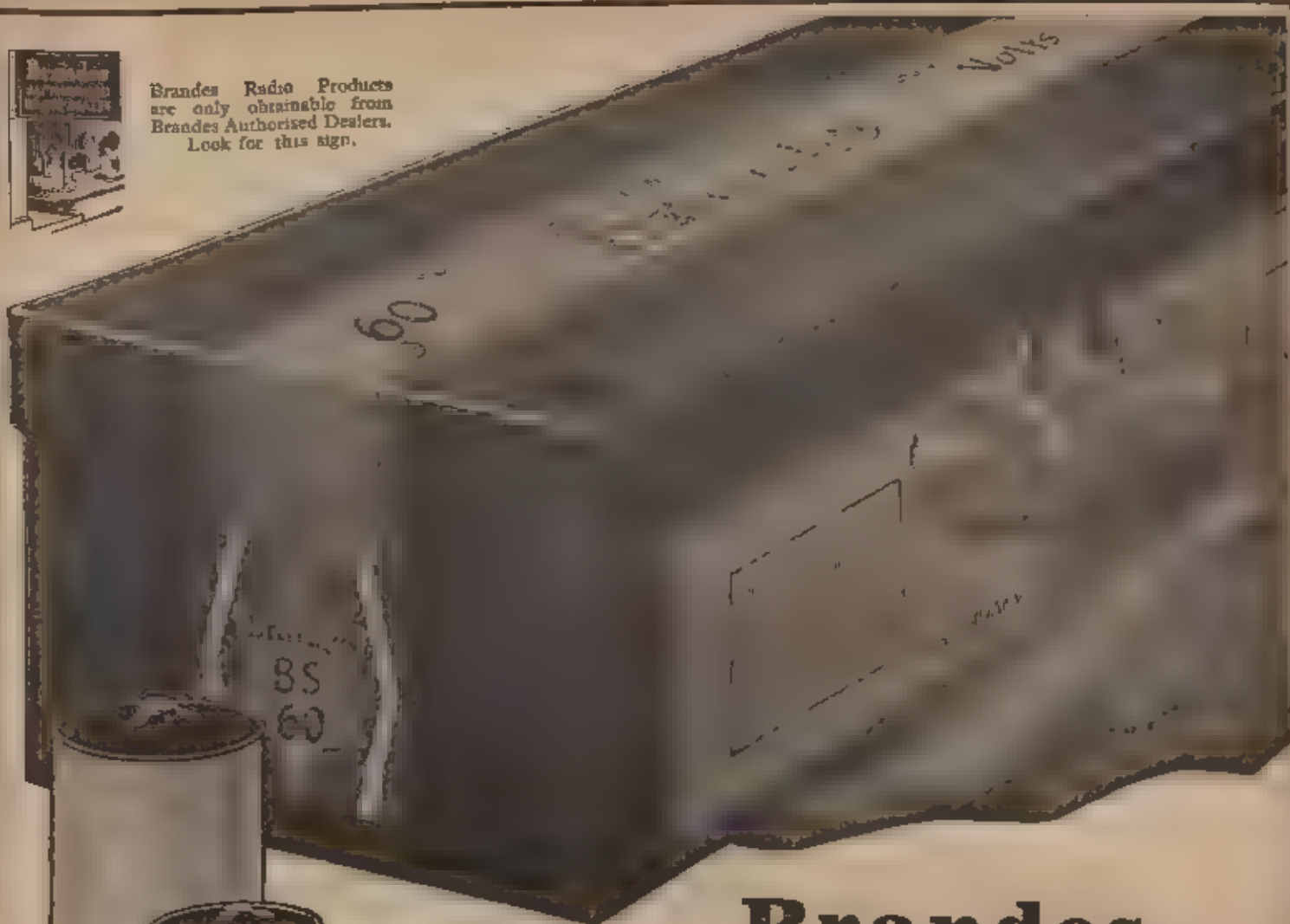
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# PROGRAMMES for SATURDAY, August 25

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 KC.)

(1,804.2 M. 187 KC.)

10.15 a.m. The  
Daily Service

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

10.20 AS B W BROWN & QUINCE

3.30 An Orchestral Concert  
I. SWANSON (Tenor)  
THE WIRELESS SALON ORCHESTRA  
Conducted by JOHN ALLEN

ORCHESTRA  
Overture, 'French Comedy' *Kelly Bela*  
Waltz, 'Lovely M.' *Sirius*

3.45 ECHOSWYDIO RICHARDS  
Selected Songs

3.53 ORCHESTRA  
Selection, 'Moonlight Beauties' ..... *Messages*  
Romance and two Dances (from 'The Conqueror')  
(.....)

4.15 ECHOSWYDIO RICHARDS  
Selected Songs

4.22 ORCHESTRA  
Waltz Intermission, 'Flirtation' ..... *Sirius*  
S. J. The Ballet of Flowers (Part III) *Hon.*

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

5.15 THE CHILDREN'S HOUR:  
'Fun with Figures'  
'Seventh of a seventh seven times'  
M. J. H. MAN

'Sixes and Sevens'—to say nothing  
of nine—a whimsical story by  
LEAH M. LEAH

A Competition (which we, ourselves,  
have not yet guessed!)  
Added to that, the GRESHAM  
PARKINGTON QUARTET will play  
selections from Gilbert and Sullivan  
Operas

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

6.30 TIME SIGNAL, GREENWICH,  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN, Ap-  
pointments and Sports Bulletin

6.55 Musical Interlude

7.0 Mr. Basil Martin 'Next Week'  
Programme at 8.00

7.15 THE FOUNDATIONS OF  
MUSIC

MUSIC OF THE SONGS  
Sung by TATIANA MARIKINA  
(Soprano)  
Trepak  
Cradle Song  
Serenade  
Field Marshal Death

IN these striking Songs and Dances  
of Death (poems by Kutorov),  
the speaker comes to various graves  
and a peasant in the Trepak  
wears a dance and a song (from the  
funeral song) as the first song  
Song for the dead that takes the men  
from the mother and son has  
it as Death's. In the Serenade, the  
next piece, Death, disguised, pays  
court to a maiden, and finally reveals  
himself in his own dreadful shape.  
In the last song Field Marshal  
Death reviews his ghostly troops  
after a battle.

7.30 Mr. F. R. Scott 'Are you in  
or out of it'

BY this time of the year many  
people have probably dis-  
covered that, after a year of office



Mr. THORNTON WILDER  
author of that brilliant book, 'The Bridge of San  
Luis Rey,' will read an unpublished play of his  
from London at 9.15 tonight



## DJINN AND BITTERS

A Little Light Refreshment with a Dash of Fancy  
Book by CLIFFORD SKYLER  
Music by BILLY MILTON and HARRY PEPPER

The Persons

Jimmy Bitson (commonly known as 'Bitters')  
HORACE URBIVALL  
Amelior Victorier 'Opkins (vulgarily known as 'Squibs')  
ANDREA WIVY  
Mrs. Opkins } Parents of the } MAY KENNEDY  
Amelior Victorier } above respectively } CLIFFORD SKYLER  
Paul Winthrop (a rich collector of curios) } IAN FLEMING  
The Unknown Lady } LUCY VAN  
The Djinn } ALICE LILLES  
A Polacensis, a half-an-on-Organ-grinder } ALICE LILLES

The Scenes

1. A London Street
2. In a Motor Car
3. A Private Museum
4. A Dip in the Sea
5. Cairo—The Market Place
6. The Desert
7. Venetian Gardens Long Ago
8. A Hundred Years from Now
9. Somewhere in Barometria
10. Bitters as Scene 1

PIECES: PATRICIA ROXBOROUGH and HADA  
THE REVUE CHANGES

work, their swimming  
is not what it used to  
be. At the same time,  
other people have

also noticed that the younger generation is  
practically amphibious, and that  
when children of ten and twelve swim like fish  
it is quite the thing to bathe by jumping  
up and down in water up to one's waist. These,  
and all the other people who want to get more  
enjoyment out of their bathing, will welcome this  
talk by Mr. Scott, who is known as an old Cambridge  
swimmer.

8.0 A MILITARY BAND CONCERT  
ALICE LILLES (Soprano)  
THE WIRELESS MILITARY BAND  
Conducted by CHARLES LEOPOLD

BAND  
March, 'Belphégor' *Herpant*  
Overture to 'El Jeta' *Hon. (If I were King)*  
*Adrian*

8.10 ALICE LILLES  
Songs by another tonight *Adrian*  
The Bridge of San Luis Rey *Adrian*

8.15 R. N. CHIVERS  
At Tankerton Inn *Fisher*  
Time to go *Sunderland*  
Flower of the Desert *Lahr*

8.25 BAND  
Selections from 'The Minnie' *Sullivan*

8.40 ALICE LILLES  
Selections from 'The Minnie' *Sullivan*  
Viva Rusticana *Muscatelli*  
Viva d'arte (from Tosca) *Puccini*

8.45 R. N. CHIVERS  
Song of the Tormentor *Hon.*  
Arch of the Royal Air Force *Longstaffe*

8.55 BAND  
Czardas from 'Der Geist des Wei-  
wooden' *Grossmann*  
Incidental Music to 'Monsieur Beau-  
caire' *Rosini*  
The Minnie *Sullivan*  
Gavotte, 'Chou' *Gos*  
Voyagers (Travelers Song)  
Love Song *M. J. H. Man*

9.15 Mr. THORNTON WILDER, reading  
his unpublished play, 'Leviathan'

It is not very often that a book that  
is so well received by the critics, with  
virtual unanimity as a piece of  
literature, becomes a best  
seller. Mr. Thornton Wilder's re-  
markable book, 'The Bridge of San  
Luis Rey,' achieved the double both  
here and in the United States and  
secured for its author a place  
amongst the foremost living writers  
of English, and at the same time  
won him a place in Europe on holiday (walking tours  
with Gene Tunney are one of his  
principal recreations), and tonight  
he will read his unpublished play  
'Leviathan'—one of three that are  
to come out in the autumn, which  
are being eagerly awaited, as they  
will be his first work published  
since 'The Bridge of San Luis Rey.'  
Listeners to tonight's programme  
will, therefore, be present at an  
important literary 'first night.'

9.30 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN, Local  
Announcements; (Daventry only)  
Shipping Forecast

9.50 'Djinn' and 'Bitters'  
(See centre column)

10.50 12.0 DANCE MUSIC:  
THE SAVOY ORCHESTRA and THE  
SAVOY BAND from the Savoy Hotel  
(Saturday's Programme continued  
on page 319, col. 2.)



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829	66	12/6	11/-
830	99	20/-	17/6
831	108	21/-	18/6
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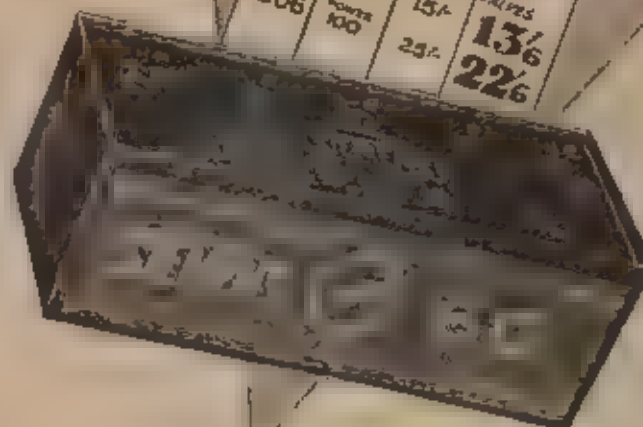
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GUINEAS



## Saturday's Programmes cont'd (Aug. 25)

### 5GB DAVENTRY EXPERIMENTAL

(401.5 MC. 1000 METERS)

TRANSMISSIONS FROM THE "DAVENTRY EXPERIMENTAL" WILL BE HEARD AT 5.15 P.M.

3.30 **A BAND CONCERT**  
(From Birmingham)  
THE AMINGTON BAND  
Conducted by ROLAND DAVIS  
Overture to 'Tannhauser'.... Rossini, arr. Rimsky  
Dmitriyev (Chopin and Liszt)  
Ludwig Taylor

3.40 **CHARLES DEAN** (Baritone)  
Border Ballad..... Cowen  
I love the jocund dance..... Walford Davies  
The Song of the Waggoner.... Breville Smith

3.50 **BAND**  
Selection from 'A Life for the Czar'.... Glinski

4.2 **HAROLD CLEMENCE** will entertain

4.12 **BAND**  
Cornet Solo, 'Mary'..... Robinson  
Idyll, 'Glow Worm'..... Llanche

4.22 **CHARLES DEAN**  
Jane's First Rose..... Cooke  
Pass Everyman..... Sanderson

4.32 **BAND**  
Suite of Three Dances..... Arthur Wood

4.40 **HAROLD CLEMENCE**  
will again entertain

4.50 **BAND**  
Variations on a Scotch  
Melody.... arr. Hawkins

5.0 **A Ballad Concert**  
(From Birmingham)

GEORGE DAVIS (Tenor)  
Sappho.... arr.  
Far and high the  
cry.....

MARIE WILSON (Violin)  
Lullaby.... Cyril Scott  
Vivienne Caprice..... Kreisler

La Chasse (The Hunt).... Cartier, arr. Kreisler

5.15 **MORIEL SOTHAM** (Contralto)  
Wind of the Western Sea..... Post  
Elegy..... Massenet  
A Blackbird Singing..... Head  
GEORGE DAVIS  
Annabel Lee..... Leslie  
The Belle of San Marie..... Ireland

5.30 **MARIE WILSON**  
Behold Tomorrow..... Kreisler  
MYRIAM SOTHAM  
Queen Mary's Song..... Elgar  
Just love me..... Lloyd Phillips

5.45 **THE CHILDREN'S HOUR** (From Birmingham)  
'Grumble and Cherry' by E. M. GIFFITHS.  
MARIE WILSON (Violin)

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

6.50 **A MILITARY BAND CONCERT**  
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WARBELL  
Relayed from the Bandstand, Cannon Hill Park  
Marche aux Flambeaux (Torch March)  
Hey-Hee, arr. Bedford  
Overture to 'Egmont'.... Beethoven, arr. Tolosa

7.5 **LEWIS KNIGHT** (Bass)  
The Bachelors of Devon..... Day  
BAND  
First Movement of the 'Unfinished' Symphony  
Schubert  
Selection from 'Aida'.... Verdi, arr. Waterson

7.35 **LEWIS KNIGHT**  
My Friend..... Bahrand  
BAND  
Waltz, 'Polar Star'..... Waldkrupf  
Suite of 'Woodland Pictures'..... Fletcher

8.0 **A Short Story Reading** by ELIAS JOHN

8.30 **AN ORCHESTRAL CONCERT**

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

(2) **JOHN TAYLOR** (Cello)  
Conducted by JOSEPH  
LEWIS

Overture to 'Ruy Blas'  
Mozart

8.40 **LOUISE TRENTON**  
(Soprano) and Orchestra  
Recit., 'Ho, leaves me' (from 'Cos.  
fan Tutte')..... Mozart  
Air, 'Ah, my love'.....

8.47 **ORCHESTRA**  
Thema and Six Dances  
Grieg

9.5 **ARNOLD TADWELL**  
(Violoncello) and Orchestra

Concerto in D Major  
Dittersdorf, arr. Tynski  
(1) Allegro con brio  
(2) Andante (3) Rondo  
—Allegro; Vivace

ORCHESTRA  
Careful Waltz German

### MARIE WILSON

the violinist, takes part in the Ballad Concert  
from Birmingham this afternoon

9.35 **LOUISE TRENTON**  
Spring.... Henckel  
Willow Song..... Colorado Turner  
A Feast of Lanterns..... Llanche

9.45 **ORCHESTRA**  
Suite of Ballet Music from 'Hérodiade'..... Massenet

WHEN Massenet's version of the story of Herod and Salome was to be produced in London, the Censor objected to its title, *Hérodiade*, and to the scene of the story being laid in Jerusalem. So the work was called *Salome*, the names of the characters were changed, the background of the story was shifted to Ethiopia (probably most of the Palestine scenery did just as well nobody minds, in the opera house!) and everyone was happy.

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

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

10.15 **Sports Bulletin** (From Birmingham)

10.20-11.15 **DANCE MUSIC: THE SAVOY ORCHESTRA and THE SAVOY BAND** from the Savoy Hotel





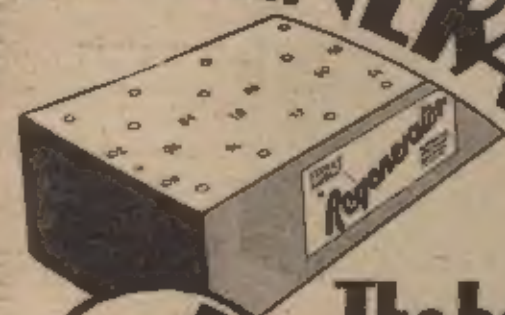
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All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the S.B.C. Bookshop, Savoy Hill, London, W.C.2. Author's name and address may be written on a separate sheet of paper, but payment of the additional subscription must be sent with order.



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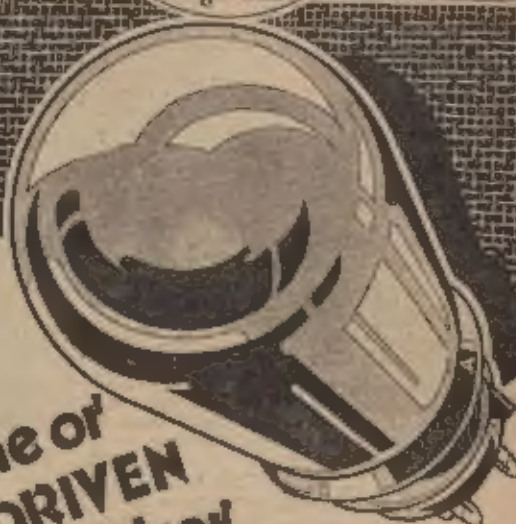
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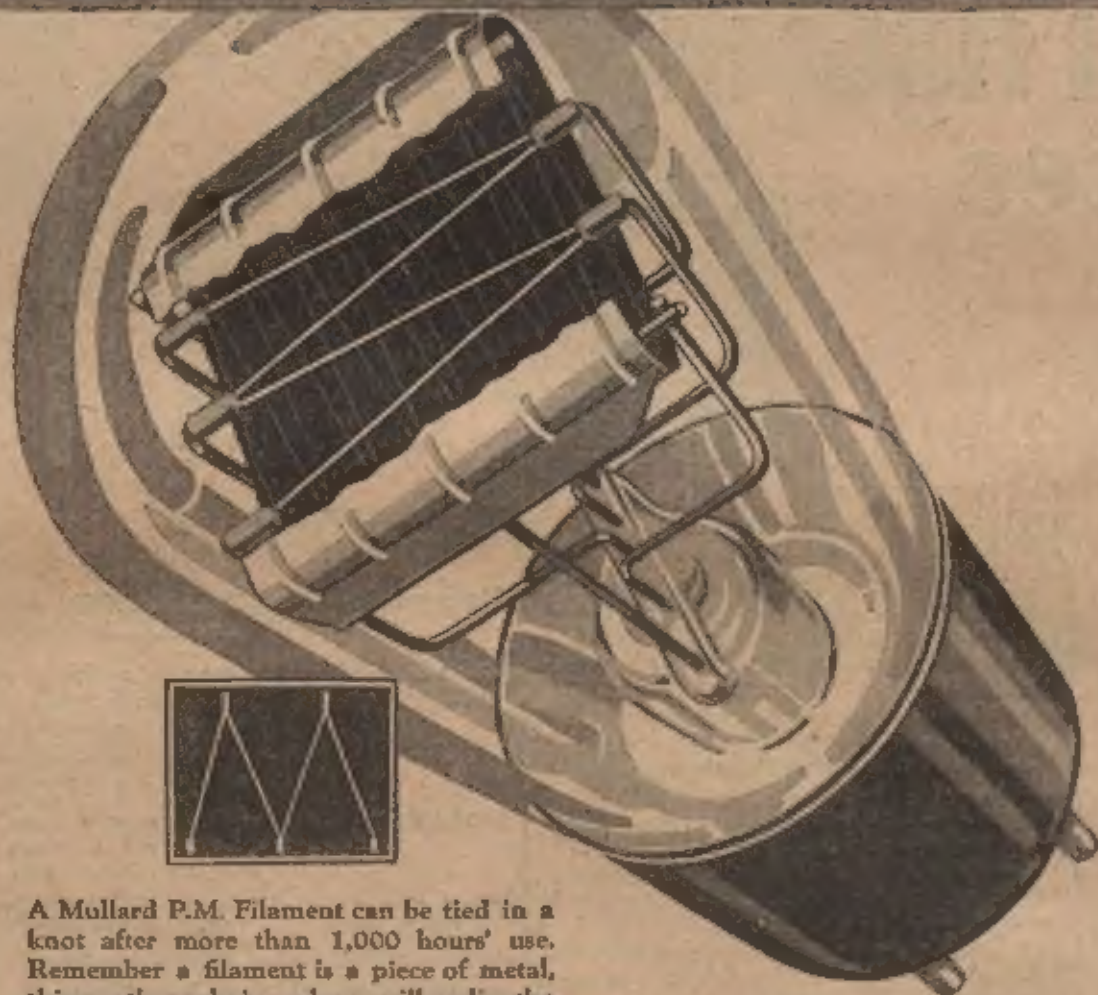
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