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THE RADIO TIMES



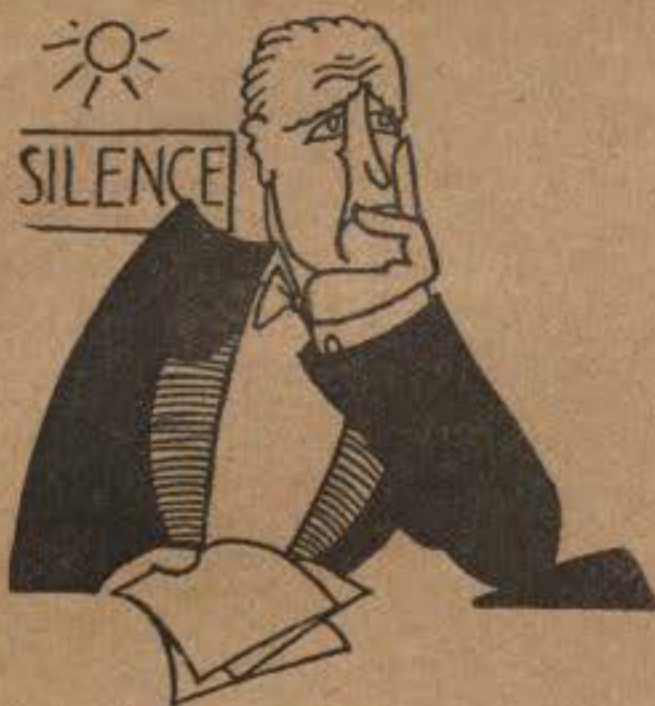
'OLD MAGIC'

By BOHUN LYNCH

(page 337)

S.

SPURWHER



TO many of you, sitting comfortably at home in your arm-chair listening to your loud speaker, an announcer's life must seem a very easy one, and certainly a very pleasant way of earning a livelihood. 'What a soft job that fellow must have!' I can hear some of you saying. 'I wonder how much of the evening he spends reading the paper between the items?'

Certainly an announcer should make a point of reading the newspapers, because he must make himself familiar with current events and never allow himself to be caught napping, but can he do this between the items? Is the job really as soft as it sounds?

I think the best answer to such questions is to ask you to bear with me while I outline a typical day's work at Savoy Hill, and give you one or two examples of the unexpected things that sometimes happen to all announcers. Then you will be able to judge for yourselves!

Not so Simple as it Sounds.

Arriving about 10 a.m., I take over the fair copy of the programme for the day, which by this time, thanks to the attentions of a careful secretary, has filled in on it, in addition to the items, all the little details of the estimated time which they will last, etc., added, information which will be useful to me later on when the actual broadcast begins.

Armed with this, and also the programme for 5GB, I then interview the Head of the Presentation Section and go through the programme step by step with him, and discuss the best way of 'putting it over,' as *he*, it must be remembered, is one of the programme builders, and it is essential that I should be acquainted with the plan on which the programme has been drawn up.

By the time this meeting is over the 5XX weather forecast will have been read by the day-announcer on duty, and all the announcers then come to my room to discuss the details of the day's programmes and to report on the previous day's programmes.

At this stage I should perhaps explain that there are five announcers at London—two (one senior and one junior) are on duty each night, and two on duty in the day, so that normally each announcer is on duty every other night except the 5GB announcer, and he is on duty every night, but has a good deal of free time in the day, as 5GB programmes

Savoy Hill with the Lid Off.—IV.

My Day's Work.

By The Chief Announcer.

In this personally contributed article the Chief Announcer describes his daily round of duties, details of which may prove something of a surprise to those listeners who imagine that the life of an announcer is an enviably easy one.

do not begin before 3 p.m.; similarly one pair of announcers work *all* Saturday and Sunday one week-end and are entirely free the following one.

The Lozenge Ration.

Well, having completed my instructions to the announcers regarding the programmes of the day, and also having dealt with matters arising from correspondence, e.g., criticisms of style, pronunciation, speed of reading etc., it is now time for the morning concert to begin, and the meeting ends after the usual issue of throat lozenges to each announcer. This gives me a chance of settling down to some of the routine work which chiefly deals with checking programmes, drafting microphone announcements, correspondence, and finding out what is going on at this Savoy Hill of ours, whose lid I am helping to raise a little farther.

As you probably know, the programmes are made up several weeks in advance, and it frequently happens that, for various reasons, the original programme does not tally exactly with the final programme which appears in *The Radio Times* and the daily newspapers. Such alterations are covered by microphone announcements, either general or local, which are always made whenever there is a discrepancy between *The Radio Times* programme and the Press programme, or the Press programme and that which is actually available on the night; other microphone announcements prepared deal with special forthcoming events—National Concerts, Libretto Operas, and publications.

Lo, the Gentle Bishop!

Many of the small errors that occur in the programmes are sometimes quite amusing, e.g., Overture, 'The Merry Pheasant' for our old friend 'The Merry Peasant'; 'The furry-breasted Pearl' for 'The snowy-breasted Pearl,' and, better still, 'Lo, here the gentle Bishop (Lark), instead of 'Lo, here the gentle lark' (Bishop).

Similar routine work and discussion with engineers and others take up the remainder of the morning, and at 1 o'clock I leave Savoy Hill for the afternoon, returning just before 6.30, when the main evening programme begins. This lasts until 11 o'clock or later, though it is not as late as it used to be, as it is no longer necessary for the announcer to go over to the Savoy until midnight; but he is free to go as soon as the dance music begins and he has completed his report.

Before coming to the actual programmes, a word as to stations and studios. The London announcer has always to bear in mind that he is not dealing with *one* station only, but certainly two (2LO and 5XX), at times during the evening *all* stations and

at other times *various* stations; this means keeping in the closest possible touch with the engineers, without whose co-operation he would *indeed* have a difficult task, to enable them to link up stations with London, or reverse the process whenever the programme so demands. Both engineers and announcers are provided with a chart showing exactly what every station is doing throughout the whole of the evening.

You may have wondered why the announcer always says, after the 9.15 talk has ended, something to the effect that 'Local announcements, if any, will follow immediately.' The reason for this is that the word *local* is a cue word for all stations other than 5XX, which takes London's local announcements, to disconnect with London and go over to their own studios, and you can imagine how awkward it is if, by a mistake, this all-important word is mentioned at the wrong time!

Switching Over.

Then as regards studios, there are now nine in constant use at Savoy Hill, and, to employ these effectively, constant switching from one to another must be carried out and the greatest care taken to avoid errors and to see that the change-over is only a matter of seconds; this, of course, is the reason why it is so necessary to have a second announcer always on duty.

In the early days you said, politely, 'One minute interval, please,' made a dash for the lift—which was always in the wrong position when I wanted it—and then carried on with the programme as soon as you had recovered sufficient breath; but now intervals have to be avoided at all costs, and directly one studio finishes the next must be ready to begin.

Decentralization such as I have described gives the senior announcer on duty time to do some of his most useful work, which is to see artists and talkers beforehand and try to set them at ease if they are nervous or worried about small details. Although it is wonderful what a few words of encouragement will generally do, sometimes difficulties are experienced, and a good deal of tact, and maybe firmness is then required.

The Broadcaster who Bolted.

I could give a good many examples, but space only permits me to say that I shall never forget one broadcaster, who had worked herself up into such a state of nerves, that, although I had done my best to calm her beforehand, when the time for her turn came on she tried to rush out of the room, and it was only with the greatest difficulty that she was persuaded to broadcast in the end, and when it was over she collapsed completely!

Having a second string also gives you a chance of taking a glance at at least *some* of the news bulletin before 9 o'clock, instead

of hardly any, as in the old days, and also it is a great help when things go wrong! Unless you are prepared beforehand, the news bulletin can set you some posers in the way of pronunciation—as, for instance, when there is a war in China.

Yes, things do go wrong occasionally, and you must then keep a cool head. Once Daventry broke down and the engineers could not find out the cause of the trouble. Eventually, after almost stripping the whole

transmitter, an electrocuted mouse was found in one of the condensers!

Another night I shall not forget was when a performance was being broadcast from a large provincial hall; this was so badly timed that I had to cut the *whole* of the second half of the concert!

Not so long ago I was in the middle of reading the second general news bulletin when the lights suddenly went out. After a pause I carried on by the light of a few

matches until some kind person found a candle!

But such happenings are the exception, and normally things run smoothly, and the timing—a constant source of anxiety to the announcers—is generally good; but, as you may imagine, I am not sorry when 11 o'clock comes, with its 'Good-night to you. . . . Goodnight.' Though it is hard and 'nervy' work, it is supremely worth while.

Those United States.

Percy A. Scholes on his American Visit—English Language in the Melting Pot—Adventure in a 'Blind Pig'—Hotel with 4,000 Bedrooms—Where the Dead of Many Wars Sleep.

THE Editor asks for my impressions of America. It is only a day or two since I landed in England, yet 'Sit down at once and write!' saith he. In other words, he wants my more superficial views before they vanish—and he shall have them.

There is a value of their own in superficial views. They answer those natural questions of the reader: 'What are the more prominent features in American life? What would most immediately spring to my eye if I were there?' I can the better answer such questions, as on this occasion, after an absence of over two years I returned there for a very passing visit. Last time I was there I travelled 16,000 miles of American railway in two months—from the Great Lakes to the Gulf of Mexico, from the Atlantic Coast to the Rockies. This time I saw about as much of America as the average

American tourist sees of England. He visits London, Stratford-on-Avon, Warwick, and perhaps Oxford, and then flies to Paris to 'see' France. I visited Chicago, Pittsburg, Washington, and New York, and then hastily boarded my liner. But all the time I lived the American life, in closest contact with a large number of American friends, absorbing American thought, hearing the American language and, so far as I could, learning to speak it.

But that last task requires more than nineteen days, and a more instinctive linguist than myself! 'Chewing the fat' is a current American expression. It means 'destroying the vernacular,' to do which effectively calls for the services of the authentic 'Hundred-per-cent. American' with, in his veins, a bubbling mixture of Czech, German, Italian, Finnish, Jewish, and Irish blood, and in the family circle of his youth a speech compounded of ingredients derived from similar sources.

There is one of my first and strongest

impressions of America. The English language is in the melting pot. It is being enriched by very significant additions and impoverished by slovenly omissions—omission of grammatical constructions, and, above all, omission of consonants. Numbers of Americans speak with a beautiful clarity, but the general tendency is to reduce the language to a string of vowels, resembling certain 'vocalizes' practised by singers. If the present trend continues there will in another fifteen years not be a 't' or 'd' in America—outside the glass cases of the museums.

Back in the grass-grown streets of London I reflect on the hustle of New York. If it were not for the enforced rest of the long waits at street crossings of pedestrians for motorists and motorists for pedestrians, the New Yorkers would all die of sheer speed. At last the reason has struck me why Americans are always eating ice cream and drinking iced water. You know they do that, don't you? Why, in every American hotel in which I have ever stayed (save a few in villages) the private bathroom attached to my bedroom has had, not two taps to its wash-basin, but three—hot water, cold water, and iced drinking water. And every meal to which I was ever invited has ended with ice cream. The fact is these swift-

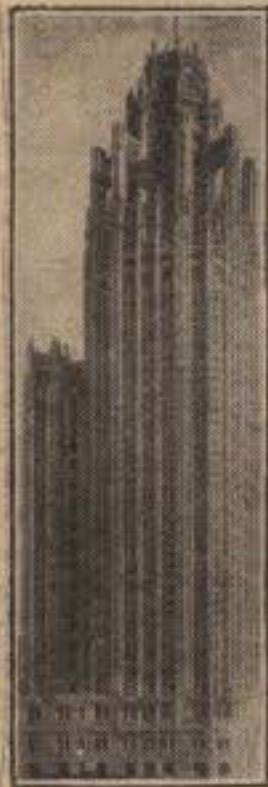
moving Americans are in an eternal inward turmoil. They are superheated, and so they have to be water-cooled.

I never saw an American take a sip from the tumbler of iced water that stands beside every plate at every meal table without expecting to hear a sudden sizzling sound as it trickled down his throat and to see a cloud of scalding steam issue from his mouth like that which comes from the mouth of the dragon Fafner at Covent Garden.

Those of you who have been to that great country will confirm me in this—it is no child's play keeping up with the Americans! I'll give you a little tip. *Don't* keep up with them. Since you *have* to exert yourself, exert yourself just an ounce or two extra, and *make them keep up with you.*

I did that, with the result that in various cities of America I have left seventeen dead Americans, and the other result that when I reached my homeward steamer I sat down in my state-room a little tired. However, what is a trifle of fatigue if the Americans have been beaten at their own game and the honour of Britain maintained? . . . *God save the King!*

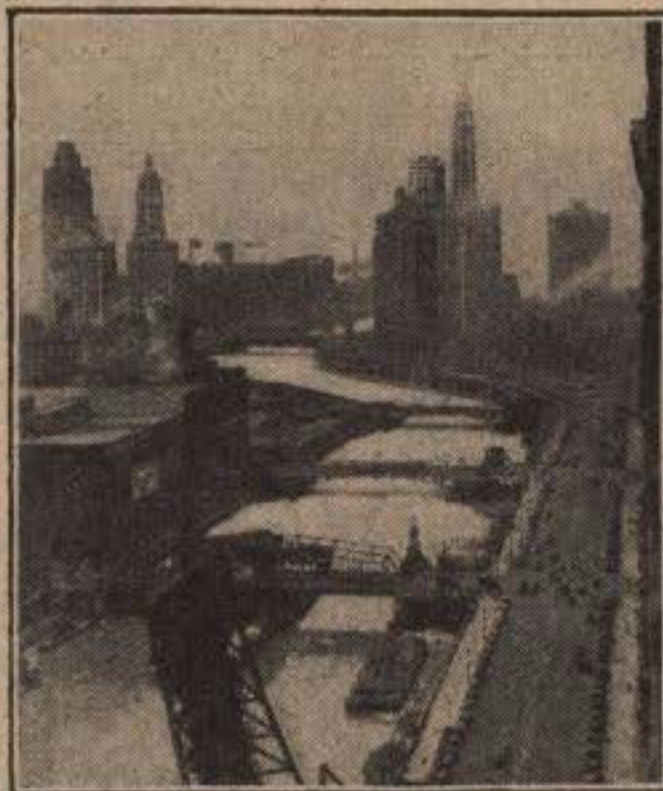
Talking of the King, Mayor Bill Thompson, of Chicago, is about the only American who really objects to saving him. The rest of the people seem quietly confident that if the present King George should make any very determined attempt to win back what a previous King George lost, they will be able to take pretty good care of themselves. They may be wrong about this, of course; Chicago may yet become an outlying suburb of London—but they don't think so. To convince them of their danger from foreign enemies, Mr. Thompson's friends have had to break their windows and use bombs—'pine-apples' is the accepted Chicagoan euphemism, by the way. In a ten-mile motor ride through the streets of Chicago I saw several



The Tribune Building which houses a great newspaper—a triumph of modern architecture.



The Chicago Temple Building, the recently-built sky-scrapers church of twenty-five stories.



THE HEART OF CHICAGO.
The river winding its way through the "Loop" towards Lake Michigan.

committee rooms of the anti-Thompson faction with broken windows, whereas, curiously, such Thompsonian windows as I saw were still intact. But, of course, I didn't see every window in Chicago.

The mayor's party has had a sad setback in the recent elections, and when at a banquet in his own city, at which I was present, the chairman soberly announced: 'His Honour the Mayor of Chicago regrets his inability to be present, through indisposition,' there was, I blush to say, a roar of laughter. It is very sad, but not all Americans take His Honour seriously. When the Union Jack proudly waves over the Union Stock Yards, and a Guards' Band on the front steps blares out 'The Roast Beef of Old England,' then will thoughtful, far-seeing Bill turn sad-eyed to his fellow-citizens and reproachfully murmur: 'I told you so!'

Meantime His Honour might devote a little attention to internal affairs. Whilst I was in Chicago a train was 'held up' right within the city limits, and the driver of a laundry van was sandbagged and left within his car, which was then set on fire. A few days after I left, a girl movie cashier was shot, members of the audience being covered with revolvers whilst her till was rifled. Two members of the Conference I attended, wishing to see a 'blind pig,' or bootlegging saloon, found their way to one, but as they didn't like the look of their companions there, slipped out and asked a policeman to direct them to a better one. This was more to their taste; they felt safe, as it was half full of policemen in uniform.

Yet let nobody within my hearing sneer at Chicago, the second largest city in the United States and the fourth largest in the world. It has its faults (which some day, I feel sure, it will conquer), but it has also its virtues. It possesses the greatest number of parks, the finest forest preserves, and the greatest mileage of boulevards of any city in the world. Its Art Institute holds a magnificent collection of pictures (especially rich in the French Impressionists); its Field Natural History Museum is a marvel; it has four universities. Its railway stations are temples and its hotels palaces. The hotel in which I stayed has 4,000 bedrooms and 4,000 bathrooms, and with a fairly extensive acquaintance of the world's best

hotels I am prepared to admit that this modest hostelry stands at the head of them all. It offers every comfort and advantage. Each of the 4,000 rooms has an electric connection for heating curling tongs, facilities for broadcast reception (the set works on the shilling in the slot system—a shilling for every half-hour), a Bible, and a corkscrew fixture in the walls—I suppose for the convenience of any guest wishing to open a bottle of cough-mixture.

Just one more word in defence of that city before I leave it. It is *not* the most criminal city in the United States. Chicagoans tell me that Nashville, Tennessee, goes far beyond them, with an annual homicide rate of 63 per 100,000 (as against Great Britain's modest 7 per 100,000). Chicagoans, by the way, are like Aberdonians; broad-mindedly they joke at their failings. It was at a public meeting in Chicago itself that I heard this. A Chicagoan in a distant city asked for a trunk call, and was indignant at

Further Articles by
Mr. PERCY A. SCHOLLES
on Music and Broadcasting in America will
be featured in forthcoming issues of *The
Radio Times.*

the cost of it. 'Why,' quoth he, 'in Chicago we can 'phone to Hell for five cents.' 'Yes,' said the operator, 'but that's within the city limits!'

All Americans are great eaters. I don't mean that they eat quantities, but that they love quality and variety. On many of the trains you can choose from a menu of fifty or more dishes. I have even seen fifty in the breakfast menu. In one city I happened to note a modest-looking place called 'The Tiffin Tea Rooms.' 'Just the place for a quiet cup of tea and a bun,' I thought, and entered. 'Hello, you there!' genially cried the proprietor, and came towards me with a card bearing the names of over three hundred dishes. 'The Tiffin Tea Rooms'—and you could take with your tea 'Lady Clementine shrimps,' 'Snappy Old Mountain cheese,' and 'Fried frogs' legs.'

There is no country in the world with such miraculous lettuces as America. The

lettuce industry, like the celery industry, has been wonderfully developed of late years, on the traditional American lines of 'bigger and better.' Every lettuce stands a foot high, and is a solid chunk of succulent vitamins; like the present writer, it is 'all heart.' I cannot understand why Mr. Bernard Shaw persistently refuses to visit America. It is worth the journey for the lettuces alone.

Of Pittsburg my main impression is the intelligence of its inhabitants. In five days I gave the same lecture there ten times to ten different audiences of over a thousand each, and they say they want me to go again, because there are seven or eight more such audiences awaiting my wisdom. But Pittsburg has other noteworthy qualities. *Railway Passenger*: 'Isn't this a very long tunnel we're passing thru, Conductor?' *Conductor*: 'This isn't a tunnel, sir; this is Pittsburg!'

My finest memories are of Washington. Since I last saw it fourteen years ago it has enormously developed; its blank spaces are gone, and it is now, surely, the most beautiful, the best-laid-out, and the most dignified city of the world.

And just outside Washington is the great military cemetery of Arlington. There, in that lordly park, are marshalled in death, rank after rank, those who have fallen in all American wars—on land or at sea. There, a memorial of the late war, stands the marvelously beautiful marble arena, with its marble colonnades, its marble benches, and its marble chair for the President. Here every year, on Independence Day, the country gratefully remembers its defenders.

And passing out behind the President's chair, one finds oneself on a terrace high above the Potomac, with wide-spreading views of the Capitol and the surrounding country. One feels high and distant, and looks down as if from heaven. And from sunrise to sunset the terrace echoes to one steady tread—that of the sentry who, summer and winter, paces backwards and forwards, his rifle on his shoulder, before the tomb of America's Unknown Soldier. I cannot reproduce in words the emotion that overcame me there, but it is the one quite unforgettable memory of my visit to America.

PERCY A. SCHOLLES.



First Lady: 'I wonder what they're laughing at?'

Second Lady: 'Better not inquire. I expect it's too LO!'



A Story of England in a hundred years time, by the author of *Menace from the Moon*, telling of an 'old magic' in the heart of Dartmoor which fought relentlessly against the 'new magic' of an age of air-liners, sky-scrapers, television, and world monopolies. Like *Menace from the Moon*, *Old Magic* is notable for the skill with which Mr. Bohun Lynch combines distinction of style with fertility of invention.*

IN all modern Britain at the beginning of the twenty-first century Mid-Devon was one of the wildest and least populated country districts. It had been said for a hundred years or more that nothing ever happened there. The neighbourhood was out of the track of the main air-routes, and while holiday-makers from London, Bristol, Birmingham, and elsewhere swarmed in their thousands to the North and South coasts of the county respectively, and while invalids came every year to be braced by the fine air of Dartmoor, there was yet a considerable tract of country remaining which offered no special attractions to tourists, and regarding which the busy world at large had no curiosity.

It is a land of many streams, of little woods that nestle amongst low hills, or wild patches of uncultivated moorland, of deep, narrow lanes with high banks, and of miniature valleys choked with a tangle of briars. Along these lanes the wayfarer might walk all day and hardly meet a living soul, and hear no sound but the wind in the trees, the bleating of sheep, the far, sad cry of the curlew, or the homelier call of rooks. Sometimes a dog's bark would tell him that beasts or a farmhouse were hidden somewhere near at hand; sometimes he could lean upon a little old crumbling bridge, built any time these three hundred years, and gaze down into the swirling waters of a brook across which, from shaded bank to bank, a kingfisher would fly, a jewelled flash. In such a place otters would yet play at dawn, and foxes and badgers would stand and stare at the surrounding shadows. There were but few modern houses here, and whole villages even preserved the appearance of two centuries ago.

And yet, but five and twenty miles away to the west, where a thin tapering finger of Cornwall points towards Hartland, was the great air port of Blade, built around a bay and extending, as it were, white, wide-flung arms to the Atlantic. Old men could still remember the place, fifty years ago, as an inconsiderable village, with one tiny inn. Now Blade crowned the high cliffs and descended in huge steps formed by gleaming palaces to the sea. Behind the town and behind the vast bridge which leapt in one single concrete arch across the bay, where in the old days had been a fine golf-course, was the main Western aerodrome, which absorbed nearly all the incoming passenger traffic from the United States and the Southern American Republics.

In the midst of the town, and itself rising like a great cliff, was the Atlantic Hotel, with its wide, private motor-road which ran right through its ground floor, its sea-water swimming bath, its innumerable lifts, its comfort, its convenience, its barbaric and even rather splendid ugliness. From a little distance, out at sea, Blade, which had been for the most part designed by a Scandinavian architect steeped in the traditions of the mid-twentieth century, was even imposing. Big, simple, chunky buildings of good proportion, each lending its due weight to a whole mass, invariably aroused the curiosity of the in-flying stranger, and not infrequently a kind of awe.

In his sitting-room at the Atlantic sat Mr. Spiridon Kakoglou, one morning in September, with his confidential secretary, Guy Harvester. They had just returned by air from a week-end in the Blue Mountains of Jamaica.

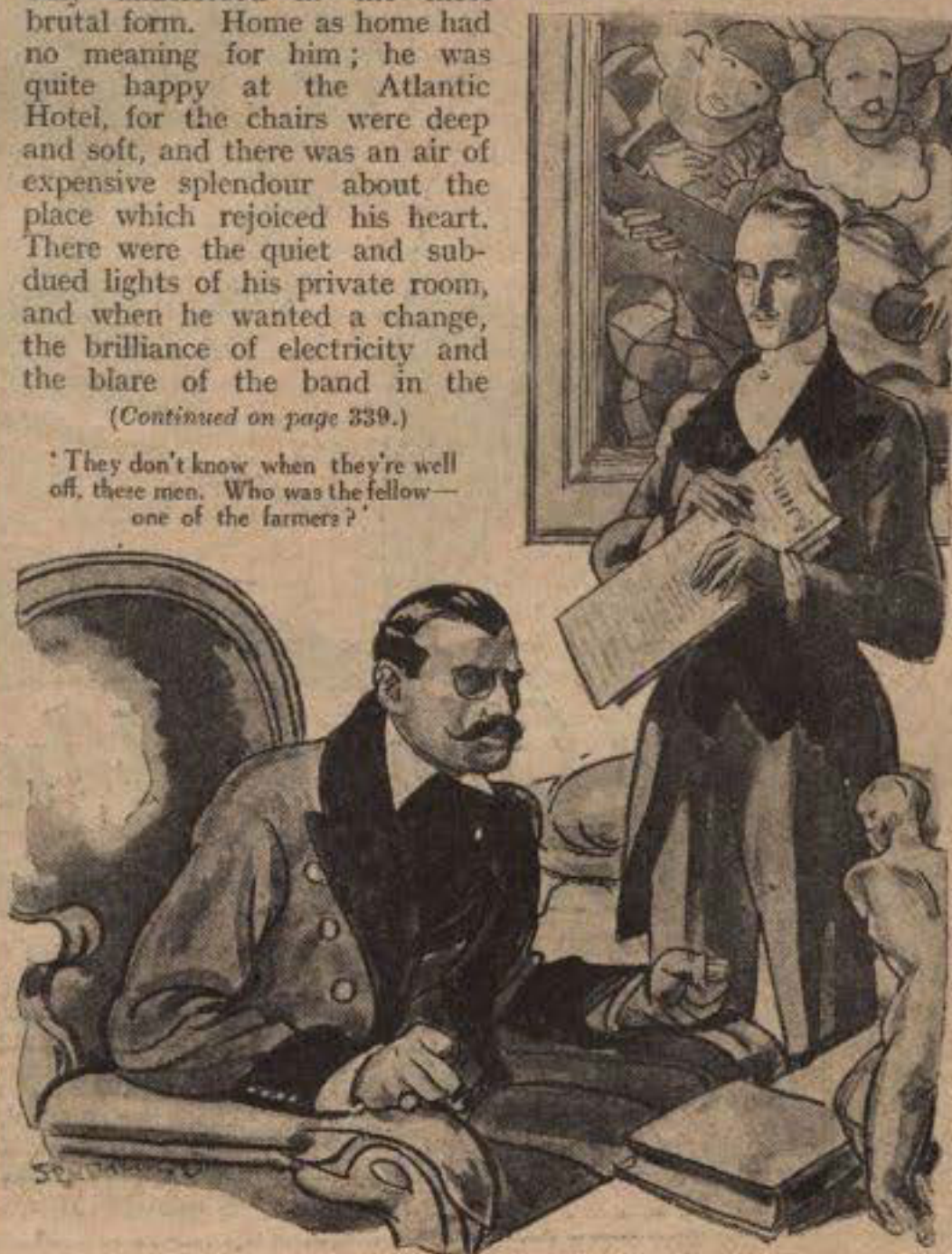
Mr. Kakoglou was one of those of whom people said that he had so much money he did not know what to do with it. Unlike many rich men, he did not even know how to spend money on

himself. A Greek by birth, but by choice a citizen of every civilized country, he was widely known in all of them as an exquisite person with an almost mediæval love of art and elegance, a prince of collectors, a connoisseur of rare porcelain and precious stones, a gourmet who excelled all others in his knowledge of food and wine. It was indeed necessary to his vanity, necessary also to the part he had set himself to play in the world, that he should have this reputation. But it was all a sham, an elaborate disguise. Kakoglou was an extraordinarily acute financier, with not merely a wonderful head for figures, but a deep understanding of money in its large and international aspect. And he had made a great deal of it because he was interested in that and in the power that money gave him, and in nothing else at all. All the rest, all the taste, the splendour, the beautifully furnished houses, the decorations of his air-yacht, even his clothes, were thought out by the confidential secretary. He had, of course, other secretaries for other departments of activity, but he paid Guy Harvester a very large salary indeed to be ever at his side and to provide the elegance.

Kakoglou was now a man of fifty and, despite his dyed hair and neatly brushed moustaches, looked more. Even comfort he only understood in the most brutal form. Home as home had no meaning for him; he was quite happy at the Atlantic Hotel, for the chairs were deep and soft, and there was an air of expensive splendour about the place which rejoiced his heart. There were the quiet and subdued lights of his private room, and when he wanted a change, the brilliance of electricity and the blare of the band in the

(Continued on page 339.)

* They don't know when they're well off, these men. Who was the fellow—one of the farmers?



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



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(Continued from page 337.)

big public saloons. He was, in straight English, just a vulgar brute with a single-minded devotion to money and power and without the smallest care in the world as to how he came by it.

Guy Harvester, thirty years of age, small, dapper and clean-shaven, rose from the chair, folded the newspaper he had been reading to a convenient size and pointed out a paragraph to his employer. This was a short account, in an inconspicuous place on the page, describing the trial of and punishment meted out to a farm labourer of Bishop's Morchard, in Devon, for wilfully destroying certain agricultural machines, to wit, an electric plough and a thresher, the property of the Mid-Devon Farm Syndicate. Kakoglou had been chiefly instrumental in forming this syndicate, the avowed object of which was to absorb all the small farms in Mid-Devon and to organize and run them as one huge concern on modern scientific lines, with unified control, eliminating all waste, punishing all inefficiency, centralizing markets, and reducing all the smaller proprietors to well-paid servants. In a comparatively short time the syndicate had grown to huge dimensions and only a few of the larger farmers had been able to hold out against it and to maintain, precariously enough, their independence.

'That's not the first time this has happened,' Harvester said.

Kakoglou read the paragraph and handed the paper back.

'Swine,' he repeated slowly. 'Swine. They don't know when they're well off, these men. Who was the fellow—one of the farmers?'

'Yes, a small-holder who was bought up last year.'

'They've never been so well off or so comfortable as they are now. There they were, all over the country, ploughing their couple of acres and keeping a cow, never sure of a living, constantly in difficulties. We buy them up, employ them on good wages, give them a first-rate house, and they do nothing but complain.' He laughed. 'They were perfectly free to refuse if they liked. They were not forced to sell their miserable farms to the syndicate. They could have gone on pigging it as long as they pleased. Isn't that so?'

'Certainly,' Harvester replied. He was not paid to contradict his employer more often than was strictly necessary. 'In the early history of this country these fellows would have been serfs, owned by their masters exactly as I own my cigarette case.'

'Slaves?' Kakoglou replied. 'Yes, no doubt. That is all they are good for, these small men. They had better be careful.' The Greek's voice hardened to a sudden snarl; then he laughed shortly. 'More of these fellows are holding out against the combine than suits me,' he added. 'But—I've got them—I've got them—like that!' and he stubbed his thumb downwards on the table.

'When do you want to start, sir?' the secretary asked after a pause.

They had only landed from the Atlantic

flight the previous evening. Kakoglou was due in London on the morrow for one of his innumerable board meetings.

'We'll go up this afternoon,' he said. 'We'll take the car. I'm sick of the air, and I want to have a look at Naboth's vineyard.'

'Naboth's vineyard?'

'There are some big farms that have so far held out against us. In fact, all the most desolate part of Mid-Devon is still trying to hold its own. That doesn't suit me.'

'But that district is miles away from the motor-road.'

'There are roads of a kind, nevertheless, and I want to look at the country for myself. We're bound to crush these folk after a time, and I am going to see what that part is really good for. There's a lot of clay. We might start brick and tile works on a large scale.'

'I'll go ahead of you in the plane,' said Harvester. 'By the way, tonight, they're broadcasting a lecture on that old pocket-book I got for you.'

'My name will be mentioned as the owner?'

'Of course.'

THAT same evening Mr. John Torch and his wife sat in the cosy sitting-room of their little home on the outskirts of Culverton, in Devon. He was tired with the day's work and profoundly discontented. Mr. Torch had become, to use his own expression and Mr. Kakoglou's, a comfortable slave. Unlike his own grandfather, he found himself in middle age without the risk of hard times in the sense of being uncertain of to-morrow's dinner and next quarter's rent. But he often said to his wife that he would prefer a sporting insecurity, with unlimited chances of doing better for himself, than this cloying semi-ease, which, it is true, provided him with a sufficient wage, but which held him thrall to a mere machine. For what was the great agricultural company but an inhuman engine? Even within his own lifetime farm labourers had been able to take their troubles and grievances to their masters. Mr. Torch had no master, but a sort of foreman or overseer employed by the machine, and, like himself, in a position to be dismissed at any time.

There were, however, compensations; though to Mr. Torch they did not seem very real. He had a better education, far more leisure, and much more comfort in his house than had his forbears, for instance, in the early years of the twentieth century. But in what was still called the march of civilization human nature was always the slowest to change, and Mr. Torch complained bitterly of the hardness of his lot.

'The whole country will be run by a company soon,' he said. 'Great Britain, Limited. All the cotton and cloth and what not in one pair of hands, and the newspapers, and now the farms.' Grumbling, he put on his cap and went out.

No wonder her man was tired, Mrs. Torch said to herself. Every evening for the last week he had gone out in the evening after tea and had not returned until midnight or later. Sometimes he played one of the old-time card games at the club, and without actually saying so, he had allowed her to

think that it was the club which had claimed him lately. That he had not been seen in the place, Mrs. Torch knew privately by comparing notes with the wife of a neighbour who certainly had been there. A better husband she did not want, but something was troubling him, something about which he was silent.

On the far side of the room, opposite the electric stove, a neat little cabinet was fitted in the wall, having the letters C.O.R.T. embossed upon it on a brass plate. C.O.R.T.—the Central Office of Radio Transmission in London—controlled Radio over all Northern Europe, and the little cabinet with its invisible loud-speaker was the commonplace of every English home, particularly when the day's work was done. Commonplace to the majority, that is, but having always an especial and private thrill for Mrs. Torch. Not so many years ago she had been a nurse in the Carlew family, and Tom Carlew, whom she had rocked to sleep as an infant, was frequently employed by the C.O.R.T., reading and giving lectures. She was fond of the family and especially of Tom. She had not seen him for some years, but there he was every week, talking or reading to her as though he were in the same room, and there, on the television screen, she could see him as he talked.

Tonight she had seen in the programme that Mr. Thomas Carlew was to give a short lecture on 'Some Recent Antiquarian Discoveries.' A little before the time appointed she turned on the loud speaker and switched off the electric light, so that the screen which hung on the wall opposite her chair, might be seen to its best advantage.

After the usual announcement had been made Tom Carlew's figure appeared on the screen and he began to speak in a clear, pleasant voice. He described the discovery in Australia of a batch of highly interesting letters from a soldier written at the time of the Gallipoli campaign during the Great War of nearly a hundred years ago. He told how Messrs. Winter and Manto, the antique dealers, had bought under the hammer, for a record price, a number of fruits and flowers modelled in wax and brilliantly coloured, which were undoubtedly made in the middle years of Queen Victoria's reign. Another object of antique as well as artistic value had lately come into the possession of Mr. Kakoglou, the famous financier, who, for a few pence had bought a bundle of books in the North London Market and lent it for broadcasting purposes to the C.O.R.T. No particular interest attached to any of these volumes but one, which was a pocket-book, beautifully bound in red morocco and belonging evidently to the eighteenth century. The bygone scribe had used the book for the entry of odd scraps of information, and there was a page of Latin written in a minute and exquisite hand. He had copiously decorated the book with curious designs and symbols, including a strange drawing of a sort of doll or image, not unlike the crude wooden dolls given to children during the nineteenth century. This doll, in a very simplified form, was repeated again and again throughout the book.

(Continued on page 342.)



BOTH SIDES OF THE MICROPHONE

Radio Favourites' Week.

DURING the week of June 10 we are to hear four popular favourites. On Monday, June 11, Maurice Cole will give a piano recital from London and Daventry. He is as popular today as he was in 1922, when he was one of the first artists to broadcast from the makeshift studio in Marconi House. On June 12, also from London and 5XX, Peggy Cochrane, whose playing of the violin, though not of heavy calibre, is first rate, will give a recital of those airy trifles which so suit her special technique. And on the following Friday, William Primrose and Sinclair Logan are combining in a violin and voice recital from 5GB. Sinclair Logan, though blind, is one of the most cheerful and delightful people alive—and a fine artist.

Community Language Lessons.

I MET last week a Frenchman who firmly believes that English will become the language of world radio. He is M. Jean Confida, a Parisian doctor who has given up his practice in order to develop a theory of language teaching of his own invention. His method is based upon the elimination of all words which are not strictly relevant to daily life. He teaches classes of never less than a hundred pupils, who repeat after him, all together, the words and phrases which he gives them. The community spirit of these lessons gives his pupils confidence, for, as he rightly says, the average man—and the average Englishman particularly—is too shy to tackle a language on his own. When he is teaching English to French people, M. Confida does not give a word of explanation in French. Instead, he acts all the time, showing, by gesture and inflection, the meaning of what he is saying. He has recently taught 800 gendarmes of Paris enough English in three hours to enable them to direct English visitors about the city. By the same method he also teaches French, Spanish, German, and Italian. The difficulty of finding a language suitable for employment in a possible world broadcasting system is emphasized in a letter which I have received from a German professor friend of mine, who tells me that there are no less than 2,796 languages spoken in the world today, of which 800 are main languages divided as follows: Europe 48, Asia 153, Africa 118, the Americas 424, and the South Sea Islands 117.



Wild and Woolly Opera.

THE last opera but one of the present 'libretto opera' season, Puccini's *Girl of the Golden West*, will be broadcast on Monday, June 11 (5GB), and Wednesday, June 13 (London, 5XX, etc.), under the direction of Percy Pitt. The broadcasting of Puccini's operas was made possible by an arrangement concluded with his publishers, Messrs. Ricordi, last summer. Puccini enthusiasts will welcome this chance of hearing *The Girl of the Golden West*, which is seldom performed in this country, though it is often heard in America, at the Metropolitan and elsewhere. It has never 'caught on' like *La Bohème*, *Tosca*, and *Madame Butterfly*, which it followed. Founded, like the last named, on a successful stage play of David Belasco, it was first performed in New York in 1910 and in 1911 at Covent Garden. The story is pure 'wild west,' set in California at the time of the '49 Gold Rush and dealing with the lovers of Minnie, barmaid at The Polka, Ramerrez, the outlaw, and Jack Rance, the Sheriff. It contains many lovely pages of writing, reminiscent of the charm of *La Bohème*. After *The Girl of the Golden West* came *La Rondine*, an attempt at operetta, to which Puccini was tempted by an offer from a Viennese publishing house; the *Trittico*, a trio of three short operas; and *Turandot*, a gorgeous operatic fairy story of China, which was scarcely completed when the composer died in Belgium of cancer in 1924. Walter Widdop, Stiles Allen, and May Henderson will play the three leading parts in the present broadcast production.

The Pro Arte and Iturbi.

ON Sunday, June 10, the Pro Arte Quartet is to give a recital from the London Studio. You will remember from my note of last week that this same quartet will be heard a few days previously, when a Chamber Concert is relayed to 5GB from the Arts Theatre Club. On June 10 they will play the Haydn Quartet, Beethoven's Great Fugue, and a Quartet by Maurice Ravel. In the same concert Iturbi will play two groups of pianoforte solos. To my mind he is one of the finest pianists we have had in the Studio for a very long while. Some weeks back he gave a memorable concert of modern works which, sparkling from his fingertips, must have gone a long way towards converting the musical 'die-hard.'

A.A.A. v. C.U.

ARUNNING Commentary on the Athletic Sports between the A.A.A. and Cambridge University will be relayed from 'Fenner's,' the well-known sports and cricket ground at Cambridge, on Saturday afternoon, June 9. This will be given by Harold M. Abrahams, the athlete and former Cambridge 'blue.' His description of the various events will be interspersed with dance music from the London Studio.

Address by the Archbishop.

ACIVIC and Military Service, at which the Archbishop of York is to preach, will be relayed from York Minster at 10.15 a.m. on Sunday, June 17. This service, which will consist of shortened matins, an anthem, and two well-known hymns, and will conclude with a trumpet and drum fanfare leading up to the National Anthem, takes the place of the Military Service which was relayed from the Minster in 1926.



Late Again!

MY recent suggestion that someone should make a play of Captain Owen Rutter's novel *Chandu* came too late, for on the day following the publication of the paragraph Ivan Firth walked into my office and laid a four-act adaptation of the book on my table. You may remember that it was Mr. Firth who adapted Owen Rutter's *Song of Tiadatha* for its recent broadcast from 5GB. He had also obtained the right to dramatize *Chandu*. No manager has yet arranged to stage this play—perhaps because it deals with the subject of opium. I understand from friends in 'the business' that there is a slump in dope plays. If by 'dope plays' they mean those hectic dramas whose heroes take heroin obtained in little white packets from Chinese in Limehouse, I must say I am glad to hear it. But *Chandu* is something different. It is a story of the East where opium is not a fashionable alternative to aspirin, but a pale haunting spectre behind the lives of millions.

A Jewish Festival.

THE great body of Jewish listeners will be interested to hear that on Wednesday evening, June 6, London, Daventry, etc., are relaying from the Kingsway Hall the *Jewish Chronicle* Musical Festival, organized by Alexander Kraut. The programme, which will be given entirely by Jewish artists—that is in itself a guarantee of an evening of good music—will consist of items by the Synagogue Choir and vocal, violin, and pianoforte solos.

Hospital Sunday.

ON June 3, collections will be made in more than 2,000 London churches and chapels on behalf of the Hospital Sunday Fund, which has been in existence since 1872. The proceeds of this fund are divided between the London hospitals, all of which are supported by voluntary contributions. It is to be hoped that the generosity of the public towards the hospitals will never fail, so that these institutions may remain free of 'State aid,' and the risk of losing their personality and humanity. Every day there are 10,000 beds occupied in London wards—and 20,000 out-patients are treated. This is splendid—but costly—work. Please listen with sympathy when, on June 3, Mr. Holland Martin makes an appeal on behalf of the Hospital Sunday Fund. Contributions sent to the Hospital Sunday Fund, Mansion House, E.C., will be very gratefully acknowledged.

BOTH SIDES OF THE MICROPHONE



Cricket Plans.

RUNNING commentaries on Sport which were instituted at the beginning of last year, have in the main proved very successful—particularly in the case of football, racing, and the Oxford and Cambridge Boat Race. But, where cricket is concerned, the Running Commentary has not proved a success. It was obvious from the first that a whole match could not be described, and though descriptions of the game were attempted at ten-minute intervals during the afternoon's programme, it very rarely happened that these coincided with a climax in the match. Though, with half an hour to go and a desperate win in sight, cricket may move as quickly as a Calcutta Cup Match, it is in general too leisurely and formal a business to lend itself to commentary. This year, therefore, descriptions of cricket will be confined to Eye-Witness Accounts given from the Studio at the end of the day's play. I understand that several of these will be given by Colonel Philip Trevor. Running Commentaries may be attempted with later and more crucial matches such as Oxford v. Cambridge, Yorkshire v. Lancashire, etc.

A Relay from Heckmondwike.

THE Heckmondwike Lectures constitute a unique phenomenon in the North of England. They have continued now, in unbroken succession, 167 years, and take the form of preaching services which attract such large congregations from all over the West Riding that on Lecture Day Heckmondwike becomes in a real sense a place of pilgrimage. The preachers are drawn from all the Free Churches in Great Britain and are always 'front rank men.' They will be held this year on Tuesday and Wednesday, June 12 and 13, and the Leeds-Bradford Station will broadcast two sermons from the Upper Chapel, Heckmondwike, on Wednesday morning, between 11 a.m. and 12.30 p.m. The addresses will be given by the Rev. Maurice Watts, B.A. (Coventry), and the Rev. Dr. Macdonald, M.A., B.D. (Liverpool).

A Play With One Character.

THOSE of you who are interested in experiments in drama and wish perhaps that broadcasting would make more of its unique opportunities in this direction will want to hear Hermann Kesser's play *Nurse Henrietta*, which is to be given from 5GB this Thursday. Kesser, who was writing plays in 1914 and continued to do so during the war, has lately emerged as the leader of the 'expressionist' movement in German drama. There is one character only in *Nurse Henrietta*, that of the nurse herself. The play is therefore a monologue. Its drama does not lie in the speed or complication of its physical action, but in the thoughts of its only character as she moves about her work, talking to herself. The world's tensest dramas are played in the minds of people labouring under complex emotion: a jealous man strikes a woman dead—that is certainly drama. But the thoughts of another jealous man wavering between killing a woman, killing her lover, and killing himself, with the final decision resting upon some queer freak of impulse—that may be a thousand times more dramatic, though our training in the modern theatre where a revolver shot, a cry, and a fall are the criteria of tense dramatic action may not yet have prepared us to appreciate its finesse.

Sir Frederic Cowen.

ON Monday, June 4, Sir Frederic Cowen is coming to Savoy Hill to conduct a programme of his own light music, including the second of his suites, *The Language of Flowers*, the suite *In Fairyland*, and *The Fantasy of Life and Love*. There will also be songs by Olive Sturgess. Sir Frederic's last visit to the Studio was at Christmas time, when he accompanied several of his charming *Songs for My Little Ones*.

From the Spa.

THE next relay from the Pump Room and Gardens at Leamington Spa will come through 5GB on Tuesday, June 5, when a concert is being given to holiday visitors by the Band of H.M. Royal Marines (Chatham Division), with Mary Pollock, soprano, and J. William Dunn, pianoforte, as soloists.

Two Manchester Programmes.

LISTENERS to the Manchester Station will next week hear two specially designed programmes—on Sunday afternoon, June 3, 'Over the Hills and Far Away,' a programme of music, poetry and song expressive of the elusive mood of escape from the world of hard fact; and, on Wednesday, June 6, a programme of music in which Western composers have attempted to paint the magic and colour of the East. The Station Orchestra, under T. H. Morrison, will take part in both. In the Sunday programme Robert Donat will be responsible for the poetry and Harold Hallas for the song; while on Wednesday listeners will hear, among other 'Eastern' pieces, three Chinese songs set by Eric Fogg.

"The Announcer"

A New Weekly Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

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



MAY 5. My wife and I listening-in this night, but the hearing indifferent; so to fiddle with the battons, my wife in her busy way telling me I am like only to make bad worse by my fiddling. And, as the devil will have it, in the midst of my fiddling, out goes one of the valves, through a fused wire. Whereat my wife, like the fool she is, do lay all to me rather than to the fused wire, saying, 'There, Samuel, what did I tell you?' and other taunting things; so that how I did keep my hands off her, God knows.

By and by, up in our chamber going to bed, she falls to betwixting me again, and do make me so mad that (God forgive me!) I fetched her a little rapp on the bare arm, with the bristles of my hayr-brush, being stout hogg's bristles and harsher than I had reckoned for. But Lord! To hear the wretch cry aloud as I might be killing her, naming me for all the naughty brutes under the sun. Whereby being in a stew lest the maids hear, I hasted to give her the fullest assurance of my penitence and sorrow. In token whereof she is to have a new hatt come Monday. Which will, I fear, stand me in 2! or more. But I had to muzzle her.

May 6. To Church to Mr. Blick (who made, methought, a poor sour sermon) and in hopes of seeing Mrs. Fripp, the fair widow, whose pew is over against ours in the middle aisle and hath the most roguish eyes of any woman that ever I beheld. But she is not there, to my great discontent. After Sermon, came round Mr. Jimble, the warden, with the plate, and I thought I caught a change of looks betwixt him and my wife. Wherein I do earnestly pray I am mistaken, being a lightness

of behaviour unendurable in any man's wife, least of all in Church on Lord's Day.

After tea, I to our neighbour's Capn. MacNiff, whose sett is the same as mine, and I am in hopes he may have a spare valve to lend me; but he hath not, or so he says, but I doubt it, having the name for sitting mighty tight on his belongings. So, being denied St. Martin's Service on the wireless this night, was forced to play picquet with my wife instead; wherein if I have done wrong, may just Heaven visit it upon MacNiff who drove me to it.

May 7. Awoke this morning praying my wife shall have forgot the hatt, but she hath not, reminding me at breakfast of my promise, and this in Doris our parlourmaid's hearing, so that I could not boggle over it, which methought pretty mean of her. Her notion is to buy the hatt and bring me the bill. But this, knowing her, I will not have. So we away together into Bond Street (for I could not cajole her into Oxford St.), having first shifted into my new gray suit, and mightily pleased to see, by studying it in the mirror from all angles, how well it do become me. My wife, after trying-on half the shopp, did at last find a hatt to her mind (3l. 13s. 6d.), which vext me inwardly, but I came to it. But Lord! The vanity of women! The way my wife stood loving herself in her new hatt in the mirror before she determined on it.

Home and to Joan for a man to mend my sett. Comes presently with a new valve (7s. 6d.) and fixes it (2s. 6d.). Which, with my wife's hatt, do make in all 4l. 3s. 6d. the devilish thing have cost me. So to vow solemnly against taking my hayr-brush to my dear wife in future, and I mean to stand to it.

'Old Magic.' By Bohun Lynch.

(Continued from page 339.)

Carlew held up the pocket-book from time to time as he spoke in order that his hearers might see the drawings on their screens.

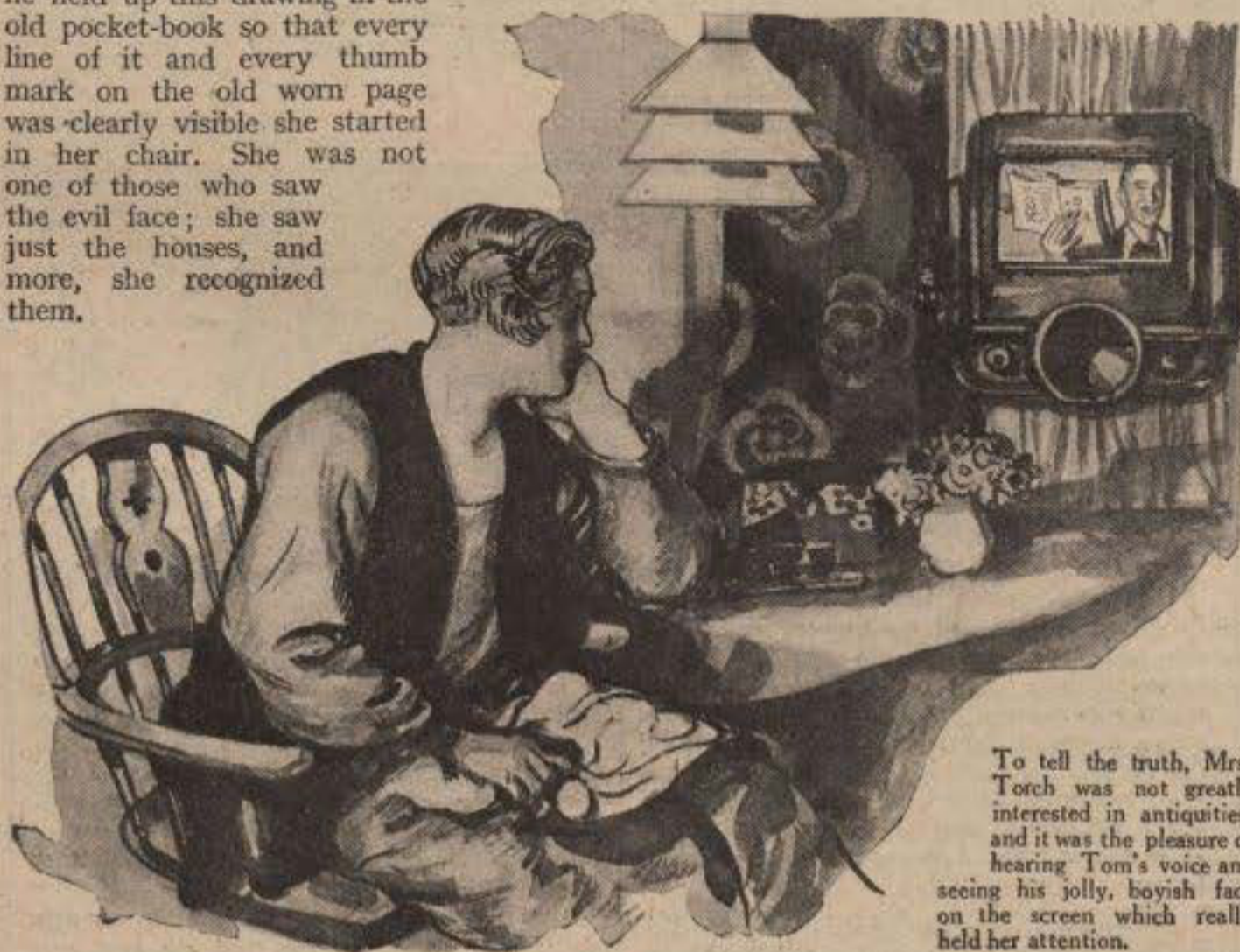
The most elaborate of the drawings was a group of houses. Several people have since said that this drawing made a queer impression upon them; for when they first glanced at it they seemed to see, not roofs and chimneys, but an evil face. Looking again, they lost this impression; it was like the chance tumbling of clothes thrown upon a chair and seen faintly in the night time—now something vaguely terrible, and now but a crumpled jacket.

To tell the truth, Mrs. Torch was not greatly interested in antiquities, and it was the pleasure of hearing Tom's voice and seeing his jolly, boyish face on the screen which really held her attention. But when he held up this drawing in the old pocket-book so that every line of it and every thumb mark on the old worn page was clearly visible she started in her chair. She was not one of those who saw the evil face; she saw just the houses, and more, she recognized them.

But the recognition was not complete; she had seen that group of houses, she was perfectly familiar with them, but where—where? She could not remember.

Mrs. Torch switched off the screen and the loud speaker and began to get supper. But throughout the evening the outline of those houses, the angle of the roofs, the placing of the windows, remained in her mind's eye a clear vision. Where had she seen them? Was it the corner of some town or was it some tiny village? At one time or another, especially before her marriage, she had travelled about a great deal. Where was it? No, she could not remember.

That old drawing—just fancy!—over two hundred years old, and the place, wherever it was, was just the same, or had been within her recollection.



To tell the truth, Mrs. Torch was not greatly interested in antiquities, and it was the pleasure of hearing Tom's voice and seeing his jolly, boyish face on the screen which really held her attention.

As for Kakoglou, his name was familiar enough; pictures of his air-yacht, his collection of ancient swords, his private Zoo, had often appeared in the papers. She could remember how, some years before, from Lima, in Peru, he had broadcast an appeal to all the world for the thousands ruined and made homeless by the terrible earthquake of 1906. Well, it was kind of him to let them see his pocket-book.

When would John come in? She would sit up no longer. It was getting very late.

Some time after Mrs. Torch had gone to bed, her husband returned. He looked white and ill. Having fastened the door, he went to the table, where some cold supper awaited his attention. There was a jug of water nearby, and without waiting to fill a glass he lifted it to his lips and drank a pint or so straight off. For a minute or two he stood in the middle of the room, hesitating, and then turned on the loud speaker for the Final News. He remembered that the result of the Anglo-Swedish Billiard Tournament should come through at this time. That was why he wanted to listen, he told himself—just for the billiards. With some impatience he heard a series of items, until suddenly the voice of the announcer dropped a tone.

'News has just been brought in,' he said, 'of an accident near the road between Ashworthy and Culverton in Devon. Mr. Spiridon Kakoglou, whose name has already been mentioned in happier circumstances this evening, left his car for a few minutes to see the view from high ground just above the road. We regret to announce that he slipped and fell into a deep stone quarry and that, when found, life was extinct.'

At this point we must pause for a week in the development of the story of Tom Carlew's strange adventure in the world of a hundred years hence. Next week's issue will contain a further long instalment of 'Old Magic,' illustrated by Stephen Spurrier, R.I. This bizarre romance of the twenty-first century contains not only absorbing situations but a fine imaginative picture of a world changed by the progress of invention.

When Tom Carlew, during the course of his talk on recent antiquarian discoveries, held up the old note-book of Mr. Kakoglou, his hearers saw, among other crude designs sketched on the yellowing pages, a strange drawing of a doll or image, not unlike the wooden dolls given to children in the nineteenth century . . . and the same evening Kakoglou was found at the bottom of a stone quarry, dead. The brilliant swindling financier who had almost succeeded in 'cornering' British farming had come up against a magic as old as the soil itself. What was the note-book, what the significance of the crudely-designed figure of a doll, what the doom which had overtaken the Greek intruder? These questions were only solved by Tom Carlew after strange adventures.

'Old Magic' is one of the Special Summer Features which, during the holidays, will make *The Radio Times* as widely read as a magazine as it is as a programme. Whether you are at home, or away on your holiday with a 'portable,' you should make a point of ordering 'the listener's own magazine' each week.



The Long Bow Drawn to Breaking Point!

The Strange Episode of the Small Attaché Case.

By E. V. Knox ('Evoe' of *Punch*).



The other found it with a laugh at his fun. 'Take care you are not run in!' he said.

THE pearl rope was flung out of a window in Cavendish Square,' said the Man of Doubtful Veracity; and then, turning towards me—'but you weren't here when I began. I was saying that in spite of its marvellous organization, I happen to know that Scotland Yard often owes its successes quite as much to sheer good fortune as to ingenuity and skill.'

'Oh, yes,' I said, sipping my coffee with a meek air.

'I was recalling,' he went on, 'the circumstances of the pearl rope robbery from the house of Lady Martlett, in Cavendish Square, which created a little sensation some while ago. It was worth about twelve thousand pounds. When it fell from the window it was caught by a man in the street, who immediately entered a waiting taxi-cab. A policeman actually saw this occur. Blowing his whistle, he dashed in pursuit, taking another taxi-cab on his way. He would have caught the vehicle in front, very likely, but he was held up in a traffic block. During this interval he observed the criminal jump out. He left his own cab, blowing his whistle again, and continued the chase down several side-streets, but unfortunately in vain. To his great annoyance he found that he had failed to memorize accurately the number of the fugitive cab. That was all the public ever learnt from the papers, except that three days later the Yard had discovered the criminal and restored the jewels to their owner again.'

'The way it really happened was this. A smartly-dressed young gentleman appeared in the ordinary course at the Lost Property Department of Scotland Yard in Lambeth Palace Road, and asked for a small attaché-case which he had left in a taxi-cab, mentioning the time of his loss.

'"It's marked O.K.," he told the official, "and I hope you've got it" (here he smiled engagingly), "because it's got the Cavendish Square pearl rope inside it."

'The other found it with a laugh at his fun and gave it to him.

'"Take care you're not run in," he said.

'The pearl rope, as a matter of fact, was inside it.'

'Why was it inside?' I asked, humbly.

'Because the thief put it inside when he got back into his taxi. He didn't want to run away with the pearls in his pocket, because he was afraid of being caught. But he trusted to Scotland Yard and the taxi-driver, who had received his fare, and hadn't the slightest notion that there was anything wrong.

'All might have gone well for the culprit now, if he had not had a bit of bad luck. Somewhere near Vine Street a loafer came up to him, tried to beg, and finally became abusive. A policeman arrested the beggar, took him to the station, and asked our friend to accompany them. Naturally, he wasn't very keen to join the gathering, but he didn't like to refuse.

'He put his attaché-case down on a bench while the beggar was being given in charge, and when it was all over, turned to go.'

'Wait a minute,' said somebody. 'What was happening all this while at Cavendish Square? Who had thrown the pearl rope out of the window, and what was it thrown for?'

'It was thrown out by a lady's maid. I suppose she was a confederate of the thief. But nobody ever discovered that. She left the house almost immediately, long before Lady Martlett knew anything about her loss. In fact, she only heard of it when the police came round to tell her. But a very big reward was offered, and that is what, to my mind, makes it so peculiar that the pearl rope should first have gone to the Lost Property Office at Scotland Yard, and then been quietly taken away from it by the thief and placed the same afternoon on a bench at Vine Street.'

'Does one really have to go round to Vine Street?' I inquired, sipping my coffee, 'to give evidence against a beggar? Couldn't one just give one's name and address and walk away?'

The Man of Doubtful Veracity looked at me with a reproving frown.

'The beggar in question,' he said, 'was a somewhat obstreperous fellow. You can hardly expect a police constable to take the name and address of a witness when the man he is arresting is trying to slug him in the jaw. But, of course, if you know how the story ended, better than I, who am the mere narrator, please do not consider me in any way. Continue it yourself, and let me listen to you. As I happened to be personally concerned with the latter stages—'

I apologized. I apologized humbly.

'Pray go on!' I said.

The M.O.D.V. chose a cigarette from his case with great deliberation, tapped it on the cover, lit it, and began again.

'I said that the thief, after giving his name and address as a witness—not, of course, his right name, nor his real address—turned to go. He had scarcely got out of the door when the Superintendent shouted: "Look sharp, one of you there! He's taken the wrong bag!"'

'And so he had. There happened to be another attaché-case on the bench—the Superintendent's own—and by an extraordinary chance, or perhaps, we might say, because of his embarrassment, the thief had picked up the wrong one.

'A constable snatched up the case—the case marked O.K. I mean—and went out to exchange them. A cool hand like our thief ought to have stood his ground, you may say. But even the coolest of thieves, I suppose, is nervous at times. Anyhow, when he saw the constable coming out after him, the fellow ran like a hare, and the constable ran after him like a greyhound, into Regent Street—'

'Do you mean to say—' I interrupted.

'Do I mean to say what?'

'Do you mean to say that the man who stole Lady Martlett's pearl rope from Cavendish Square started running up Regent Street as hard as he could peg, with the policeman sprinting after him in order to give the pearl rope back?'

'I do,' said the M.O.D.V. 'I do mean just that. It was one of the most curious features of this very curious affair.'

'In broad daylight?' I pursued.

'Not exactly broad.' (I could see that he was shaken a little.) 'It was one of those very dark December afternoons. And what else was the constable to do? If the man was innocent, common courtesy compelled him to make the exchange. If he was guilty, all the more was it necessary to pursue. There was no reason to guess what there was in the case which the constable held. The other case belonged to the Superintendent. The man running, so far as the constable knew, might have had some reason for wishing to steal the Superintendent's case. On the other hand, he might be merely hurrying to get a drink, or to catch a train.'

'I should have thought,' observed somebody, judiciously, 'that the passers-by would have joined in the hunt. In fact, I should have thought that the policeman would have shouted, or whistled, to make them do so.'

'You must remember the fog,' said the M.O.D.V. 'The fog and the noise of the traffic combined. That is the only way that I can account for it myself. But there certainly was a kind of irony in the fact that Scotland Yard, for a second time that afternoon, should be thrusting, as it were, his stolen booty on the thief. Anyhow, there they

were; the thief hurrying guiltily through the gloom without his swag, and the constable dutifully pounding after him in order to restore it. And then about a hundred and fifty yards up the road the thief crossed to the farther side. The constable was by this time scarcely a yard and a half behind him. It was at this very moment that a small two-seater came out of the fog, and, though it pulled up sharply and skidded, failed to avoid touching them both. They were knocked over, but neither of them was hurt. Both attaché-cases, curiously enough, were burst open by the shock. And that was how Lady Martlett's pearl rope was restored to her again.

He paused.

'And what,' I asked, a little faintly, 'was in the Superintendent's own case?'

'That was another curious point,' said the M.O.D.V. 'It was a typescript of a serial for one of the Sunday papers, which he was writing in his off-hours, and was called "The Stolen Gem."'

A little hush fell upon the room.

'Do you mind telling us,' said somebody 'how you came to know all this?'

'Merely,' answered the Man of Doubtful Veracity, 'because I happened to be in the two-seater myself when the accident occurred. And by a rather quaint coincidence, Lady Martlett was driving it. She got off without a fine.'

'Merely,' answered the Man of Doubtful Veracity, 'because I happened to be in the two-seater myself at the time.'



Mr. McTurtle Broadcasts

By Victor France. Illustrated by Alfred Leete.

THEY had asked me to broadcast. 'Dear Mr. McTurtle,' the letter ran, 'we shall be pleased if you will deliver your talk, "Across Africa on a Tandem with my Wife," from our London Studio at 9.15 p.m. on April 1.'

The news that I was to broadcast upset the entire neighbourhood. It was the biggest thing that had happened in Little Acre since Buffalo Bill's circus came there in 1907. An announcement of my talk appeared in *The Radio Times* on Friday. On Sunday the Squire nodded affably to me as we came out of church. On Monday Green and Wallop, the grocers, sent round their little account and waited in the scullery until I had paid it. It is quite extraordinary what broadcasting does for you.

My wife looked out a train to town—though why she did that I have not the remotest idea, for there is only one train to town from Little Acre, and that, owing to a misprint in Bradshaw, is not detectable. It passes through our station at 5.30 p.m.—passes through, that is, unless the station-master telephones to Princes Risborough to say that there is actually someone in Little Acre who has had the nerve to decide to go to London. Then, if the station-master—who has a beard which confuses his speech—has succeeded in making his meaning plain, it pulls up reluctantly at the far end of our platform, and everyone stares at you from the windows as though you were a murderer.

It was, I remember, a fine afternoon when, with the manuscript of 'Across Africa on a

Tandem with my Wife' in the pocket of my new grey suit, I started out for the station. My wife, who has never entirely recovered from her experiences on the tandem, was in tears as she accompanied me to the gate. I walked down the village street to the station, and, as I passed their shop, Mr. Green and Mr. Wallop waved their hands to me. A number of children, who had evidently heard from their parents that I was going to London to broadcast, ceased playing 'last across in front of the motors,' and followed me as far as the booking-hall. Their attentions were



I saw that he had put his beard in curling-papers as though for a long night's rest.

embarrassing, but I kept my temper by repeating over and over to myself the opening words of my talk: 'It was on a glorious morning in early December that my wife and I pushed off on our tandem bicycle down the High Street of Algiers. . . .'

I had no need to take a ticket, as one had been procured by my wife on the previous day, so, leaving my bodyguard in the dust outside the station, I strolled on to the platform. After a few minutes the train came in sight. It seemed to be going very fast, and I wondered how it would manage to pull up in time. As a matter of fact, it did not pull up at all. It raced straight through the station. A man in the guard's van threw out a bundle of newspapers, which caught me on the side of the head. Imagine my despair. I thought of the millions who would be waiting at 9.15 for my talk, to whom, if I failed to appear in the Studio, the name of McTurtle would be for ever hateful. I rushed madly into the station-master's office, but the station-master was sound asleep. Though I shouted at the top of my voice, I could not wake him. I saw that he had put his beard in curling papers as though for a long night's rest. My only thought was to get to London. But how? The idea occurred to me of stopping a car on the main road outside and imploring its driver to take me to town. I ran out into the road, waving my umbrella. Several motors passed me, but their drivers took not the slightest notice. A horrified glance at the station clock showed me that it was already 6.30.

At length a powerful grey car swung round

the corner towards me. It was doing at least fifty miles an hour, but I planted myself firmly in the way of it and waved my arms. The car pulled up.

'Get out of the way!' shouted the man at the wheel.

I refused—courteously, I believe.

'I want to get to London,' I said.

'Well, hop inside,' he growled. 'If you won't get out of the way, I suppose I must take you with me,' and added, as I took my place beside him and he pushed in the clutch: 'Can't do another man in today, I suppose.'

'What?' I asked, nervously.

He looked grimly at me. He was a large, forbidding creature with only one eye, and that a green one. 'I've killed a man, do you hear? Did him in by bashing his head in with a loofah. Collared his pocket-book and skipped in this car. The cops are after me.'

'You shouldn't have done that,' I said, but he did not answer. Instead, he drove on towards London at a speed which made me dizzy. Every time we passed a policeman he went twice as fast. But nobody stopped us, though people stared very hard at me—a fact which I found difficult to explain until, on passing a shop window, I realized that the parcel of newspapers had bashed my hat in.

My companion dropped me, more dead than alive, at Hammersmith. I was extremely glad to be rid of him, for during the ride I had been afraid that he might at any moment whip out his deadly loofah and break his resolution not to take life twice in one day.

I looked at the clock. Despite our furious dash to London, it was now ten minutes to nine. I hailed a taxi and directed him to the B.B.C.

'What?' he said.

'B.B.C.,' I repeated. 'Broadcasting—Savoy Hill—Studios.'

'Do you mind speaking a little louder?' he rasped. 'I'm deaf.'

'B.B.C.,' I yelled. 'British Broadcasting Corporation.'

'It was burned down,' he said.

'What!' I exclaimed.

'Yes, sir—in the summer of 1903; I remember it well.'

'You remember nothing of the sort!' I moaned, and held out the B.B.C.'s letter to him. When he had stared at the address for a long time, he said: 'Oh, that,' and went

crawling away with me, one of his cylinders flapping in the breeze.

I reached Savoy Hill at 9.13. The driver had no change for a pound note. It was 9.14½ before he had collected it in sixpences from a one-legged man with a harmonium who was playing *Because* at the corner of the street.

I went inside. A number of very tall men in evening dress were standing in the hall. They looked threateningly at my damaged hat, and made a concerted movement as though to throw me out. Instead, they wrung my hand with great heartiness.



He collected it in sixpences from a one-legged man with an organ.

'So here you are,' they said. 'Only just in time,' and they hustled me up fourteen flights of stairs to a studio.

'I—I—I—shan't have any breath left!' I said. 'How can I talk?'

'You won't need to talk,' they murmured, and opened the door.

I found myself in a very large room with curtained walls. The announcer came forward to greet me, and I realized with a sinking feeling that we were not alone. At the far end of the studio were arranged on chairs the members of an orchestra, all of whom were looking at me and handling their trombones and things in a very threatening manner.

A red light flashed over the doorway, and the announcer cautioned me to keep quiet. He led me over to a platform in front of the orchestra and turned to the microphone. I prepared my manuscript for the ordeal.

'We now come to our Symphony Concert,' he said. 'Herr Brickdust will conduct the Wireless Symphony Orchestra in a new tone poem in 57 movements by Heintz.'

I waved my arms in despair. 'It's a lie,' I shouted. 'I have come to give a talk on "Across Africa on a Tandem with my Wife." I can't conduct. My name isn't Brickdust. I—'

But no one was paying the slightest attention to me. My words had been drowned by the crash of the orchestra, which, mistaking my agitation for Herr Brickdust's conducting, had begun the tone poem. With my battered hat on my head and my beloved manuscript in my hand, I was faced with fifty excited musicians making a noise which beggars description. On and on it went. Drums crashed, bassoons thundered, violins squeaked and wailed, the orchestra looked at me with doglike devotion as the man who was to steer them through.

And suddenly there was a ghastly silence. Everyone looked at me.

'Well?'

'Are you conducting?' asked the leader of the orchestra.

'No,' I admitted.

'Why not?'

'Because I am not Herr Brickdust, because I know nothing about music, though I did once try to learn the ukulele by post, because I have a talk here which—'

But I got no farther. The orchestra rose as one man and rushed at me, brandishing their instruments. I looked piteously at the announcer, only to discover that he was my friend with the one green eye, and that in his hand he held a murderous-looking loofah. I screamed.

'Here's a letter for you,' said my wife, 'and breakfast has been ready for twenty minutes.'

Rubbing my eyes, I opened the letter. 'Dear sir,' it ran, 'we regret that we shall be unable to make you an offer to broadcast your talk entitled "Across Africa on a Tandem with my Wife," the MS. of which we are accordingly returning to you herewith.'

Leading Features of the Week.

N.B.—All items from 5XX can also be heard from 2LO.

MUSIC.

Sunday, May 27.

(5XX) 5.50. A Bach Cantata.

(5XX) 9.5. Albert Sandler and the Park Lane Hotel Orchestra.

Monday, May 28.

(5XX) 7.15. Songs by Sir Hubert Parry, sung by Elsie Suddaby (and throughout week).

Tuesday, May 29.

(5GB) 9.55. Act III of 'Louise,' from Covent Garden.

Wednesday, May 30.

(5XX) 7.45. Song Recital by Sir George Henschel.

(5GB) 8.30. Chamber Music.

Thursday, May 31.

(5GB) 8.0. New Friends in Music—Ravel.

Friday, June 1.

(5XX) 9.40. Act II, 'Samson and Delilah,' from Covent Garden.

Saturday, June 2.

(5XX) 7.45. The Gresham Singers.

DRAMA, Etc.

Monday, May 28.

(5GB) 8.35. 'The Rebel Maid.'

Tuesday, May 29.

(5XX) 9.40. 'The Survivor,' a Play in Three Acts by Mabel Constanduros and Michael Hogan.

Wednesday, May 30.

(5XX) 9.35. 'The Rebel Maid.'

Thursday, May 31.

(5XX) 9.35. Charlot's Hour—XIX.

VARIETY AND VAUDEVILLE.

Monday, May 28.

(5XX) 7.45. Lancelot Quin, Rudy Starita, Cyril Shields.

(5GB) 8.0. The Roosters.

Friday, June 1.

(5XX) 10.25. A. J. Alan.

Saturday, June 2.

(5XX) 9.35. Mabel Constanduros in 'Mrs. Buggins Sees it Through.'

SEVEN COUNTRIES ON THE DIAL



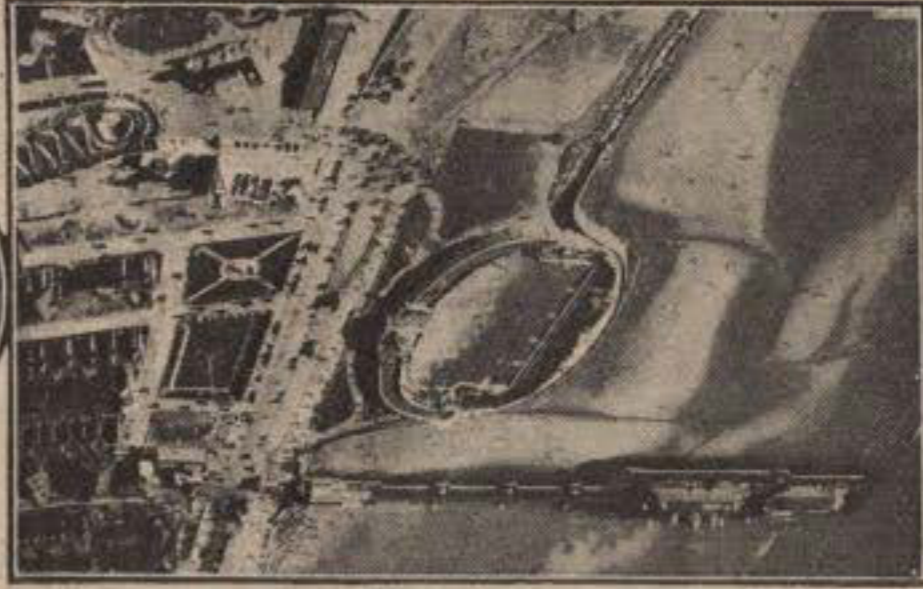
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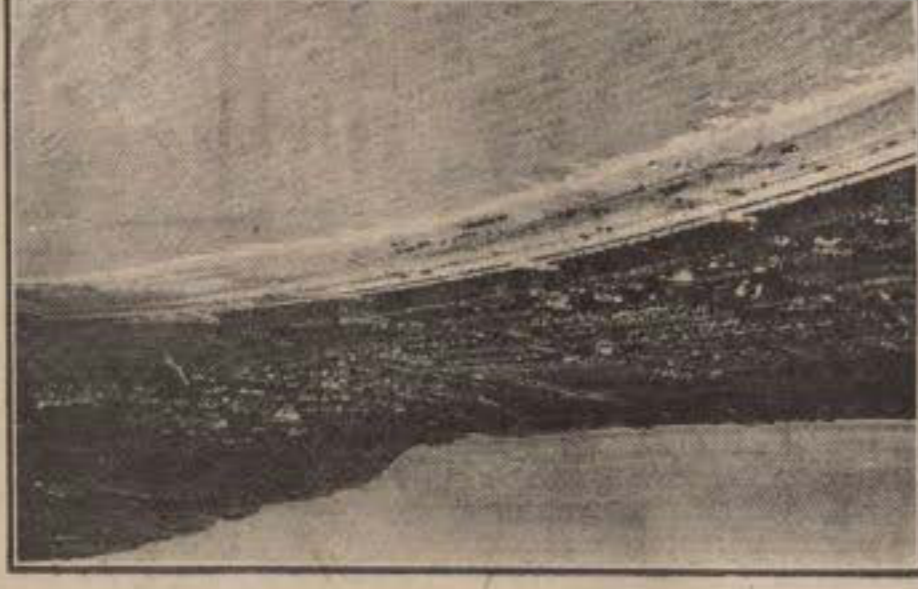
Holiday Broadcasts for North-Country Listeners.



BLACKPOOL.



HARROGATE.



LLANDUDNO.

WHEN summer comes to the North Country, thoughts begin to turn to those famous holiday resorts, both inland and seaside, with which the North Country is blessed. In the great towns where so much of the world's work is done—in mill and factory, foundry and mine—the men and women whom the South considers hard-headed and dour think wistfully of the wooded hills of Buxton, the yellow sands of Blackpool, the bold cliffs of Scarborough. So broadcasting steps in to help them; when they cannot go on holiday, at least through-out the summer they can be kept in touch with the holiday-makers, they can hear the music and entertainments of their own chosen resort to whet their anticipation before they go and to prolong their happy memories when they come back.

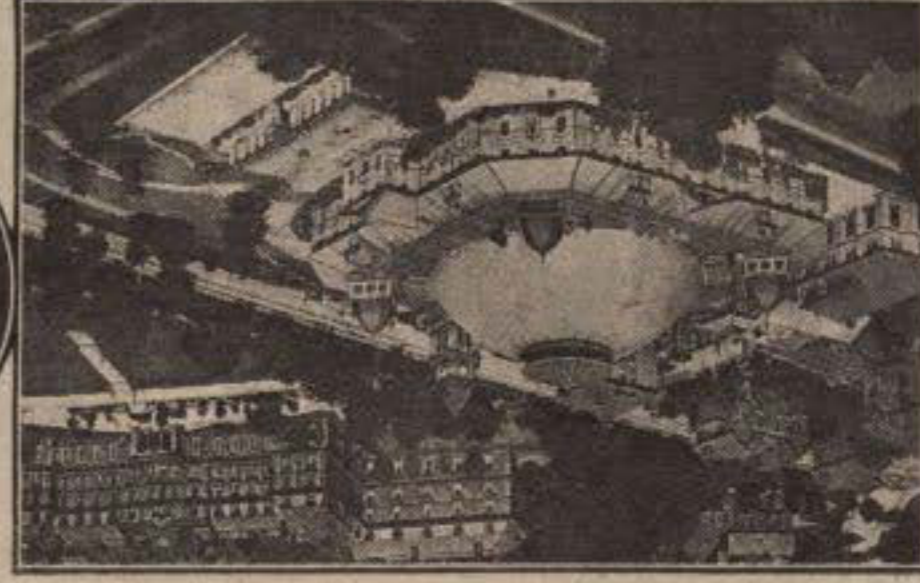
This week the North-Country group of stations starts its Summer Holiday Programme Scheme. Listeners to five stations—Manchester, Hull, Leeds-Bradford, Liverpool, and Sheffield—will hear some of the best shows of the season.

from six famous seaside places and spas. First there is Blackpool—the mammoth fair-ground of the North, the hub of gaiety, the Mecca of those who want a real good time. This Friday, Manchester listeners will hear some high spots from 'On With the Show,' that sparkling entertainment on the North Pier, and in a week or two the full programme to all the stations will start—Spiero's Orchestra from the Palace, Feldman's 'Whitebirds' from the Victoria Pier, all the best evening's entertainments that visitors to Blackpool flock to on the warm summer nights.

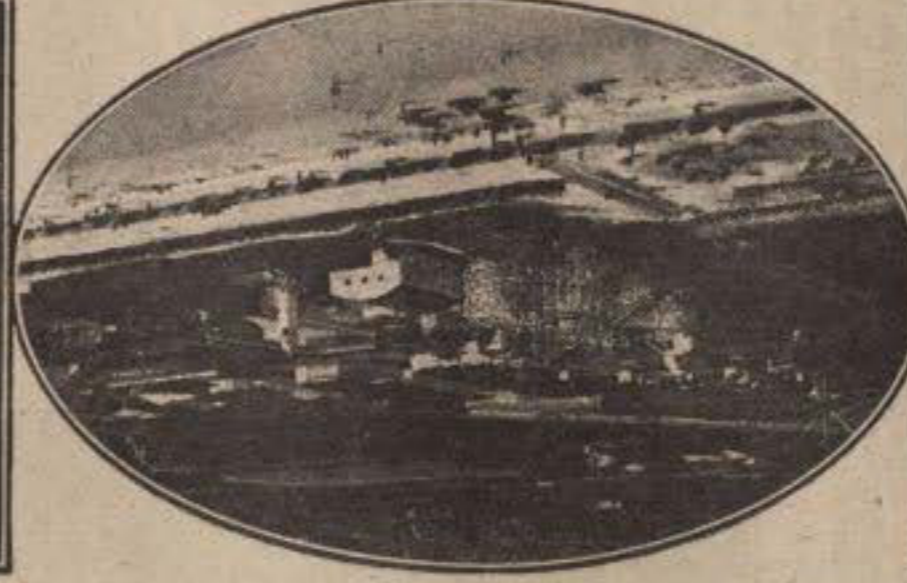
In contrast to Blackpool is Buxton, the highest town in England, and one of the healthiest, where air and waters conspire to make a man feel well. Everyone knows the orchestra that Horace Fellows directs from the Pavilion Gardens; and that will be Buxton's contribution—as it was last year. Listen for it this Thursday afternoon. The same evening, at 7.45, Scarborough joins in—Scarborough of the Castle and cliffs, the tennis tournament and the cricket festival, the Spa and its orchestra, whose first broad-

cast of the season comes this Thursday night. For those whose idea of holiday music is the brass band there is the Municipal Band Concert from Southport on Wednesday afternoon, when the listener who closes his eyes will be able to imagine the deck-chairs and the green trees and the Bandstand gleaming white in the hot sun. The next week the microphone crosses to Wales, and on Thursday evening from the Pier Pavilion at Llandudno, in the very shadow of Great Orme, the orchestra will play to listeners all over the North.

And finally, Harrogate, smallest of Spas, set daintily amongst the wild Yorkshire moors, will give its fine Municipal Orchestra to the ether four times during the season. Scarborough—the holiday-grounds of the North Country, Harrogate, Blackpool, Buxton, Llandudno, Southport and whose very name conjures up the sunny panoramas of sand and sea and hill and moor. Truly, for listeners to the North-Country stations this summer may well be full of the spirit of holiday from Whit-Sunday until the leaves begin to fall.



BUXTON.



SOUTHPORT.



SCARBOROUGH.

PROGRAMMES for SUNDAY, May 27

2LO LONDON and 5XX DAVENTRY

(361.4 M. 330 KC.)

(1,604.3 M. 167 KC.)

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

3.30

A CONCERT

ETHEL FENTON (Contralto)
HUBERT EISEDELL (Tenor)
SYDNEY BAYNES and his BAND

Romantic Overture *Keler-Bela*
Slumber Song *Squire*

3.45 HUBERT EISEDELL

An Epitaph *Bealy*
Love in the Valley *K. Parker*
The Woodland Tailor *E. Austin*

3.52 BAND

Phantom Brigade *Myddleton*
Ave Maria *Bach, arr. Gounod*
(Solo Violin, E. EDBROOKE, Jnr.)
(Solo Saxophone, LEONARD BRYANT)
Love in Cloverland *Peter*

4.5 ETHEL FENTON

The Enchantress *Hatton*
Songs my Mother taught me
Sea Fever *Deorak*
Ireland

4.12 BAND

Selection from 'La Bohème'
Puccini

4.22 HUBERT EISEDELL

Go, lovely rose } *Quilter*
The time of roses }
Only one word for her
Loughborough

4.30 BAND

La Cinquantaine *Gabriel-Marie*
Berceuse (Cradle Song) from
'Jocelyn' *Godard*
(Solo Trumpet, GEORGE
ESKDALE)
Humoresque *Tchaikovsky*

4.40 ETHEL FENTON

Ave Maria *Schubert*
Life's Gifts *Clutsam*
The Message *Blumenthal*

4.47 BAND

Hindu Song .. *Rinsky-Korsakov*
Classical Memories *Kwing*

5.0 The British Legion Memorial Service

Conducted by the DEAN OF WESTMINSTER, The Very Rev. W. FOXLEY NORRIS, D.D.

Relayed from

The Cenotaph, Whitehall

Order of Service:

Hymn, 'O God, our Help in ages past'
Prayers
Anthem, Wisdom iii, 1, 2
Collects
Hymn, 'All people that on earth do dwell'
The Benediction
The Placing of the Legion's Wreath

THE LAST POST

THE REVEILLÉ

THE NATIONAL ANTHEM

THE Annual Service that the British Legion holds at the Cenotaph is, next to the Armistice Day commemoration, the most impressive event that takes place at the National War Memorial during the year. Last year this service was relayed, and many listeners will remember the solemn beauty of it—the prayers, the Benediction, the Last Post and the Reveillé, and the lovely singing of the Westminster Abbey Choir. This year's service will follow the same lines; it will again be conducted by the Dean of Westminster, and the Abbey choir will again take part. In addition, the broadcast transmission should reach an even higher standard, as permanent arrangements can now be made at the Cenotaph (this year the Armistice Day

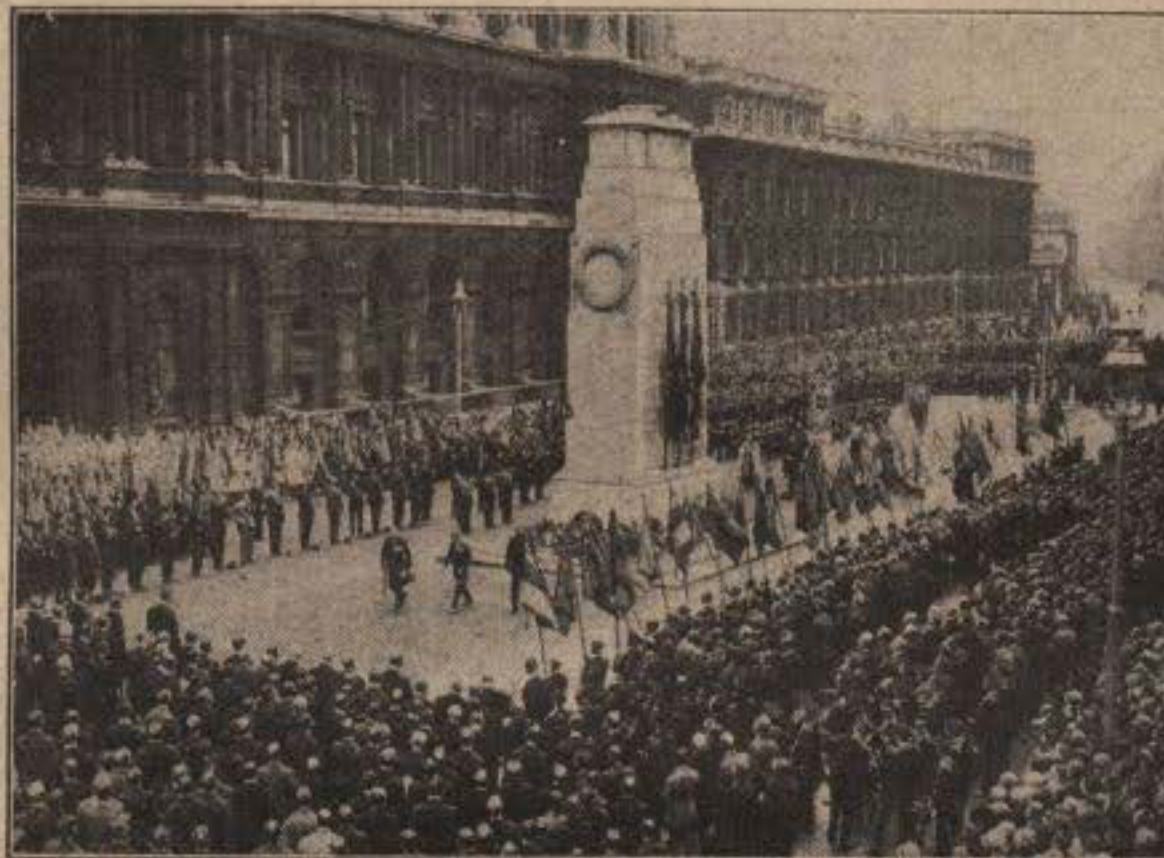
ceremony will be relayed for the first time), and there will be no need to employ overhead cables or wires.

5.25 app. FOUNDATIONS OF ENGLISH POETRY—IX

Blake and Smart

Read by J. C. SQUIRE

THE two poets whose works form the subject of today's reading both lived in the eighteenth century (though Blake lived on until 1827). Both were mystics whose verse failed to receive due recognition at the time; and both, judged by common standards, were mad. The poems that will be read this afternoon include some of Blake's most exquisitely artless lyrics, such as 'The Tiger' and 'The Little Black Boy,' and Smart's most powerful poem, the 'Song to David.'



WHIT-SUNDAY'S TRIBUTE TO THE DEAD.

Every year on Whit-Sunday afternoon the British Legion holds a great muster at the Cenotaph, and there takes place an impressive service in memory of the dead. This year this service will be relayed, by means of concealed microphones and underground wires. This picture of a previous Whit-Sunday service shows the Prince of Wales leaving the Cenotaph after placing the wreath on it. At his side is the late President of the Legion, Earl Haig.

Those listeners who have enjoyed these Sunday afternoon readings will be interested to know that the substance of them all has been published in book form, under the title of 'The Foundations of Poetry: an Anthology,' and can be obtained at all booksellers, newsagents and bookstalls, price 1s.

5.50-6.30 Bach Cantata No. 172

'ERSCHALLET, IHR LIEDER'

S.B. from Glasgow

EDITH BRASS (Soprano); FLORA BLYTHEMAN (Contralto); JOHN COLLINSON (Tenor); ROBERT BURNETT (Baritone); THE STATION CHOIR and ORCHESTRA, conducted by HERBERT A. CARRUTHERS
Relayed from the Alexander Elder Memorial Chapel of the Glasgow Western Infirmary

THIS, a cantata for Whit-Sunday, has seven sections:—

1. Chorus. 'O praise Him with singing, with psalt'ry and voices.'
2. Recitative, Bass. 'He that loves Me, keepeth My commandments.'
3. Air, Bass. 'Blessed Three in One, make with us Thy dwelling.'
4. Air, Tenor. 'O blessed Paradise, where God's own grace prevailleth.'
5. Duet, Soprano (the believer), and Contralto (the Holy Spirit). 'Come thou breath

sixteenth century chorale.

6. Chorale, Choir. 'A heav'nly light falls from the skies, When Thou, O Saviour, Thy dear eyes On me, Thy servant, benedest.'

7. Chorus. (Repetition of No. 1).

8.0 A Religious Service

Relayed from HOLY TRINITY CHURCH, FOLKESTONE

With an address by the Rev. W. H. ELLIOTT

Order of Service:

Hymn, 'Come, Holy Ghost, our souls inspire'
(A. and M., No. 157)
Confession and Prayer
Psalm No. 121
Lesson, I Cor. xii, verses 1-27

Intercessions and Thanksgivings

Hymn, 'Our Blest Redeemer'
(A. and M., No. 207)

Address by the Rev. W. H. ELLIOTT

Hymn, 'Come, ye faithful, raise the anthem'
(A. and M., No. 302)

The Blessing
Vesper, 'God is a Spirit'
Sir W. Stenulake Bennett

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Royal National Orthopaedic Hospital, by Miss MAHEL CONSTANDUROS

THIS hospital is the largest Orthopaedic hospital in the country, and its patients come from all parts of the Empire. A new out-patients' department in London has been paid for, and now 152 new beds are being added to the country branch at Stanmore, and £40,000 is still needed for this purpose. When one considers the wonderful work done for crippled children, whose lives can be changed entirely by their cure, it cannot seem likely that this sum should be beyond the hospital's reach.

Contributions should be sent to the Appeal Secretary, Royal National Orthopaedic Hospital, 234, Great Portland Street, London, W.1.

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

9.5 Albert Sandler

and the

Park Lane Hotel Orchestra

From the PARK LANE HOTEL

Overture to 'William Tell' *Rossini*

DOROTHY BENNETT (Soprano)

Una voce poco fa, from 'The Barber of Seville'
Rossini

ORCHESTRA

Excerpts from 'Rigoletto' *Verdi*

ALBERT SANDLER (Violin)

Nocturne in E Flat *Chopin, arr. Sarasate*

DOROTHY BENNETT

Our little home *Eric Coates*The Cuckoo *Lehmann*

ORCHESTRA

Selection on famous Works by Grieg

Love's Old sweet song (by Request) .. *Molloy*

10.30

Epilogue

'A Still Small Voice'

Sunday's Programmes cont'd (May 27)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 k.c.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 A BAND PROGRAMME**
From Birmingham
THE METROPOLITAN WORKS BAND, conducted by G. H. WILSON
Military March Schubert
Overture to 'Zanetta' Auber
- 3.45 HAROLD WILLIAMS (Baritone)**
Selected Songs
- 3.55 BAND**
Selection from 'Il Trovatore' ('The Troubadour') Verdi
- 4.10 DOROTHY HOGGEN (Pianoforte)**
Bourree from Sonata in B Minor
Bach, arr. Saint-Saëns
Rhapsody in F Sharp Minor Dohnanyi
- 4.20 BAND**
Gopak Moussorgsky
Trepak Tchaikovsky
Cornet Duet, 'The Friendly Rivals' .. Godfrey (Soloists, Messrs. STEPHENS and RICHARDSON)
- 4.30 HAROLD WILLIAMS**
Selected Songs
- 4.40 BAND**
Reminiscences of Sullivan arr. Ord Hume
Selection from Suite of Incidental Music to 'Monsieur Beaucaire' Rossini
- 5.0 DOROTHY HOGGEN**
Soho Forenoons Ireland
Nos. 2 and 4 from 'Suite of Four Pieces'
Francis Morgan
Jardins sous la pluie (Gardens under rain) Debussy
- 5.10 BAND**
Suite, 'A Rustic Holiday' Rimmer
In the Cornfield; A Scamper thro' the Meadow;
By the Church
Grand March from 'Tannhäuser' Wagner
- 5.25-5.50 FOUNDATIONS OF ENGLISH POETRY**
(See London)
- 8.0 A Religious Service**
Relayed from the Central Hall, Birmingham
Introit
Hymn, 'Our Blest Redeemer, ere He breathed'
(English Hymnal, No. 157)
Prayer; Lesson; Anthem
Hymn, 'When God of old came down from Heaven'
(E. H., No. 158)
Address by the Rev. F. C. SPURR (of Hamstead Road Baptist Church)
Hymn, 'Lord of our life, and God of our salvation'
(E. H., No. 435)
Benediction
- 8.45 THE WEEK'S GOOD CAUSE**
(From Birmingham)
Appeal by the Midland Car Club (in conjunction with the Royal Cripples' Hospital) for assistance in taking the crippled children from Birmingham to Humington, by Mr. E. P. RAY

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Mozart Programme
From Birmingham
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA, conducted by JOSEPH LEWIS
FRANK CANTELL (Violin); ARTHUR KENNEDY (Viola)
CAROLINE HATCHARD (Soprano)
Overture to 'The Magic Flute'
Three German Dances, K. 605

9.25 CAROLINE HATCHARD and Orchestra
Air, 'Che pur astro al core,' from 'Il Seraglio'
('The Harem')

9.33 FRANK CANTELL, ARTHUR KENNEDY, and ORCHESTRA
Symphonic Concerto in E Flat

MOZART'S father had a great opinion of his son's capacity as a violinist, and urged him to practise.

To please his father, Mozart worked away at the fiddle, and a number of Concertos came as an outcome of his interest in the instrument.

This Symphonic Concerto has fuller, more significant orchestral passages than those often found in Concertos of the time, and the solo parts are not so independent and outstanding. The work is scored for solo Violin and Viola (the latter written in a key a semitone lower than the other parts, the player being instructed to tune his instrument a semitone higher), with accompaniment of Strings in six parts (two Viola parts), Oboes and Horns.

There are: a long and fully developed First Movement, quick but dignified; a slow Movement of grave charm, with the solo instruments calling to each other gracefully, and a dapper Finale, sweeping along at full speed.

10.5 CAROLINE HATCHARD and Orchestra
Air, 'Parto, ma tu ben mio,' from 'Titus'

10.10 ORCHESTRA
'Haffner' Symphony

WHEN Mozart was twenty-six, he was a frequent visitor at the house of a wealthy and hospitable merchant of Salzburg—one Haffner. He wrote this Symphony for the marriage of one of Haffner's daughters, and so it gets its name.

The Haffner has the usual four Movements. The FIRST MOVEMENT is a very spirited piece, with a bold, uncompromising air.

In complete contrast with this is the gentle SECOND MOVEMENT. Now all is dainty grace and charm.

The THIRD MOVEMENT is a Minuet and Trio. Finally there is a speedy, light-footed FINALE.

10.30 Epilogue
(Sunday's Programmes continued on page 350.)

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(Vice-President of the Radio Society of Great Britain)
(Hon. Member of the British Engineering Standards Association.)

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4½^d EACH CONTAINS
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THE METROPOLITAN WORKS BAND

will give a Band Programme from Birmingham this afternoon between 3.30 and 5.25 p.m.

Sunday's Programmes continued (May 27)

SWA CARDIFF. 353 M. 850 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE
 An Appeal on behalf of the Shipwrecked Mariners' Society and their Flag Day, by Captain F. HAWORTH
 8.50 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 CLAUD BIGOS (Pianoforte)
 Pastoral } Scarlatti
 Capriccio }
 Organ Choral Prelude } Bach
 Chromatic Fantasia and Fugue }
 ARTHUR CATTERALL (Violin)
 Introduction and Allegretto } Lalo
 Intermezzo }
 Viennese Capriccio } Kreisler
 Prelude } Bach, arr. Schumann

4.10 'The Woman of Samaria'
 (Sir W. Sterndale Bennett)
 Selected Airs and Choruses from the Oratorio
 By the MANCHESTER CATHEDRAL CHOIR
 Directed by Dr. W. H. WILSON
 Relayed from the Cathedral, Manchester

4.45 ARTHUR CATTERALL and CLAUD BIGGS
 Sonata for Violin and Piano in A Minor, Op. 105
 Schumann
 Con passione; Allegretto; Vivace

5.0 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE
 An Appeal on behalf of the Out-Patients' Department of the Blackburn and East Lancashire Royal Infirmary, by His Worship the Mayor of Blackburn, Mr. J. A. ORMEROD
 (Contributions should be sent to the Hon. Treasurer, Blackburn and East Lancashire Royal Infirmary, Williams Deacons Bank Ltd., Blackburn Branch)

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

6LV 297 M. 1,010 KC. LIVERPOOL

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE
 An Appeal on behalf of the Liverpool and District Hospital for Diseases of the Heart, by the Rt. Hon. Viscount LEVERHULME

(Contributions should be addressed to the Treasurer, Liverpool Heart Hospital, 34, Oxford Street, Liverpool)

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

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue

6FL SHEFFIELD. 272.7 M. 1,100 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE
 Appeal on behalf of the work of the Rotherham Queen's Nurses, by Mrs. E. SLACK, J.P., Hon. Secretary of the Rotherham District Nursing Association. (Donations should be sent to the Rotherham District Nursing Association, 1, Highfield, Doncaster Road, Rotherham)

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

6KH HULL. 294.1 M. 1,020 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE
 Appeal on behalf of the Hahnemann Convalescent Home, Bournemouth, by the Rev. EDWARD MOOR (Honorary Chaplain of the Home)

THE Hahnemann Convalescent Home, Bournemouth, which was established in 1879, has 32 beds for male and female patients, and is mainly for cases of Tuberculosis in its incipient stages.

Founded and maintained by voluntary contributions, the Home has not since the war managed to make its income balance its expenditure, and this appeal is on behalf of its 'Jubilee' Fund, by which it is hoped to raise £5,000 for the endowment of beds.

(Contributions, marked 'Wireless Appeal,' should be sent to Mr. H. M. SNOWDON, Secretary, Hahnemann Convalescent Home, Bournemouth)

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

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

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)
 8.0 S.B. from London

8.45 THE WEEK'S GOOD CAUSE
 Appeal on behalf of British Legion, Plymouth Branch, by Rev. T. WILKINSON RIDDELL, F.R.S.L.

THE Plymouth Branch of the British Legion has been hampered by the lack of adequate premises. Better premises, however, have now been secured, and to clear these of debt a sum of £2,500 is required.

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

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

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)

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

10.30 Epilogue

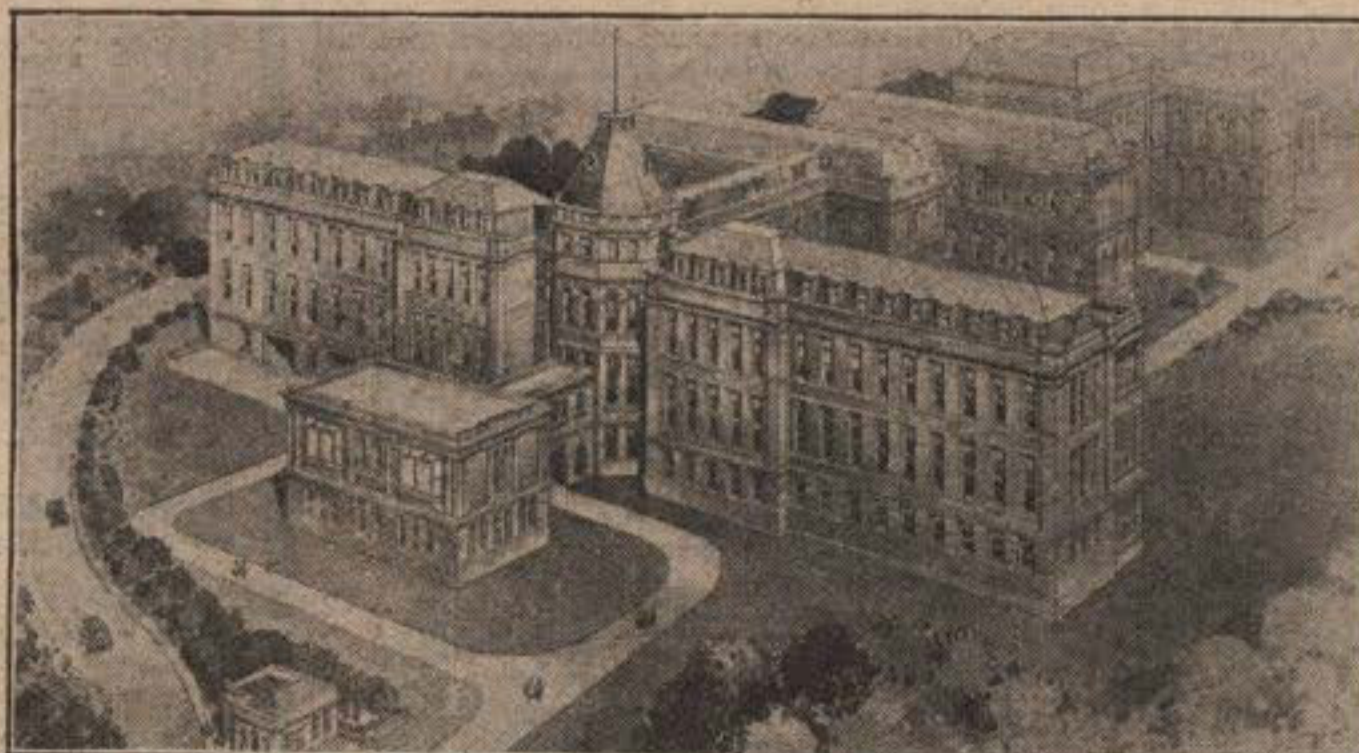
5SX 294.1 M. 1,020 KC. SWANSEA.

3.30 S.B. from London
 5.50-6.30 S.B. from Glasgow (See London)

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

10.30 Epilogue

10.40-11.0 S.B. from Cardiff



THE WAR MEMORIAL WING OF BLACKBURN ROYAL INFIRMARY.

This is an architect's drawing of the new wing of this big infirmary (architects, Soames and Green) for whose out-patient department the Mayor of Blackburn will appeal from Manchester Station tonight

Sunday's Programmes cont'd (May 27)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30:—S.B. from London. 5.50-6.30:—S.B. from Glasgow. 8.0:—S.B. from London. 8.45:—Week's Good Cause: Appeal by the Rev. Norman A. Brown on behalf of the Newcastle Sailors' Rest, 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Band and Pipers of the Second Battalion of the Queen's Own Cameron Highlanders. (By kind permission of Lieut.-Colonel J. S. Drew, D.S.O., M.C., and Officers.) Conducted by Bandmaster Mr. Charles W. Griggs. Relayed from Kelvingrove Park. March, 'The Red Cloak' (Mansfield); Overture, 'Marinarella' (Fucik); Cornet Solo: Serenade, 'Berceuse de Jocelyn' (Godard). (Soloist, Lance-Corporal T. Allen.) Selection, 'The Milano' (Sullivan); Suite for Pipes and Band (C. W. Griggs); March, 'Tel-el-Kehlr'; Strathspey, 'Lord Blantyre'; Reel, 'The Deil among the Tailors' (Soloist, Pipe-Major T. Marshall, M.V.O.); Xylophone Duets, 'The Two Imps' (Alford) (Soloists, Bandsmen M. Denney and G. Mackenzie); Fantasia, 'Robert Bruce' (Bonassieu); Characteristic Piece, 'The Guards' Patrol' (Williams); Regimental March, 'The March of the Cameron Men' (Traditional). 4.45:—Mrs. Elizabeth H. MacKerrow: 'What the Church is doing for Fisher girls.' 5.0:—S.B. from London. 5.50-6.30:—Bach Cantata No. 172. Relayed to London and Daventry (See London Programme). 8.0:—S.B. from Edinburgh. 9.15 app.:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.0:—S.B. from Glasgow. 5.0:—S.B. from London. 5.50-6.30:—S.B. from Glasgow. 8.0:—S.B. from Edinburgh. 9.15 app.:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.

3.30:—S.B. from London. 5.50-6.30:—S.B. from Glasgow. 8.0:—S.B. from London. 10.30:—Epilogue.

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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In the Near Future.

News and Notes from the Southern Stations.

Cardiff.

A Gilbert and Sullivan programme will be broadcast on Saturday, June 9. There will also be cornet and bassoon solos and vocal items by Gwladys Naish and Kenneth Ellis.

Leeds-Bradford.

Listeners will be interested to hear that the appeal recently made on behalf of the Bradford Infirmary by its Chairman, Mr. George Priestman, has so far resulted in more than £330 being received.

Sheffield.

Mr. J. W. Puttrel, the distinguished explorer of British caves, will describe to listeners on Friday evening, June 8, one of his earliest investigations of underground Derbyshire, known as Giant's Hole, a gurgling water-swallow near Castleton, which had not before been completely explored.

Bournemouth.

Some useful and practical hints on 'How to Prepare and Show a Dog' will be given on Tuesday, June 5, in a talk by Surgeon-Captain L. F. Cope, R.N.

The religious service from the Punshon Memorial Church, will be broadcast on Sunday, June 3, the address being given by the Rev. A. E. Reavley, minister of the Winton Primitive Methodist Church.

Plymouth.

The Rev. James Bennett, of Norley Congregational Church, will give the address at the studio service on Sunday, June 3.

Part of the evening programme on Saturday, June 9, will consist of old-time melodies in which the artists are Anne Lampard, Ivan Firth, and Phyllis Scott.

A duologue by Alfred Sutro, entitled *A Marriage has been Arranged*, will be presented by the Micrognomes at 6 p.m. on Tuesday, June 5. Later the same evening, Mr. Charles Henderson, of the University College of the South-West, Exeter, is giving the first of a new series of talks on 'Early Visitors to Plymouth,' which concerns the period when Henry VIII was alive.

Manchester.

Another of the 'Milestones of Melody' programmes is arranged for Saturday, June 9, when some of the best-known songs which were the vogue between 1900 and 1913 will be heard. It will be remembered that the previous programme of this series included popular songs of each year from 1914 to the present day.

A novel item in the vaudeville programme on Friday, June 8, will be items played on the ocarina, the double whistle and musical wine glasses by F. J. Kefford, of Bury. Other artists are Edith James, John Whiffen and Arthur Hemsley, and Patricia Rossborough and Ivor Dennis, and Bert Copley. A short sketch by Harold Simpson, entitled *No. 13* will also be presented by the Station Repertory Players.

Daventry Experimental.

A Love Passage, a comedy in one act by W. W. Jacobs, will be broadcast from the Birmingham Studio on Wednesday, June 6.

Dr. Richard Roberts, of Toronto, will conduct the service which is to be relayed from Carr's Lane Church, Birmingham, on Sunday, June 3.

Miss Gladys Ward, the well-known Birmingham artist, will have charge of an 'Old Folks' programme containing melodies and memories of days gone by, which is to be given on Friday, June 8. She will be assisted by Emilie Waldron (soprano), Alice Vaughan (contralto), Geoffrey Dams (tenor), and James Howell (bass), together with the Studio Orchestra and Chorus.

A vaudeville programme on Monday, June 4, will include items by Ivan Firth and Phyllis Scott, Wallace Cunningham, Christine Silver, Helen Alston, and Philip Brown's Dominoes Dance Band; and on Saturday afternoon, June 9, by Mabel France, Mario de Pietro, and the same dance band, which, with Sidney Nesbitt and his ukulele, will be heard in a *Thé Dansant* at 4.30 p.m. A programme of light music by Pattison's Salon Orchestra, relayed from the Corporation Street Restaurant, will also be heard the same evening, and later a variety programme in which the artists will be Rae Robertson and Ethel Bartlett, the West African Jubes, Daisy Kennedy, and Chrissie Stoddard and Alfred Butler.

'Golden Shred' and 'Silver Shred'

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



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4

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PROGRAMMES for MONDAY, May 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. **H**
Short Religious
Service

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

11.0 (Daventry only) Gramophone
Records

12.0 A BALLAD CONCERT
HILDA NAYLOR (Soprano); HAROLD
HOWE (Tenor)

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

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARKE

Relayed from St. Michael's, Cornhill
Overture in C *Thos. Adams*
Choral Prelude on the Welsh Tune,
'Rosymedre' *Vaughan Williams*
Two Trumpet Tunes } *Purcell*
Chaconne }
Concerto No. 2 in B Flat *Handel*
Tranquilly ('Little Organ Book')
Marche Pontificale *Widor*

3.0 LIGHT MUSIC
MARGARET HOLLOWAY'S LADIES'
ORCHESTRA
RONALD CHIVERS (Baritone)

4.0 THE PICCADILLY PLAYERS
Directed by AL STARITA from the
Piccadilly Hotel

5.0 Household Talk: Miss E. M.
HEWITT, 'Wells and Well Dressing'

FRESH water, in the form of
well, spring or fountain, has
always been a necessity to man, and
he has, according to his custom,
adorned the necessity of using it
with a variety of decorative cus-
toms and legends. In this after-
noon's talk Miss Hewitt will describe
well-worship among the old Greeks
and Romans, the holy wells of
Ireland and Scotland, and the wish-
ing wells that are to be found all
over the land.

5.15 THE CHILDREN'S HOUR
Little Wattleberry holds its 'Feast'
—as it always does on Whit
Monday

On this occasion we shall be there.
So will the WIRELESS SINGERS
(Directed by STANFORD ROBINSON)
and the OLOF SEXTET

6.0 AN ORGAN RECITAL BY PATTMAN
From the Astoria Cinema

6.20 Girls and Boys Clubs' Bulletins

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

6.45 ORGAN RECITAL by PATTMAN
(Continued)

7.0 Mr. JAMES AGATE: Dramatic
Criticism

7.15 THE FOUNDATIONS OF
MUSIC

SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)

7.25 M. E. M. STÉPHAN: French Talk,
including a reading from 'Le
Grain de Plomb,' by Edmond About,
Pages 5 to 9



Sasha

BANK HOLIDAY NIGHT.

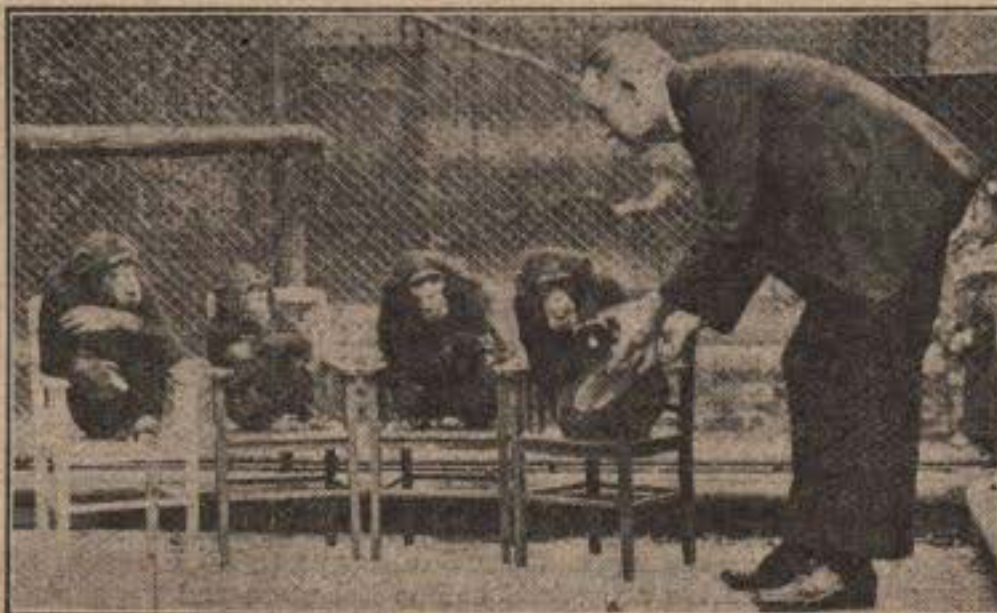
BANK HOLIDAY, like all other holidays—and the shorter they are the more so it is—is apt to be a rather exhausting affair. Pleasure-seeking is often very hard work, and it is very probable, especially if the weather is fine, that the evening of this Whit Monday will find many listeners home again, tired and happy, after a long day out.

When one is tired and happy, what entertainment could be better than a variety show? And when a variety show can be obtained without going out of the house—by the mere turning of a knob—it comes most appropriately at the close of a good day. A very large proportion of the radio audience will be in just the mood to appreciate a really good Vaudeville programme, such as will be broadcast from London this evening at 7.45.

Amongst those taking part in it are many already well-known to the microphone. The Three New Yorkers—John Barnay, Stuart Ross and Joe Sargent—whose pictures appear above, are acknowledged masters of all the arts of syncopation; and Cyril Shields, who is seen in the picture below giving a private exhibition to an interested audience of his friends at the Zoo, is the man who has made conjuring as amusing from the Studio as it is from the stage.

Vivienne Chatterton needs no introduction to listeners, but it may be as well to warn them that this evening she will appear in a new rôle. Billy Hill and Horace Percival are well known to theatre-goers; Rudy Starita will conjure music out of the Xylophone and its even stranger mate; Lancelot Quinn will sing some of those Irish Ballads that are always so popular with English audiences, and the B.B.C. Dance Orchestra will cast the spell of its witching rhythms over the whole show.

A really good Vaudeville show. And after it is over there are a few of the old songs that we used to love—a Military Band Concert, of the type that the average listener always enjoys—and for those who stay up late, dance music from the West End's smartest club. And so happily to bed.



7.45 VAUDEVILLE

LANCELOT QUINN (Irish
Ballads)

RUDY STARITA
(Xylophone and Vibraphone Solos)
CYRIL SHIELDS (Magic and Humour)
THE THREE NEW YORKERS
BILLY HILL and HORACE PERCIVAL
(Songs and Whistling Solos)
VIVIENNE CHATTERTON
In a Character Sketch
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK
PAYNE

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Topical Talk

9.30 Local Announcements; (Daven-
try only) Shipping Forecast

9.35 A Recital of Songs by
Charles Marshall

Sung by FRANCIS RUSSELL (Tenor)
I hear you calling me
Sympathy
Dear Love, remember me
When shadows gather
The Gates of Sleep

9.50 A MILITARY BAND
CONCERT

DORA LABBETTE (Soprano); TOM
KINNIBURGH (Bass)
THE WIRELESS MILITARY BAND,
conducted by B. WALTON
O'DONNELL
THE BAND
March, 'Pomp and Circumstance
No. 1' *Elgar*

9.55 DORA LABBETTE
Orpheus with his Lute
Vaughan Williams
A Prayer to our Lady *Donald Ford*
The New Umbrella *Besly*

10.2 BAND
Overture, 'Chal Romano' *Ketelbey*

10.10 TOM KINNIBURGH
Learnin' *Sterndale Bennett*
Hatfield Bells *Easthope Martin*
Chumleigh Fair *Holliday*

10.17 BAND
Potpourri (No. 1) from Sullivan's
Works *arr. Godfrey*

10.35 DORA LABBETTE
O tell me, nightingale *Lehmann*
The Lent Lily *Christabel Marillier*
The Cuckoo *Lehmann*

10.42 BAND
The Jester's Serenade *Herbert*
PIANO DUET
The Blackbird and The Thrush
Kling
(Soloists: ROBERT MURCHIE and
CHARLES STAINER)

10.53 TOM KINNIBURGH
Caerly Yo-Ho *Lyall Phillips*
Fairings *Easthope Martin*

10.57 BAND
March, 'On the Quarter Deck'
Alford

11.0-12.0 DANCE MUSIC: JACK
HYLTON'S AMBASSADOR CLUB DANCE
BAND, directed by RAY STARITA,
from the Ambassador Club

Monday's Programmes cont'd (May 28)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 The B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
ERNEST HASTINGS (Entertainer)
- 4.0 LOZELLS PICTURE HOUSE ORGAN
From Birmingham
FRANK NEWMAN
Overture to 'Athaliah' Mendelssohn
Pomp Fibich
EDMOND LETTES (Baritone)
Why shouldn't I? Kennedy Russell
The Wheeltapper's Song Charles
FRANK NEWMAN
Selection from 'Tosca' Puccini
Londonderry Air arr. O'Connor-Morris
Liebeslied (Love Song) Kreisler
Duet Mendelssohn
Jovialities Marie
- 5.0 A BALLAD CONCERT
PHYLLIS EVENNETT (Soprano); CHARLES TRUE
(Baritone); JESSIE CORMACK (Pianoforte)
PHYLLIS EVENNETT
Melisande in the Wood Alma Goetz
Waters of Minnetonka Lieurance
A Mood Travers
- 5.7 JESSIE CORMACK
Gavotte Gluck, arr. Brahms
Rigaudon Raff
- 5.15 CHARLES TRUE
One of the Guards Fisher
In old Piccadilly Hewitt
Oasis Hewitt
- 5.22 PHYLLIS EVENNETT
Ring, bells, Ring M. Craske Day
The Violet Seller M. Byrne
The Happy Song del Riego
- 5.30 JESSIE CORMACK
Of Salamanders MacDowell
By smouldering Embers MacDowell
Waltz: In Lifting Rhythm (No. 2) MacDowell
- 5.37 CHARLES TRUE
Gipsy Dan Russell
On the road to Mandalay Hedgcock
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Marjorie Hovord (Soprano). Hilda
Kirby (Recitals). Arthur Lindsay will entertain
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted
by FRANK CANTELL
Overture to 'Egmont' Beethoven
Waltz, 'Gold and Silver' Lehar
THERE are two monuments to Count Egmont,
the patriot of the Netherlands: one is the
statue of him that was erected at Brussels some
sixty years ago (which many listeners will have
seen); the other is Goethe's tragedy bearing his
name, for the stage presentation of which Beeth-
oven wrote music—an Overture and a good many
incidental pieces, which all finely match the
dramatic story. The Overture is full of the pride
and heroism of Egmont.
- 7.5 AILEEN FISHER (Soprano)
I love thee Grieg
Blackbird's Song Scott
Go not, happy day Frank Bridge
- 7.15 ORCHESTRA
Barcarolle, 'The Siesta' Norton
Suite, 'Summer Days' Eric Coates
- 7.35 AILEEN FISHER
Loveliest of Trees Somercell
Homing Del Riego
Absent Metcalf

- 7.45 ORCHESTRA
Selection from 'Sybil' Jacobi
- 8.0 THE ROOSTERS CONCERT
PARTY
in
'THE GUARD ROOM'
ARTHUR MACKNESS (Tenor)
SEPTIMUS HUNT (Baritone)
PERCY MERRIMAN (Entertainer)
WILLIAM MACK (Humorist)
GEORGE WESTERN (Pianist and Entertainer)
- 8.35 'The Rebel Maid'
A CONCERT VERSION
Lyrics by
GERALD DODSON
Composed by
MONTAGUE F. PHILLIPS
Lady Mary (The Rebel Maid) CLARA BUTTERWORTH
Abigail (her maid) WINIFRED DAVIS
Dorothy WINIFRED DAVIS
Percy JAMES TOPPING
Derek (Commander of the Rebel Cutter 'Curlew')
THORPE BATES
Bunkle (An Innkeeper) KINGSLEY LARK
Lord Milverton (Derek's
Father) KINGSLEY LARK
Stephen KINGSLEY LARK
Solomon (Derek's Servant) STANLEY RILEY
THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)
THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 10.15 Popular Chamber Music
From Birmingham
THE BIRMINGHAM STRING ORCHESTRA, conducted
by JOSEPH LEWIS
Prelude to 'The Deluge' Saint-Saëns
Minuet in D Schubert
- 10.30 ROGER CLAYSON (Tenor)
Absence Berlioz
Wir wandelten (We wandered) Brahms
Einsamkeit (Solitude) Medtner
Spring Greeting Rimsky-Korsakov
- 10.40 ORCHESTRA
Angelus Liszt
Nocturne Dvorak
Mock Morris Grainger
- 10.55 ROGER CLAYSON
Sands o' Dee Fenney
Love's Secret Bantock
Why dost thou wound and break my heart?
Brian
The Vagrant Mullinar
- 11.5-11.15 ORCHESTRA
Elegy and Finale from Serenade, Op. 48
Tchaikovsky
WRITING to his friend and benefactor, Madame
von Meck, in 1880, Tchaikovsky said that
his Muse had been very benevolent, for he had
written two long works very rapidly. One was
the '1812' Overture, of which he said, 'It has no
great artistic value'; the other was the *Serenade
in C* (his Op. 48), which, he says, 'on the contrary,
I wrote from an inward impulse; I felt it.' It
was one of the works he conducted in London in
1888, when paying his first visit to this country.
The *Serenade* contains four Movements—a
piece in 'First Movement' form, with themes of
an old-world cast; a Waltz; an Elegy, and a
Finale based on folk-tunes, one a hauling song of
the Volga Boatmen, and the other a street song.
We are to hear the last two Movements.
(Monday's Programmes continued on page 354.)

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utterly Waterproof

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by the makers of the "Mattamac" Stormproof.

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under the sternest condi-
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fabric of unusual strength
with careful stitching,
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leather skirt binding, rein-
forced seams and button
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Weatherproof, and an ex-
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22/6, is made possible by the Actual Makers
selling Direct to the Public only, with a
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157 Fenchurch St., London, E.C. (two doors from Lime St.)
and at 134 New St., Birmingham (opposite Warwick House)

Monday's Programmes continued (May 28)

5WA CARDIFF. 353 M. 850 KC.

12.0-2.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 YORKSHIRE v. LANCASHIRE
CRICKET MATCH
A Running Commentary on the Second Day's Play by Mr. F. R. STANTON
S.B. from Sheffield
Interludes by JENNIE RICHARDS (Soprano) and the STATION ORCHESTRA
From the Manchester Studio

5.15 THE LONDON CHILDREN'S HOUR relayed from Daventry

6.0 London Programme relayed from Daventry

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

9.35 'T WAKES AND FEAASTS'

THE STATION ORCHESTRA
Holiday Sketches.....Foulds
Madame HILARIA (Yorkshire Entertainer)
A Bank Holiday Picnic (Clock Almanac).....John Hartley
ORCHESTRA
Bank Holiday.....Ketelbey
Madame HILARIA
Dave O Benny's Goes to a Dog Race
J. W. Roberts
Jilda Never Won as Captain
Bob Stubbs
ORCHESTRA
Holiday Sketches.....Lucas
'SARAH'S SEA SHELL'
A FANTASTIC FARCE IN ONE ACT
(The Ninth of the 'Browns of Owdham' Series)
Specially Written by EDWIN LEWIS
Sarah Brown.....HYLDA METCALF
Bill Brown.....E. H. BRIDGSTOCK
Aram-el-Aram (Oswald) .. J. BERNARD-SMITH
A Young Man About Blackpool HAROLD CLUFF

Blackpool on a hot afternoon. The sea-front is like a shifting rainbow with the brightest hues of Lancashire and Yorkshire spread over the beach.

Sarah and Bill are surveying the scene from a sand castle, from the height of which Bill has achieved youth and lordliness; he is enjoying the temporary loss of thirty years.

ORCHESTRA
March, 'Lancashire Clogs'.....Grimshaw
11.0-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 S.B. from Sheffield

5.15 THE LONDON CHILDREN'S HOUR. Relayed from Daventry

5.50 Liverpool Letters

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Manchester

11.0-12.0 S.B. from London

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 S.B. from Sheffield

5.15 THE CHILDREN'S HOUR: David Livingstone and a glimpse of Africa

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Manchester

11.0-12.0 S.B. from London

6KH HULL. 294.1 M. 1,020 KC.

3.0 S.B. from Sheffield

5.15 THE LONDON CHILDREN'S HOUR. Relayed from Daventry

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Manchester

11.0-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

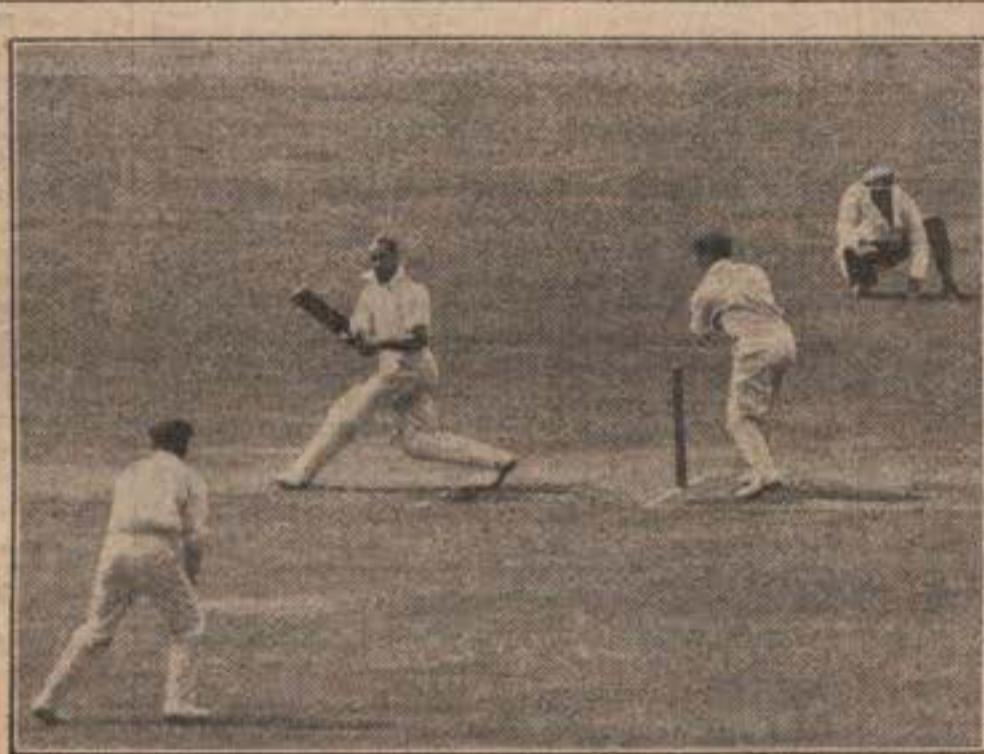
4.0 J. P. COLE'S QUARTET
Relayed from Bobby's Restaurant
Fox-trot, 'Persian Rosebud' Nicholls
Valse 'Diane'.....Rapee
Fantasia on Puccini's 'Madama Butterfly'
Entr'acte 'Cavatina'.....Raff
Fox-trot, 'A Room with a View'
Coward
Selection of Teresa del Riego's Songs
Entr'acte, 'Serenade'....Schubert
Valse, 'Can't you hear me say I love you?'.....Brown
Suite, 'Dance Revels'.....Phillips

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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



THE BATTLE OF THE ROSES AGAIN!

The first running commentary on cricket to be broadcast this season takes place this afternoon, when Mr. F. R. Stainton will describe the second day's play in that historic encounter, the Whitsun Yorkshire v. Lancashire match. His narrative, relayed from Bramall Lane, Sheffield, will be heard by listeners to all the Stations in the North-Country group, and tomorrow evening at 6.45 they will hear his eye-witness account of the last day's play.

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 YORKSHIRE v. LANCASHIRE
A Running Commentary on the Second Day's Play in the County Cricket Match by Mr. F. R. STANTON
Relayed from Bramall Lane, Sheffield
With Interludes from the Manchester Studio
(See Manchester)

5.15 THE LONDON CHILDREN'S HOUR. Relayed from Daventry

5.55 Birthdays

6.0 London Programme relayed from Daventry

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

9.35 S.B. from Manchester

11.0-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 MISS ALICE HOGG: 'Lesser French Composers'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A Gramophone Recital

3.0 London Programme relayed from Daventry

4.0 THE ROYAL HOTEL TRIO
Directed by ALBERT FULLBROOK

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Reading, 'Butterfly Land' from 'The Cuckoo Clock' (Mrs. Moleworth)

6.0 London Programme relayed from Daventry

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

Monday's Programmes continued (May 28)

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

12.0-1.0 London Programme relayed from Daventry
 3.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.15:—Dance Music relayed from the Locarno Dance Salon. 4.0:—Light Concert. The Kentigern Trio. Emily Russell (Contralto). 5.0:—Mrs. Gunston: 'Salads.' 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 9.35:—Peggy and Lena Chisholm and Paul England. 9.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Dr. W. Douglas Simpson: 'The Past and its Memorials in North Eastern Scotland—VI, The Sea Kings.' 3.45:—Afternoon Studio Concert. Robert K. Booth (Baritone). Station Octet. 5.0:—Mrs. H. W. I. Mutch: 'Picnicking with your Car.' 5.15:—Children's Hour. 6.0:—The Station Dance Band. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—Radio Quartet. 3.30:—Norman O'Neill's Music. The Orchestra. 4.25:—Violet Curran (Mezzo-Soprano). 4.40:—Orchestra. 4.50:—Pianoforte Jazz, by Fred Rogers. 5.0:—Household Talk: 'Wells and Well Dressing,' by Miss E. M. Hewitt. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 9.35-11.0:—Chamber Music. Ernest Stoneley String Quartet. Arthur Fear (Baritone).

The Broadcast Pulpit.

What is Prayer?

BOOKS of prayer are simply guides: they will not exempt us from learning to put up our own prayers in our own words or in our own thoughts. People think they have to go through a lot of preliminary business before they pray: nothing of the kind. Prayer is the recollection of God in relationship to the events of our lives, the people we meet, the work we do, our interests, our pleasure.

Christopher Robin's mind may go woolgathering, but he prays his own prayers and uses his will to pull his mind back to what he is doing, which we grown-up folks have to learn to do. The Lord's Prayer enables us to speak in our own way. All kinds of thoughts pass through our minds as we bring them before the background of God's glory. There are sins which need to be confessed, our attitude towards our work, all those needs that call us from self to service, from selfishness to sacrifice, from rights to responsibilities. Used like this the Lord's Prayer becomes what it was meant to become, a talk of a child to his father and mother, a child who wants to do their will, to love them more and know them better, to understand more clearly their purpose for him.—*Prebendary C. W. H. Sewell, Plymouth.*

The Church and Industry.

I KNOW that there are those who honestly feel that 'silence is golden' for the Church where industrial matters are concerned. Some of us feel that such silence is brazen or leaden. I know there are those who would use the Church for party ends, but to do so would be the end of the Church. The Church through her leaders can scarcely hope to be the technical expert adviser; she cannot be expected to run mills and mines, but she must have definite principles by which she tests the running of mills and mines, and the ordinary affairs of a workaday world—we must stand for, work for, and pray for justice and righteousness. To replace injustice by justice, unrighteousness by righteousness, strike by co-operation, presents us with a task that will tax all our powers.—*The Rev. A. J. L. Shields, Leeds.*

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

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- 3 Income Tax is not deducted in either case.
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PROGRAMMES for TUESDAY, May 29

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

A HAND AT BRIDGE

A Sketch by L. DU G.

For this broadcast of a hand of Bridge, played at 'The Nest,' Tooting, the cards will be dealt thus:—

NORTH, or Uncle George	
♠—A, 10, 2.	
♥—K, Q, 10, 9, 4, 3.	
♦—5, 4.	
♣—K, 7, 6.	
WEST, or William	EAST, or Mary
♠—K, 7, 5, 3.	♠—Q, J, 9.
♥—5, 2.	♥—A, J, 6.
♦—Q, 10, 6, 3.	♦—9, 8, 7, 2.
♣—A, 10.	♣—5, 3, 2.
SOUTH, or Aunt Hannah	
♠—8, 6, 4.	
♥—8, 7.	
♦—A, K, J.	
♣—Q, J, 9, 8, 4.	

10.15 a.m. **A**
Short Religious Service

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
THE GEORGIAN TRIO
BEATRIX GARDYNE (Soprano)

1.0-2.0 GEORGES BOULANGER and his ORCHESTRA
From the Savoy Hotel

3.0 AN AFTERNOON CONCERT
JOAN SHEPPARD (Mezzo-Soprano); AUSTEN CARNEGIE (Baritone)
MAUD DIXON and CARL WEBER (Duets for Two Pianos)

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

5.0 'Holidays Abroad': Miss ANN KINDERSLEY,
'The Belgian Ardennes'

THE Belgian Ardennes—those densely-wooded mountains of Southern Belgium that run from Luxemburg to the Rhine—form a holiday-ground full of attraction, and by no means overrun with the sort of people from whom one has gone abroad in order to get away. Miss Ann Kindersley is well versed in all their charms, and she is also an experienced broadcast talker—listeners will remember particularly the talk on Luxemburg, that she gave some time ago.

(Picture on page 358)

5.15 THE CHILDREN'S HOUR:
Irish Folk Tunes, with a little Chat thereon by
MONA LEIGH
'The Triumph of Mrs. Groggins,'
Written and told by E. M. L. ELLIOT
Genial Jemima will play selections from 'Casse-
Noisette' (Tchaikovsky) and 'L'Arlésienne'
(Bizet)

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

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

6.45 A Recital of Gramophone Records

7.0 'Life in the Dominions': Miss SMITH-RYLAND,
'Canada from the Women's Point of View'

THE first talk in this series describes Western Canada from the point of view of the man who wants to work on the land. This evening Miss Smith-Ryland will, from personal experience in many parts of that vast country, review the prospects of the woman emigrant to Canada, particularly with regard to domestic work, in which direction there is almost unlimited scope.

7.15 THE FOUNDATIONS OF MUSIC
SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)

7.25 Mr. ALEX PEARSE: 'Wit and Humour in
Books—V, Augustine Birrell'

AT the age of seventy-eight, Mr. Birrell already reposes in his niche in the hall of English letters with a security that might be envied by many writers dead this hundred years. He has been a barrister, a Professor of Law at London University, a President of the Board of

VILLAGE TRAGEDY— NEW TURN

Which Died First?

£10,000 AT STAKE.

From our Special Correspondent.

Warne, Devonshire.

A new complication has arisen in the strange case of Mr. and Mrs. Sidney Maldon, whose bodies were recovered together last week from a cave which is submerged at high tide. The question now exercising the minds of the police is, which died first? as—upon the answer to it—depends who is to benefit by the £10,000 payable under a Life Insurance policy to Sidney Maldon's heirs. Will this money go to Sidney Maldon's own nearest relatives, or to his wife's? The answer to this question depends upon a subtle point of law.



Mr. SIDNEY MALDON.

NOT DROWNED.

When a married couple are known to have met their death together in similar circumstances, there is a presumption in law that the husband, being the stronger, has survived the wife. According to this presumption, the estate of Sidney Maldon, who died intestate, would go to his own nearest relatives. But if Mrs. Maldon could be proved to have survived him, even by a few minutes, then she, as his widow, would inherit his estate, and on her death it would go to her nearest relatives.

The Coroner's Inquest found that the cause of Sidney Maldon's death was heart failure, not drowning. Further, it is rumoured that certain evidence not disclosed at the inquest seriously affects the presumption of his survivorship, and there is even some suspicion of foul play.

THE SMUGGLERS' CAVE.

This quiet little village is intensely excited over the mystery, and amateur detectives are busy trying to discover why the young couple went to the smugglers' cave, and how tragedy overtook them there. Further particulars of this baffling case will be found in col. 3, 9.40 p.m.

Education, and a Chief Secretary for Ireland—both of which latter appointments he held during particularly troublous times; yet since first 'Obiter Dicta' was published in 1884, he has written a series of books all distinguished by their literary erudition, their sound judgment and their unflinching charm.

7.45 VARIETY

ESTHER COLEMAN (Contralto)
DE GROOT'S TRIO
JOHN THORNE (Baritone)
CRISHOLM SISTERS and PAUL ENGLAND
(A pot-pourri of Songs)
ERNEST HASTINGS (Entertainer)

8.0-8.30 (Daventry only) Mr. W. M. TETLEY STEPHENSON: 'Modern Transport—V, Inland Waterways'

THE English canal of today is fairly typified as a quiet and placid waterway along whose grass-grown towpath a venerable horse slowly draws a dilapidated barge, whilst the bargee sits meditatively on a hatch and the smoke from his pipe rises almost vertically into the air. Yet the canals were once an important part of the English transport mechanism, and through them the Industrial Revolution was achieved. In to-night's talk Mr. Tetley Stephenson will discuss the possibility of their utility being revived.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 SIR H. WALFORD DAVIES: Music and the Ordinary Listener:—Series VI, Music in Double Harness

9.35 Local Announcements; (Daventry only) Shipping Forecast

9.40 'THE SURVIVOR'
A Mystery in Three Acts
by

MICHAEL HOGAN and MABEL CONSTANDUROS
(See also centre column)

The Characters, in the order of their appearance, are:

Homewood, the butler..... WYN WEAVER
Dr. Peter Maldon, the owner of Warne Court
LAURENCE ANDERSON
Mr. Burton, his lawyer..... ARTHUR EWART
Rose Bootle, the housemaid..... ELSIE WOOD
Mr. Evans, whose daughter is the wife of Dr. Maldon's son, Sidney..... JOHN SMYTHE
William Wallace Anderson, Mr. Burton's clerk
A. H. CLAY
Mr. Hes, an attorney..... CECIL MAYBANK
Old Miggles, a fisherman..... WALLACE EVENNETT
A Police Inspector..... SIDNEY BROWNE

LISTENERS will hear all the facts of the case presented in dramatic form in the first two acts; then, in order to give them an opportunity of drawing their own conclusions regarding this mysterious affair, there will be a musical interlude of five minutes before the performance of the third and last act, in which the problem is elucidated.

11.0-12.0 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND, from the Kit-Cat Restaurant

Tuesday's Programmes cont'd (May 29)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre
- 4.0 A MILITARY BAND PROGRAMME
From Birmingham
THE BIRMINGHAM MILITARY BAND,
Conducted by W. A. CLARKE
Overture to 'Zampa' *Hérold*
Descriptive Piece, 'The Grasshoppers' Dance' *Bucalossi*
- 4.15 MURIEL ALLEN (Contralto)
Wild Flowers... *Montague Phillips*
Melisande in the Wood... *Goetz*
The Early Morning *Peel*
- 4.25 BAND
Fantasia, 'A Life on the Ocean'
..... *Binding*
Intermezzo, 'Rêve du Bal'
(Dream of the Ball)... *Eilenberg*
- 4.40 THOMAS FREEMAN (Violon-
cello)
The Broken Melody... *Van Biene*
Minuet *Boccherini*
- 4.50 BAND
Duet (for Cornet and Euphonium).
'Excelsior' *Balfé*
Two Ballet Airs, 'Liselot' and
'Lancelot' *Adams*
- 5.5 MURIEL ALLEN
Hark, what I tell to thee... *Haydn*
O lovely night... *Landon Ronald*
Spreading the News *Oliver*
- 5.15 BAND
Selection from 'Eugen Onegin'
..... *Tchaikovsky*
- 5.30 THOMAS FREEMAN
Hamabdil *Bantock*
Prelude, No. 6, Op. 28... *Chopin*
- 5.40 BAND
March, 'The Life Guards' *Allier*
- 5.45 THE CHILDREN'S HOUR (From
Birmingham): 'The Lavender
Maze,' by Dorothy Cooper.
Songs by Phyllis Lones (Mezzo-
Soprano), Edgar Wheatley
(Violin), The Story of the
Charter Oak, by E. M. Griffiths
- 5.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
FREDERICK CHESTER (West Country Dialect
Stories)
JOE MORLEY (Banjo Solos)
- 8.0 The Victor Olof Sextet
ANNA TIBELL (Contralto)
SEXTET
Overture to 'The Magic Flute' *Mozart*
Little Suite *Debussy*
- 8.20 ANNA TIBELL
Caro mio ben *Papini*
Lament of Isis *Bantock*
The Stars *Montague Phillips*
- 8.28 SEXTET
Cherry Ripe *Cyril Scott*
Poupée Valsante (Dancing Doll) *Faldini*
Witches' Dance *MacDowell*



FANNY HELDY, the famous singer, will take the title rôle in *Louise* at Covent Garden tonight. Act III of Charpentier's opera will be relayed at 9.55.

- 8.40 ANNA TIBELL
Still as the Night *Bohm*
Soldier's Wife *Rachmaninov*
Songs my mother taught me *Devorak*
- 8.48 SEXTET
Twelfth Hungarian Rhapsody *Liszt*
LISZT was a great lover of the music of the gipsies of Hungary, and made a number of their tunes into Rhapsodies—a term he used, so he said, because he felt that it best expressed the epic element in the gipsies' performances. In his book 'The Gipsies and their Music in Hungary' he gives a stirring account of such performances. Most of his twenty Rhapsodies were composed on his return in 1839 from a tour abroad, on which occasion a sword of honour was presented to him by Hungarian nobles. They were Piano solos, and Liszt later arranged some for Piano duet, and orchestrated a few.
- 9.40 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN
- 9.55 'LOUISE'
ACT III
From The Royal Opera House,
Covent Garden
Louise FANNY HELDY
Julien FERNAND ANSSEAU
Le Pape des Fous
..... MARCEL CLAUDEL
Le Chiffonier PAUL PAYAN
La Mère JANE BOURGUIGNON
- 10.40 A Ballad Concert
(From Birmingham)
HERBERT THORPE (Tenor) and
HARRY BRINDLE (Bass)
Watchman, what of the night?
..... *Sargeant*
DOROTHY BENNETT (Soprano)
O ravishing delight *Arne*
Old Song *Bizet*
- 10.50 HARRY BRINDLE
Had a horse, a finer no one ever
saw *arr. Korbay*
A Lift on the Way *Jackson*
- HERBERT THORPE
Drink to me only with thine eyes *arr. Quilter*
I know of two bright eyes *Clutsam*
- 11.5-11.15 DOROTHY BENNETT
I think of you, my sweet *Haydn Wood*
April is a Lady *Montague Phillips*
HERBERT THORPE and HARRY BRINDLE
The Hero and the Villain *Bowen*
(Tuesday's Programmes continued on page 358.)

The Organs broadcasting from
 2LO—LONDON—New Palladium
 REGINALD FOORT, at the Organ
 5GB—BIRMINGHAM—Lozells Picture House
 5NO—NEWCASTLE—Havelock, SUNDERLAND
 FRANK MATTHEW, at the Organ
 2BE—BELFAST—Classic Cinema
 2EH—EDINBURGH—The New Picture House
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This tour should appeal to readers of the
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 on the Ardennes.

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 Canadian Pacific Express Travellers' Cheques.

Tuesday's Programmes continued (May 29)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 A LIGHT SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Ali Baba' Cherubini
Suite from 'The King has spoken' .. Delibes
'Surprise' Symphony Haydn
- 5.0 C. M. HAINES: 'Dramatists of Today—A. A. Milne'
- 5.15 THE CHILDREN'S HOUR: A Summertime Programme which will include: 'The Magic Toadstool Ring,' by Christine Chamdler; 'Butterflyland,' by Mrs. Molesworth. Songs: Speedwell, Summer (C. V. Stanford); All Flowers are Lovely, Bees in the Clover (K. A. Wright). Pianoforte Solo, 'To a Wild Rose' (MacDowell).
- 6.0 ORGAN RECITAL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 6.45 S.B. from Swansea
- 7.15 S.B. from London

7.45 Excerpts from Popular Operas

- NATIONAL ORCHESTRA OF WALES:
Conducted by WARWICK BRAITHWAITE
- Overture to 'The Flying Dutchman' .. Wagner
- RAYMONDE AMY (Soprano)
Mother, you know the story ('Cavalleria Rusticana') Mascagni
- THE CHOIR OF THE CARDIFF GRAND OPERA SOCIETY
Soldiers' Chorus (from 'Faust') Gounod
Chorus, 'Oh! rejoice in the Lord' (from 'Cavalleria Rusticana') Mascagni
- ORCHESTRA
Ballet Music ('Faust') Gounod
- HEDDLE NASH (Tenor)
Flower Song from 'Carmen' Bizet
- CHOIR
Scene, Chorus and Brindisi (Drinking Song) 'Now, homeward' (from 'Cavalleria Rusticana') Mascagni
- (Turiddu—HEDDLE NASH)
Chorus, 'Bell Chorus' (from 'Pagliacci') Leoncavallo
- RAYMONDE AMY and HEDDLE NASH
Scene from Act II of 'Faust' Gounod
- ORCHESTRA
Dance of the Priestesses }
Bacchanal } Saint-Saens
(from 'Samson and Delilah')
- 9.0-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Royal Oak Day. Suite, 'In the Days of Romance' (Harding). Morris Dance; Gavotte; Barcarolle; Waltz; The Hunt. Played by the Sunshine Trio. The Story of Royal Oak Day, told by Robert Roberts. Oh, the Oak and the Ash (17th Century). Under the Greenwood Tree (Old English). Sang by Betty Wheatley. Nature Talk—I, the Jungle in the Garden, by Frank Lowe.
- 6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal
- 6.30 S.B. from London

6.45 S.B. from Sheffield

7.0 The Rev. REECE EVANS: 'The Novel and Social Reform'

7.15 S.B. from London

7.45 Excerpts from Popular Operas

THE STATION ORCHESTRA
Overture to 'Masaniello' Auber

A PERFORMANCE of *Masaniello* in Brussels, on August 25, 1830, has been held partly responsible for the outbreak of the revolution in which the Dutch were driven out of Belgium. Be that as it may, it is generally agreed that this is the finest of all Auber's many (and popular) Operas. Instead of being merely pretty and tuneful, as are so many of his works, *Masaniello* has dramatic power and spirit. Wagner praised the work highly.

The Overture is chiefly made up of tunes from the Opera itself.

THE HALIFAX CO-OPERATIVE PRIZE CHOIR Conducted by C. F. S. GREENWOOD

Daybreak Fanning
The Blue Bird Stanford
The Dance Elgar

ORCHESTRA

My Lady Lavender (A Minuet of Olden Time) Peter
Suite, 'The King's Masked Ball' Bendix

CHOIR (Ladies)

The Snow Elgar
Ring out, wild bells Lohse

CHOIR

Ode to Peace Dudley Buck

ORCHESTRA

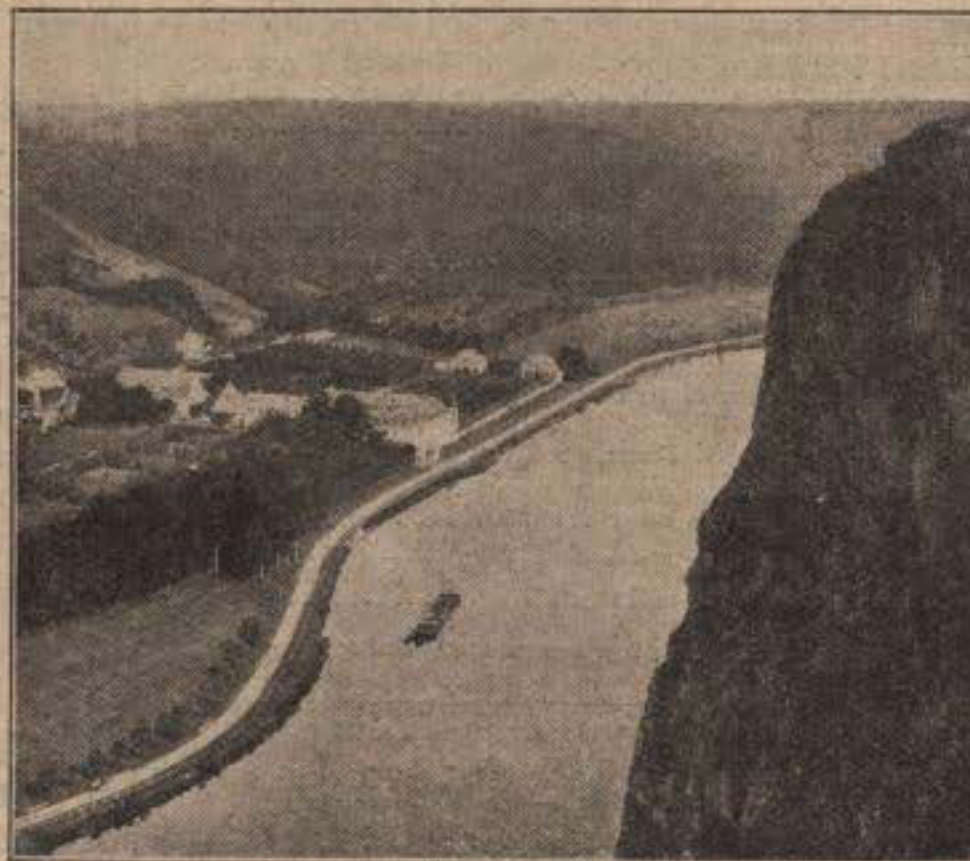
Spanish Ballet Music Disornes

CHOIR
My Bonny Lass German
Snowflake E. T. Davies
On Jordan's Banks Bruch

ORCHESTRA

Introduction to Act III, 'Lohengrin' .. Wagner

9.0 S.B. from London (9.35 Local Announcements)



IN THE BELGIAN ARDENNES.

A beautiful view across the valley of the Meuse, in the country about which Miss Ann Kindersley will talk in the 'holidays abroad' series from London this afternoon.

9.40 Pot Pourri

BERYL DE WILLACY (Operatic Soprano)
TOMMY HANDLEY (The Well-known Comedian)
KLINTON SHEPHERD (The Popular Baritone)
PENROSE and WHITLOCK (Two Jovial Fellows)
MIRA B. JOHNSON (Actress Vocalist)
Supported by the STATION ORCHESTRA

11.0-12.0 S.B. from London

6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Concerning Butterflies and Spiders. 'Butterflies in England,' by K. R. 'The Butterfly' ('San Toy'), 'Twin Butterflies' ('Princess of Kensington'), 'Henry Heatherkin's Web' (Oliver Boucon). 'The Spider and the Fly' (Smith). Violin, 'Garden Melody' (Schumann)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 S.B. from Sheffield
- 7.0 Mr. WILLIAM ARMSTRONG: 'The Art of Play-writing'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: The Story of the Waltz, with illustrations played by Miss Irene Utting
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 S.B. from Sheffield
- 7.0-12.0 S.B. from London (9.35 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: 'Hail to thee, blithe spirit!'—Bird Songs (Liza Lehmann), sung by Win Anson; 'The little bird' (Grieg). 'Water Wagtail' (Scott); played by Hilda Francis. Two stories, 'The twenty-fifth blackbird' (A. L. Harris); 'The cheerful Puffin' (Oliver Boucon)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Mr. F. R. STANTON: Eye-Witness Account of the last day's play in the Lancashire v. Yorkshire Match
- 7.0 Mr. WILLIAM PLATT: 'Peakland—and its People'
- 7.15-12.0 S.B. from London (9.35 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 S.B. from Sheffield
- 7.0-12.0 S.B. from London (9.35 Local Announcements)

Tuesday's Programmes cont'd (May 29)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0 London Programme relayed from Daventry
 4.0 TEA-TIME MUSIC by F. G. BACON'S ORCHESTRA
 Relayed from W. H. Smith & Son's Restaurant
 March, 'Under Freedom's Flag' Nowocwiski
 Waltz, 'Worryin' Fairman
 Selection from 'A Country Girl' Monckton
 Fox-trot, 'Every little while' Steele
 Entr'acte, 'Cochecho' Reeves
 Selection from 'The Arcadians' Monckton and Talbot
 Fox-trot, 'Close to my heart' Heagley

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Prof A. A. COCK, 'Philosophy and the Plain Man'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. GORDON BAGNALL: 'Countries where Students Try to Rule the Roost'

7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Here we go gathering Nuts in May,' in a few rollicks and a revel

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Miss EVE MACAULAY, of the University College of the South-West, Exeter: 'The Significance of Children's Ambitions'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: The Story of Little Claus and Big Claus told in play form (L. Dunn)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. E. CAREY-RIGGALL: 'Motor Cycling for Women'

7.15-12.0 S.B. from London (9.35 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Songs and Stories by Lilian Morgan

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 A WELSH INTERLUDE
 Pynciau'r Dydd yng Nghymra
 (Current Topics in Wales)
 A Review, in Welsh, by E. ERNEST HUGHES
 Pianoforte Music by T. D. JONES

7.15 S.B. from London

7.45 S.B. from Cardiff

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Frank Matthew, relayed from the Havelock Picture House, Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Hefty Page (Violoncello); Ethel Page (Pianoforte). 6.30:—S.B. from London. 7.0:—Talk. 7.15:—S.B. from London. 7.45:—Tyneside Programme. Ernest Potts (Bass); Tom Clough (Northumbrian Piper); Margaret Magnay (Soprano). 9.0:—S.B. from London. 10.30:—Dance Music: Percy Bosh and his Eolian Band, relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.



RAYMONDE AMY

sings in the programme of Excerpts from Popular Operas, which will be broadcast from Cardiff this evening at 7.45.

5SC GLASGOW. 405.4 M. 740 KC.

3.15:—Broadcast to Schools: Mina MacDonald: 'The League of Nations.' 3.35:—Albert le Grip, 'French.' 4.0:—Folk Songs and Melodies, Station Orchestra, Alexander Henderson (Bass). 5.0:—Holidays Abroad: Belgium. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House, Organist—Mr. S. W. Leitch. 6.30:—S.B. from London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 7.45:—'The Seal Woman,' A Celtic Folk Opera in Two Acts, by M. Kennedy-Fraser and Granville Bantock. 9.0:—S.B. from London. 9.40:—'The Seal Woman' (Continued), Act II. 11.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—Broadcast to Schools: Mr. T. A. Morrison, 'Out and about with Nature—VI, Bats.' 3.45:—Afternoon Concert. Marshall R. MacLaren (Tenor), Station Octet. 5.0:—Holidays Abroad: Belgium. 5.15:—Children's Hour. 6.0:—Gramophone Records. 6.30:—S.B. from London. 7.0:—Mark Wells: 'Frise a' the Airs—The Braif Toon thro' the ce'n o' Uncle Mark.' 7.15:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.40:—S.B. from Glasgow. 11.0-12.0:—S.B. from London.

2BE BELFAST. 356.1 M. 990 KC.

3.30:—Concert. Arthur Fear (Baritone), Radio Quartet. 4.30:—Dance Music. Larry Brennan and his Band, relayed from the Plaza. 5.0:—Holidays Abroad: 'The Belgian Ardennes' by Miss Ann Kindsley. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—A Symphony Concert. Symphony Orchestra conducted by E. Godfrey Brown. Overture, 'Roman Carnival' (Berlioz). 7.55:—Margaret Balfour (Contralto) with Orchestra: 'Evening' from 'Songs of Sappho' and 'Hymn to Aphrodite' (Granville Bantock). 8.5:—Orchestra. Allegro moderato from Concerto in A Minor, for Violin and Orchestra (Goldmark) (Soloist—Philip Whiteaway). L'Après-midi d'un Faune (Debussy). 8.30:—Margaret Balfour: 'The Dream (E. Gambogi); As Mary walked upon the Hill (Somervell); Lament of Isis (Bantock); The Birthday (McFadden). 8.40:—Orchestra. Suite from 'The Good-humoured Ladies' (Scarlatti, arr. Tommasini). 9.0:—S.B. from London. 9.40:—Symphony Concert (Continued). Orchestra. Symphony No. 2 in B Minor (Borodin). 10.12:—Margaret Balfour: Psyche (Paladitche); Evocation (Massenet); Invitation au voyage (Duparc). 10.24:—Orchestra. Valse Caprice (Rubinstein). 10.30:—Dance Music: Larry Brennan and his Band, relayed from the Plaza. 11.0-12.0:—S.B. from London.

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PROGRAMMES for WEDNESDAY, May 30

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

THE BAND
Torch Dance *Meyerbeer*

10.15 a.m. **B**
Short Religious
Service

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
GWEN LEWIS (Contralto)
DAVID GRUNDY (Tenor)

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

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
From the Restaurant Frascati

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

3.45 Mr. E. FITCH DAGLISH: 'Some Common
Garden Animals—V, The Earwig'

THE sight of an earwig usually inspires aversion tempered by fear, and its name is certainly against it from the start; but it possesses a large and very beautiful pair of wings, which it never seems to use, and various other redeeming qualities which Mr. Fitch Daglish will describe in his talk this afternoon, in which he will deal also with some of the Myriapoda, or many-legged.

4.0 A LIGHT CLASSICAL
CONCERT

PERCY MANCHESTER (Tenor)
DAVID WISE (Violin), TATE GILDER
(Violin), GERSHOM PARKINGTON
(Violoncello), GERALD DINGLEY
(Pianoforte)

DAVID WISE, TATE GILDER and
GERALD DINGLEY

Concerto for Two Violins in D
Minor.....*Bach*
(With Pianoforte Accompaniment)

THE Movements of the Concerto
are as follows:

FIRST MOVEMENT.—The interest of this lies in a happily bustling tune, taken up in alternation by the two Violin parts. Sometimes one Solo Violin starts a Tune which is then taken up (almost in Fugue style) by the other.

Note especially the opening Tune; this is important. It often recurs, and may be looked upon as the Main Tune of the Movement.

SECOND MOVEMENT.—This is a very expressive Movement, and has become famous. We have, in fact, a Violin Duet, with a quiet accompaniment.

THIRD MOVEMENT.—In spirit, style, and construction this is so like the First Movement as to call for little description.

The Solo Violins begin in imitation at a mere beat's distance, and keep up a vigorous and cheerful motion all through.

4.20 PERCY MANCHESTER
Come, now the judgment give... } (from 'Phœbus
Phœbus, in thy lovely song... } and Pan')
Come, Midas, let them hear... }
Pan is victor..... } *Bach*

4.30 GERSHOM PARKINGTON
Sonata in A..... *Handel*

4.40 PERCY MANCHESTER
Songs from 'A Fool's Preferment'
Purcell, arr. Barclay Wilson
I sigh'd and pin'd; There's nothing so fatal
as woman; Fled is my love; 'Tis death
alone can give me ease; I'll mount to yon
blue cœlum; I'll sail upon the dog-star;
If thou wilt give me back my love.

5.0 DAVID WISE, TATE GILDER, and GERALD
DINGLEY
Golden Sonata..... *Purcell*

5.15 THE CHILDREN'S HOUR
LADY TREE will entertain once more.

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

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

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

6.45 Musical Interlude

7.0 Mr. JAMES GATECLIFF: 'More about Eggs'

7.15 THE FOUNDATIONS OF MUSIC
SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)

8.10 EILEEN ANDJELKOVITCH and GREGORI
TCHERNIAK
Rustic Fantasia... *arr. Andjelkovitch and Tcherniak*
Waltz..... *Tcherniak*

8.18 BAND
Fantasy Overture, 'Romeo and Juliet'
Tchaikovsky

8.38 EILEEN ANDJELKOVITCH and GREGORI
TCHERNIAK
Moskwa..... *arr. Andjelkovitch and Tcherniak*
Little Russia (Folk Tunes)..... *Tcherniak*
Kujawiak
Wieniawski, arr. Andjelkovitch and Tcherniak

8.46 BAND
Hungarian Rhapsody..... *Reindel*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 'ENGLAND'S GREEN AND PLEASANT LAND.'
The Rt. Hon. Viscount GREY OF FALLODON

9.30 Local Announcements; (Daventry
only) Shipping Forecast

9.35 CONCERT VERSION
of

'THE REBEL MAID'
(See centre column)

The Musical Numbers are as follows:

ACT I.
Introduction and Opening Chorus,
'This English Land'

Duet (Dorothy and Percy) and
Chorus, 'In 1688'

Song (Derek), 'Home Again'

Song (Mary) and Chorus, 'Sunshine
and Laughter'

Quartet and Gavotte (Mary,
Dorothy, Percy and Derek),
'Shepherdess and Beau Brocade'

Duet (Abigail and Solomon), 'When
we get back to Dorset'

Song (Derek and Chorus), 'Unavail-
ing little lady'

Song (Mary), 'When a dream of love
you cherish'

Finale (Principals and Chorus), 'But
stay, confession I should make'

ACT II.
Song (Bunkle) and Male Chorus,
'We've searched the countryside'

Song (Abigail), 'I want my man to
be a landlord'

Madrigal (Chorus), 'How strange
this tumult'

Trio (Abigail, Solomon and Bunkle),
'Cautious'

Song (Mary), 'The old-fashioned cloak'

Chorus of Serving Maids, 'Serving maidens
merry'

Duet (Solomon and Bunkle) and Male Chorus,
'Ho, ho, diddle dum'

Song (Mary and Chorus), 'Are my lanterns
shining?'

Finale (Principals and Chorus), 'Now, hold, can
we not save?'

ACT III.
Jig (Orchestra)

Opening Chorus, 'When the heart is blithe and
jolly'

Song (Derek) and Chorus, 'The Fishermen of
England'


Song (Mary), 'Sail my Ships'

Madrigal (Chorus), 'Wisdom and Folly'


Duet (Mary and Derek), 'Now stand we on the
summit of the hill'

Finale, 'They have come from over the Seas'

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




9.35.
**THE
REBEL
MAID.**




Lyrics by GERALD DODSON
Composed by MONTAGUE F. PHILLIPS

Lady Mary (The Rebel Maid).....	CLARA BUTTERWORTH
Abigail (her Maid).....	} WINIFRED DAVIS
Dorothy.....	
Percy.....	} JAMES TOPPING
Derek (Commander of the Rebel Cutter 'Curlew')	} THORPE BATES
Bunkle (An Innkeeper).....	} KINGSLEY LARK
Lord Milverton (Derek's father).....	
Stephen.....	
Solomon (Derek's Servant).....	STANLEY RILEY



THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)



THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER

7.25 Dr. A. GLASSTONE: 'Chemistry in Daily Life—
—V, Nature and the Laboratory.' *S.B. from
Plymouth*

7.45 A SONG RECITAL
by
Sir GEORGE HENSCHEL
Cruzantino's Song from 'Claudine con Villa
Bellu'..... *Beethoven*
The Two Grenadiers..... *Schumann*
Air from the Comic Opera, 'Don Calandrino'
Cimarosa

8.0 A MILITARY BAND CONCERT

EILEEN ANDJELKOVITCH (Violin)
GREGORI TCHERNIAK (Balalaika)
in Duets

THE WIRELESS MILITARY BAND,
conducted by
B. WALTON O'DONNELL

Wednesday's Programmes cont'd (May 30)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 CHAMBER MUSIC
From Birmingham
GORDON SLATER (Pianoforte); LESLIE BENNETT (Baritone)
In a recital of GORDON SLATER'S Compositions
S. C. COTTERELL (Clarinet); NIGEL DALLAWAY (Pianoforte)
GORDON SLATER
Rhapsody in B Flat
LESLIE BENNETT
(Accompanied by THE COMPOSER)
Lawn as White as Driven Snow
And shall Trelaway Die?
In Time of the Breaking of Nations
A M nion Wife
A Ballad of Queen Elizabeth

GORDON SLATER
The Scullrig
Bourée in A
Sea Croon
The Blue Peter
LESLIE BENNETT
Where lies the Land?
Drinking Song
The Green Willow
Tewkesbury Road

3.40 S. C. COTTERELL and NIGEL DALLAWAY
Sonata for Clarinet in D, Op. 26 Prout
(1) Quick and dignified; (2) Scherzo; (3) Slow and expressive; (4) Rondo

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
ERNEST HASTINGS (Entertainer)

5.45 THE CHILDREN'S HOUR (*From Birmingham*): 'The Magic Chute—IV, The Twins decide the Weed War,' by Frieda Bacon. Songs by Leslie Bennett (Baritone). Competition Essay: 'How Gramophone Records are Made,' by Major Vernon Brook. Fred Masters will entertain

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

6.45 Light Music
From Birmingham
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL
Overture to 'Il Seraglio' ('The Harem') Mozart
Waltz, 'Lysistrata' Lincke

7.5 ETHEL COBBIN (Pianoforte)
Arietta Leo
Prelude and Toccata Lachner

7.15 ORCHESTRA
Selection from 'A Country Girl' Monckton

7.30 ETHEL COBBIN
Prelude Glazounov
Seguidillas Albeniz

7.37 ORCHESTRA
Selection from 'Romeo and Juliet'
Gounod, arr. Tavan
Suite, 'From the Countryside' Eric Coates

8.0 Leslie Stuart's Songs
(*From Birmingham*)
JOHN THORNE (Baritone)
FRED MASTERS (Coon Songs)
Accompanied by the BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

8.30 Chamber Music
MAY HARRISON (Violin)
BEATRICE HARRISON (Violoncello)
MARGARET HARRISON (Pianoforte)
ROBERT MAITLAND (Baritone)
MAY and MARGARET HARRISON
Double Concerto in D Minor, for two Violins
Bach



Dorothy Wilding

A 'CELLO VIRTUOSO.

Miss Beatrice Harrison, who will be remembered in radio history as the charmer of the nightingale, will re-visit the broadcast programmes tonight, when she and her sisters give a Chamber Music Concert from 5GB.

ROBERT MAITLAND (Baritone)
Selected Songs

MARGARET and BEATRICE HARRISON
Double Sonata for Violin and Violoncello
Ravel

BEATRICE HARRISON
Largo
Handel, arr. Beatrice Harrison
Prize Song Wagner

ROBERT MAITLAND
Selected Songs

MAY and MARGARET HARRISON
Double Sonata for two Violins Honegger

MARGARET, BEATRICE and MAY HARRISON
'Dawn,' for Violin, Violoncello and Pianoforte
Strauss, arr. Harrison

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC:
DEBROY SOMERS' CIRO'S CLUB BAND, directed by RAMON NEWTON from CIRO'S CLUB

11.0-11.15 FRANK ASHWORTH and his BAND, from the Hotel Metropole

(Wednesday's Programmes continued on page 362.)

THE FOUNDATIONS OF POETRY

An Anthology

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

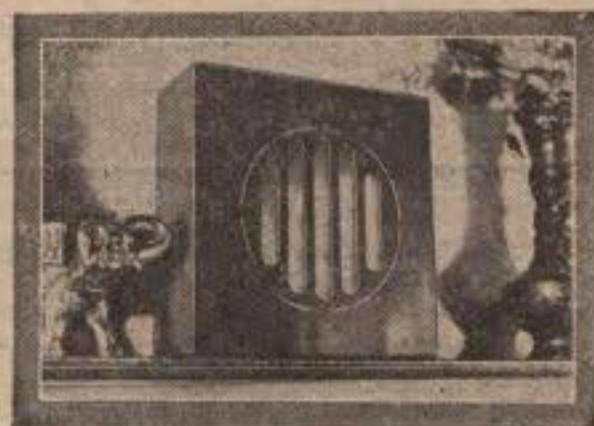
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Wednesday's Programmes continued (May 30)

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

1.0-1.45 A SYMPHONY CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to Goethe's 'Faust' Schumann
'Oxford' Symphony Haydn

SCHUMANN was writing his music to *Faust* during several years. As early as 1844 he studied Goethe's book, and wrote a good deal of the music for his *Scenes from Faust*. The Overture was written last, in 1853. The work was first performed (without this prelude) in 1849, but the complete *Scenes* only came out thirteen years later.

HAYDN'S Symphony owes its name to the fact that the composer chose it for performance at an Oxford concert in 1791, when the University conferred on him the Degree of Doctor of Music. It is typical Haydn music, delightfully fresh and spontaneous, and full of humour.

There are four Movements in the Symphony, the style of each strikingly in contrast to that of the others.

The **FIRST MOVEMENT**, beginning with a slow Introduction, breaks, after a pause, into a quick, spirited pace, and so continues throughout its course.

The **SECOND MOVEMENT**, the slow one, is really an Air with Variations, but the song-like, expressive theme is treated very freely, and sometimes practically disappears.

The **THIRD MOVEMENT** is the usual Minuet and Trio.

The **LAST MOVEMENT** is just an exhilarating express-speed dance.

3.0 London Programme relayed from Daventry

4.0 THE STATION TRIO

FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)

Finale (Trio, No. 1) Beethoven

Finale (Trio, No. 3) Haydn

MORFWYN STEPHENS (Soprano)

Ave Maria Bach, arr. Gounod

(Violin Obligato: FRANK THOMAS)

I Love Thee Grieg

A Birthday Huntingdon Woodman

TRIO

Fantasy on Gaelic Tunes Hubert Pengelly

MORFWYN STEPHENS

Elegy Massenet

(Violoncello Obligato, RONALD HARDING)

Santuzza's Romance (from 'Cavalleria Rusticana') Mascagni

O Mio Babbino Caro Puccini

TRIO

Gipsy Rondo (Trio in G) Haydn

Waltz 'Manon' Colin

5.15 THE CHILDREN'S HOUR: Spic and Span. A talk on Cricket by W. H. Dean—II, Batting, and General Instructions. 'The Ants,' by Richard Hughes. The Station Trio

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45 A LIGHT SYMPHONY CONCERT

NATIONAL ORCHESTRA OF WALES

Leader, ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

Overture to 'The Secret Marriage' *Cimarosa*

DOROTHY BENNETT (Soprano) and Orchestra

Waltz Song ('Romeo and Juliet'), .. Gounod

ORCHESTRA

Three Bavarian Dances Elgar

DOROTHY BENNETT

Japanese Night Song Bland

The Wedding Gown West

At the Well Hageman

ORCHESTRA

Lyric Suite Grieg

DOROTHY BENNETT and Orchestra
They call me Mimi ('La Bohème') Puccini
ORCHESTRA

'Drumroll' Symphony Haydn
WE call this 'The Drumroll' Symphony because it opens with a kettledrum rumble—a sort of call to attention. (Its key is E Flat, and its number in the new Breitkopf Edition is 103).

The work is planned in the usual four Movements, and the chief point of distinction in it is that in every Movement at least one of the Main Tunes is a folk-song of Haydn's native Croatia; and very jolly tunes most of them are. Listen, for instance, to that dainty pair that dance into the **FIRST MOVEMENT** one after another and substitute themselves leaders in its game—a game that sounds so simple that you would think anyone could keep it going, but that is really so finely and scientifically put together.

A serious **SECOND MOVEMENT**, consisting of a short series of Variations on a theme, follows; then there is a dainty, prim little **MINUET** (with a middle part that seems to have escaped from the governess's eye and sought a quiet corner, for a flirtation, perhaps?), and a lively **LAST MOVEMENT**, splendidly engineered, and sounding perfectly spontaneous and immensely contented.

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

2ZY MANCHESTER. **384.6 M.**
780 KC.

12.0-1.0 Gramophone Records

3.45 London Programme relayed from Daventry

4.0 FAMOUS NORTHERN RESORTS

SOUTHPORT

A MUNICIPAL BAND CONCERT

The Besses o' th' Barn Band

Conducted by H. ROYLE

(See also page 347.)

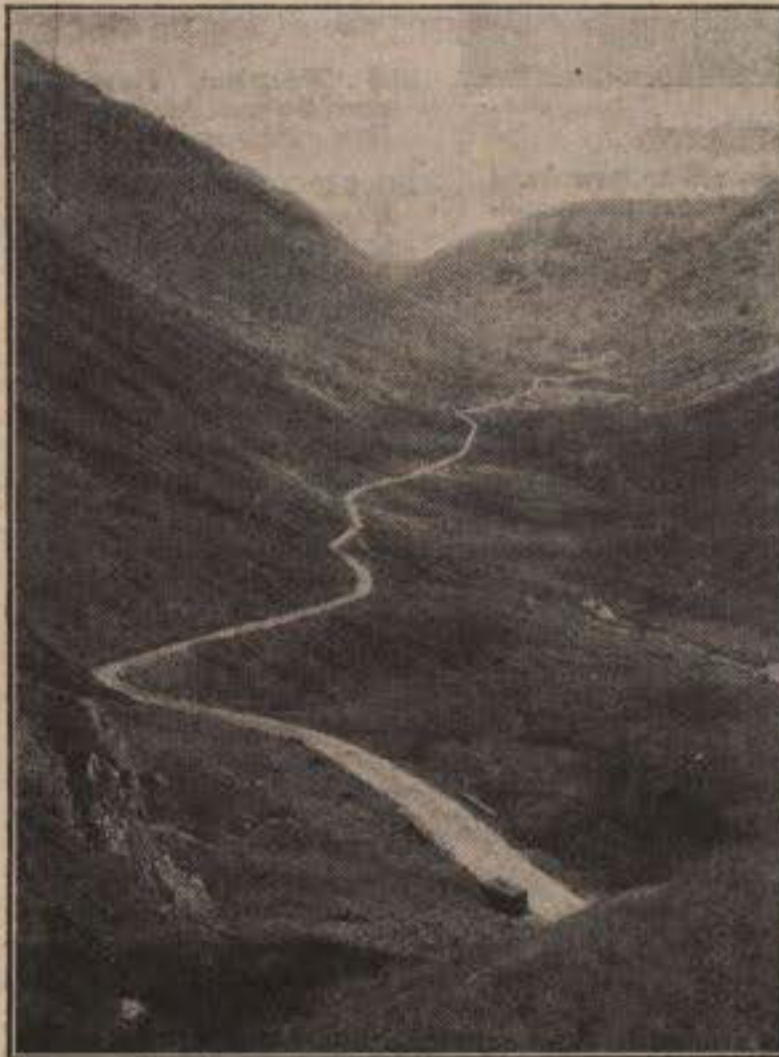
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Cornet Soloists, W. RUSHWORTH and

H. NUTTALL

ORCHESTRA

Grand Selection of Liszt's Works arr. Short



THE OPEN ROAD

A special programme of 'Music of the Countryside' will be broadcast from Manchester to-night.

Cornet Duet, 'Ida and Dot' Losey
Selection from 'Lady of the Rose' Gilbert
Intermezzo, 'Bells o' Somerset' .. Jan Hurst
Selection from 'The Bohemian Girl' Balfe

5.0 DORIS AINLEY (Mezzo-Soprano)

Romance from 'Mignon' Ambroise Thomas

Serenade Bantock

Lullaby Stanford

Dream o' Day Jill German

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45 PEGGY and LENA CHISHOLM and PAUL ENGLAND

In a New Musical Entertainment

8.0 Music of the Countryside

THE AUGMENTED STATION WIND ORCHESTRA
Conducted by T. H. MORRISON

Picturesque Scenes Massenet

GEORGE JEFFCOCK (Baritone)

Wander Thirst Landon Ronald

The Gay Highway Drummond

Gypsy Dan Kennedy Russell

WIND ORCHESTRA

Three Woodland Dances Haines

GEORGE JEFFCOCK

Who'll tramp along with me? Loughborough

The Stock-Rider's Song James

A Song of the Road Leak

WIND ORCHESTRA

The Grasshoppers' Dance Bucalossi

March, 'The London Scottish' Haines

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

6LV LIVERPOOL. **297 M.**
1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 S.B. from Manchester

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Heave Ho! 'Aboard the Whaler'—A Magic Carpet Trip (G. G. Jackson), Violin—'The Admiral's Galliard' (arr. Moffat), 'Ye, Heave Ho! to Sea we'll go'—An Old Nautical Song (George Grossmith), 'Mistress of the sea' ('Merrie England'); 'Ten Thousand Miles Away' (Traditional)

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 S.B. from London

7.25 S.B. from Plymouth

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

2LS LEEDS-BRADFORD. **277.8 M. &**
252.1 M.
1,089 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 S.B. from Manchester

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Whitsuntide in the Dales

(Leeds-Bradford Programme continued on page 365.)

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(actual)

9/0

Carrier 2/6



U.V.D.

2 volt. 40 amp. hours
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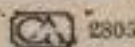
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NO TAX

on your appetite when

HOE'S SAUCE

is used to every meal.



Phillips PRESIDENT

LIGHT
RUBBER SOLES

Wednesday's Programmes cont'd (May 30)

(Leeds-Bradford Programme continued from page 362.)

- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 Musical Interlude
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 4.0 BILL BROWNE'S DANCE BAND
Relayed from the Westover
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 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
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 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
- 7.25 Dr. S. GLASSTONE: 'Chemistry in Daily Life—V, Nature and the Laboratory'
- 7.45-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 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
- 7.25 S.B. from Plymouth
- 7.45-11.0 S.B. from London (9.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.0 A CONCERT
MARGARET SAMUEL (Soprano)
THE STATION TRIO
T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)
- 5.15 THE CHILDREN'S HOUR
- 6.0 Mr. E. GEORGE SMITH: 'The History and Work of the Neath Y.M.C.A.'
- 6.10 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Plymouth
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—Children's Hour. 6.0:—Song Recital by Jack Cairns (Baritone). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—Dr. S. Glasstone, 'Chemistry in Daily Life—V, Nature and the Laboratory.' S.B. from Plymouth. 7.45:—George Head (Banjo Solos). 8.0:—Concert by the Municipal Orchestra, under the direction of Frank Gomez, relayed from the Spa, Whitby. 9.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0:—Gramophone Records. 3.15:—Broadcast to Schools: Mr. G. L. Bickersteth, 'The Writing of English'—VII. 3.35:—Mr. W. M. Gregory, 'Pioneers of Progress—Lord Lister.' 4.0:—Popular Chorges and Dance Music, Dan Seymour (Tenor) and the Station Orchestra in a programme of current song hits. 5.0:—Common Garden Animals—The Earwig, by E. Fitch Daglish. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Song Recital, L. A. Morgan (Tenor). 6.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—London. 6.45:—Juvenile Organization Bulletin: The Girls' Gallery. 7.0:—London. 7.25:—Dr. S. Glasstone, 'Chemistry in Daily Life—V, Nature and the Laboratory.' S.B. from Plymouth. 7.45:—An English Ballad Concert, Station Orchestra. Bella Redford (Mezzo-Soprano), Maurice Mil-sorn (Tenor). 9.0:—London. 9.30:—Calendar of Great Scots: Lord Braxfield. 9.35-11.0:—London.

2HD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0:—Gramophone Records. 3.10:—Broadcast to Schools: Rev. A. Austin Foster, 'Beauty through the Poets' Eyes—VI, The Animal World.' 3.25:—Musical Interlude. 3.30:—M. E. Casati, Elementary French—VI. 3.45:—Some Common Garden Animals—V, The Earwig, by Mr. E. Fitch Daglish. 4.0:—Dance Music from the New Palais de Danse, played by Al Leslie and his Orchestra, with Interludes at 4.15 and 4.45 from the Studio by Harold James (Bass-Baritone). 5.15:—Children's Hour. 6.0:—Station Oulet. 6.20:—Mr. George E. Greenhow: Horticulture. 6.30:—S.B. from London. 6.50:—Juvenile Organization Bulletin. 7.0:—S.B. from London. 7.25:—Dr. S. Glasstone, 'Chemistry in Daily Life—V, Nature and the Laboratory.' S.B. from Plymouth. 7.45:—Scottish Programme, Oakbank Boys' Pipe Band. 7.55:—Ian MacPherson (Baritone). 8.5:—Margaret Stephen (Soprano). 8.15:—Band. 8.20:—Ian MacPherson. 8.30:—Mrs. MacPherson (of Ragbag Lane) Breaks out again! (Harvey). 8.40:—Margaret Stephen. 8.50:—Band. 9.0:—London. 9.30:—Glasgow. 9.35-11.0:—London.

2HF BELFAST. 306.1 M. 980 KC.

- 12.0-1.0:—Gramophone Records. 3.30:—Massenet Programme, The Orchestra. 4.30:—Miscellaneous Programme, Elizabeth Cooper (Mezzo-Soprano). 4.42:—Hylde Hemingway (Violin). 4.55:—Orchestra. 5.0:—Allister Moore, 'An Irish Woman in the Gay World—1890-92.' 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Appeal on behalf of the Royal National Lifeboat Institution (Northern Ireland District), by Sir Frederick Money-penny. 6.50 app.:—S.B. from London. 7.25:—Dr. S. Glasstone, 'Chemistry in Daily Life—V, Nature and the Laboratory.' S.B. from Plymouth. 7.45:—'Shake the Bottle.' A Tonic Revue in Several Doses. Prescribed by Hugh H. Francis. 9.0-11.0:—S.B. from London.

Moving-Coil Loud-Speakers

Making and using them

Six authoritative articles on this subject, including two by Capt. Round and Dr. McLachlan respectively, are contained in the "WIRELESS MAGAZINE" now on sale.

From the full constructional details given in two other features for making the **Junior Moving-Coil Loud-Speaker** or the **Coil-driven Loud-Speaker with Permanent Magnets**, you can build a speaker which will give the finest possible reproduction.

The Chummy Four

also described in this issue, is the first portable designed to use the screened-grid valve. Mr. J. Godchaux Abrahams tried out the set during one week-end and definitely identified 23 stations. Another test resulted in 31 stations being heard.

Gramo-Radio

Under this heading the "WIRELESS MAGAZINE" contains a special section, which includes articles by leading authorities, also a constructional feature, **The Gramo-Radio Amplifier**, which can be added to almost any existing set.

Full-size Blueprints of all above sets, etc., available at half price. Don't miss this wonderful issue

WIRELESS MAGAZINE

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PROGRAMMES for THURSDAY, May 31

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

10.15 a.m. **A**
Short Religious
Service

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC
CORELLI WINDEATT'S BAND
GLAE CARRODUS (Soprano)

12.0 The Week's Recital of Gramophone
Records

3.0 **Even-song**
From WESTMINSTER ABBEY

3.45 Mr. F. J. BROOMHEAD: 'Poultry
Keeping—Egg Production as a Home
Industry'

4.0 FRED KITCHEN'S ORCHESTRA
From the Astoria Cinema

5.0 ORGAN RECITAL, by PATTMAN, from
the Astoria Cinema

5.15 THE CHILDREN'S HOUR:
'Dances Miniatures de Ballet' (John Ansell)
Played by THE OLOF SEXTET
'The Little Hunter'—the story of a stoat,
by H. MORTIMER BATTEN
'The Zoo that never was'—and other
verse
'Four-legged Animals that lay eggs'—a
chat by GUY DOLLMAN

6.0 THE VICTOR OLOF SEXTET
Lyric Suite Grieg
Shepherd's Boy; Norwegian March;
Nocturne; March of the dwarfs

6.15 Market Prices for Farmers

6.20 THE VICTOR OLOF SEXTET
Rondo Capriccioso Mendelssohn
On Wings of Song }

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

6.45 THE VICTOR OLOF SEXTET
Woodland Sketches MacDowell
To a Wild Rose; In Autumn; To a
Water-Lily; Told at Sunset

7.0 Mrs. M. A. HAMILTON, 'New Novels'

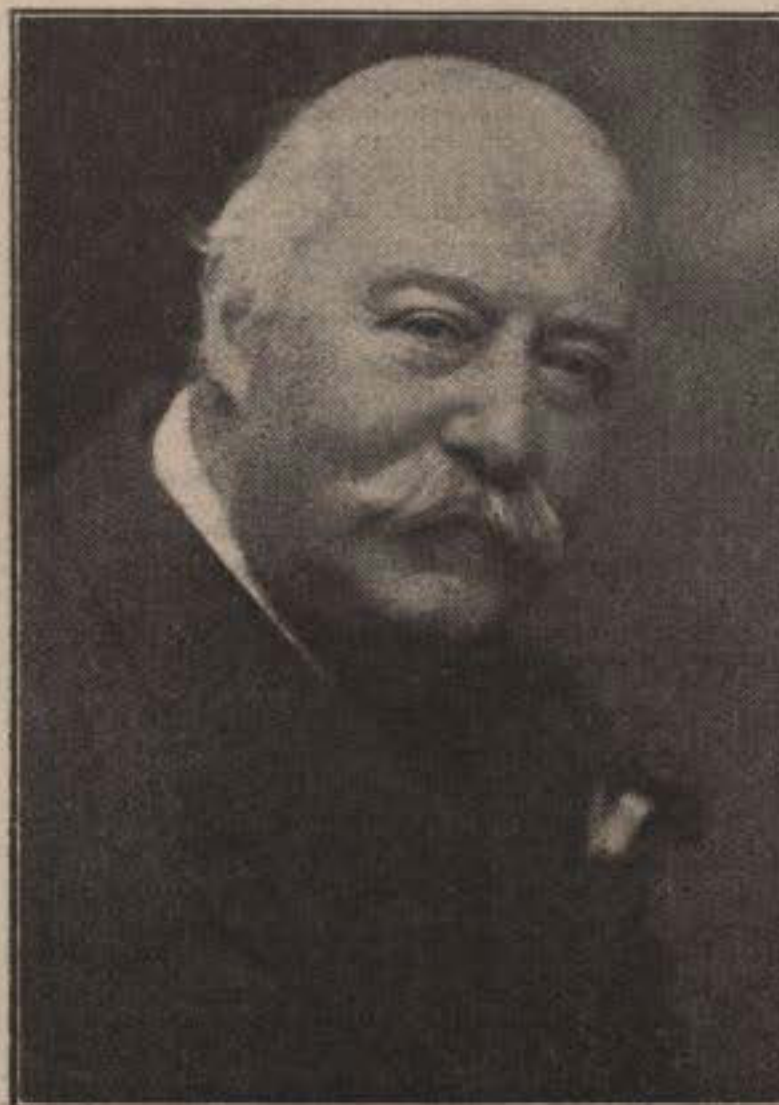
7.15 THE FOUNDATIONS OF MUSIC
SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)

7.25 Professor T. E. G. GREGORY, 'Currency
Problems'

THERE was a time when problems of currency seemed remote enough from the average man—an abstract puzzle for the economists and financial experts to solve. But the debacle of European currencies after the war, and the scourge of inflation, when money lost its value overnight, made everyone realize how important currency policy was in the everyday life of the modern man. Everyone was in some measure affected by the complicated process of return to a gold standard, which, with all its intricacies of deflation and devaluation, Professor Gregory will explain in this evening's talk. He will go on to discuss the future of the gold standard and the probable future value of gold.

7.45 A LIGHT ORCHESTRAL
CONCERT

JOHN ARMSTRONG (Tenor)
THE WIRELESS ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN ANSELL
Processional March from 'The Queen of Sheba'
Goldmark
Overture, 'Friend Fritz'..... Walthew



E. G. Hopps

SIR HUBERT PARRY,

the British composer whose songs are being sung by Miss Elsie Suddaby in the 'Foundations of Music' series this week. Born in 1848, he died ten years ago a leading figure in the world of British music, and the composer of a song that has become a second National Anthem—'Jerusalem,' in which his music fitly matched the spirit of Blake's great poem.

RICHARD WALTREW (born 1872) is perhaps best known by his conductorship of the orchestra at the South Place Sunday Concerts, where much of his highly-appreciated chamber music has been played. He had early success with his Cantata, *The Pied Piper* (1893), which has since been widely sung, and his Pianoforte Concerto (1894). He is Professor of Music at Queen's College, and was for a time Conductor of the University of London Musical Society, and of the Opera Class at the Guildhall School of Music.

His compositions, besides chamber music, include a Pianoforte Concerto, Variations for Orchestra, two Operettas, several Cantatas, many songs, and part-songs.

8.0 JOHN ARMSTRONG and Orchestra
Song Cycle, 'The Song of the Wrens'
Sullivan, arr. V. Hely-Hutchinson

WRITING in 1870, Tennyson told how Sullivan had asked him to write 'a

little song-cycle, German fashion, for him to exercise his art upon.' The poet adds: 'I dressed up for him, partly in the old style, a puppet, whose almost only merit is, perhaps, that it can dance to Sullivan's instrument.'

Under the figure of 'The Wrens,' the poet tells in a dozen little songs a simple episode of a lover's longing and his mistress's absence. He records the passing of lonely Winter, and of Spring with its songs of love in Nature. Then he summons up courage and sends her a letter, asking the old, old question. After an anxious interval, the answer comes—and it is the right one. Then in an ecstasy of joy he puts another question—'When is it to be?' and the cycle ends with a happy song of love's fulfilment.

8.15 ORCHESTRA
Suite, 'The Palace of Cards'..... Lyon

DR. LYON, a musician largely self-taught, and long prominent in the musical life of the North of England, has composed a great many works—four Operas, several 'Melomimes,' Suites for Orchestra, chamber music, etc.

His Opera, *The Palace of Cards*, is his Op. 56. From it we are to hear four pieces: (1) *The Vision*; (2) *The Dance of Patience*; (3) *Woodland Scene*; (4) *Dance of Firefly and the Dragonflies*.

8.25 JOHN ARMSTRONG
Consider Warlock
My Own Country Hely-Hutchinson
Dream Song V. Hely-Hutchinson
Love's Philosophy..... Delius

8.32 ORCHESTRA
Pavane, Ayre and Procession from
Incidental Music to 'Henry VIII'
Foulds
Selection from 'Carmen'
Bizet, arr. De Groot

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way
of the World'

9.30 Local Announcements. (Daventry only)
Shipping Forecast

9.35 CHARLOT'S HOUR—XIX
A LIGHT ENTERTAINMENT
Specially devised and arranged by the
well-known theatrical director
ANDRÉ CHARLOT

10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS, FRED ELIZALDE and his MUSIC,
from the Savoy Hotel

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

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Thursday's Programmes cont'd (May 31)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Second Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth

JULIETTE FOLVILLE (Pianoforte)

ORCHESTRA conducted by Sir DAN GODFREY

Shepherd Fennel's Dance.....Gardiner
Overture to 'The Barber of Seville'...Rossini
Symphony in B Minor (The 'Unfinished').....Schubert

Second Pianoforte Concerto (in G Minor)
Saint-Saëns

(1) Slow, then Quick; (2) Quick and playful;
(3) Very lively

(Soloist, JULIETTE FOLVILLE)

Introduction to Act III, 'Dance of the Apprentices,' and 'Homage to Hans Sachs' ('The Mastersingers').....Saint-Saëns

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

Overture to 'Morning, Noon, and Night in Vienna'

Suppé

Fantasia on 'La Belle Helene' ('The Beautiful Helen')
Offenbach

MIRIAM PALMER (Soprano)

Rose softly blooming Spöhr
So we'll go no more a-roving
White

FRANK NEWMAN (Organ)

Café Chantant....Fletcher

Andante Religioso...Thomé

Entr'acte, 'The Dream Girl'
Finck

Suite, 'Egyptian Ballet'
Luigini

MIRIAM PALMER

Solveig's Song.....Grieg

At my Window....Parker

ORCHESTRA

Selection from 'The Lady of the Rose'.....Gilbert

Waltz, 'Les Patineurs' (The Skaters) Waldteufel

March, 'The Middy'.....Alford

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Fairy Godmother's Adventure.' Musical
Selections by the Midland Pianoforte Sextet
(Leader, Frank Cantell), including 'Cap and
Bells' Suite (Holiday)

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

6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
PHYLLIS SCOTT and IVAN FIRTH (Duets)
NELSON JACKSON (Entertainer)

8.0 New Friends in Music—Ravel

Introduced by PERCY SCHOLES and KATHLEEN
LONG (Pianoforte)

RAVEL—the composer of the dazzlingly
brilliant *Jeux d'eau* ('Fountains'), and
the plaintive *Pavane for a Dead Princess of Spain*,
pieces which everybody who once hears them is
compelled to love; and Ravel the composer of
the enigmatic *Scarbo*, and other pieces which the
élite tell us are of just as surpassing beauty and
just as pointed significance, yet which at a first
hearing leave us muttering in bewilderment:
'Is Ravel mad, or are we?'

In both his phases, says Miss Long, that excel-
lent pianist, and her colleague of this evening,

Mr. Scholes, Ravel is one of the truest poets of
music and a friendly poet who only calls for our
more intimate knowledge to be understood and
affectionately admired. He is waiting to become
a 'New Friend in Music' to thousands to whom
he is yet a mere distant acquaintance, and with
Miss Long as his interpreter, and Mr. Scholes
just putting in a helpful explanatory word here
and there, we have at last the perfect opportunity
of establishing a friendship which hundreds of
succeeding broadcast programmes (for Ravel is
often broadcast) will then strengthen and
confirm.

9.0 AN ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

GERTRUDE JOHNSON (Soprano)

Overture to 'Abaroon'.....Cherubini

GERTRUDE JOHNSON and
Orchestra

Air, 'Ah, fors' è lui' (Ah,
perhaps 'tis he), from
'La Traviata'....Verdi

9.20 ORCHESTRA

Tone Poem, 'Vltava'

Smetana

SMETANA'S tone-poem,
one of a set entitled
My Country, suggests the
scenes through which the
chief river of Bohemia, the
Vltava (Moldau) passes.
The composer quotes in
his score some headings.
They are:—

1. The Two Sources of the Vltava;
2. A Chase in the Forest;
3. A Peasant's Wedding;
4. Moonlight, and Dance of Nymphs;
5. The St. John Rapids;
6. The Broadest Stream;
7. The Vysehrad Fortress.

GERTRUDE JOHNSON

Snowflakes.....Mallinson

Spring goeth all in white.....Elkin

Will o' the Wisp.....Spross

9.40 ORCHESTRA

Love Minuet.....Cowen, arr. Holst

Tone Poem, 'Finlandia'.....Sibelius

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'NURSE HENRIETTA'

by

HERMANN KESSER

Nurse Henrietta.....LILLIAN HARRISON

In this remarkable monodrama there are
many characters, but only one voice.

There is almost no action, for incident
loses itself in soliloquy; nevertheless, suspense,
love, hate, jealousy, death, a trial scene are
all vividly depicted.

The story of 'Nurse Henrietta' may be
regarded as either phantasy or as reality. Life,
after all, is made up of both, and of something
which is more than both, although contained
in each. Here is a paradox of which the art
of the writer aims at providing a solution.

The reproduction of this curiously intimate
kind of drama by means of the microphone
marks another advance in the technique of
radio play-writing.

(Thursday's Programmes continued on page 368.)



M. MAURICE RAVEL,
the brilliant French composer, is the
'New Friend in Music' whom Mr. Percy
Scholes and Miss Kathleen Long will
introduce to 5GB listeners tonight.

Have
you
heard
Radio
as it
should
be?



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Thursday's Programmes continued (May 31)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 SECRET OF THE SEA

THE STATION TRIO: FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

- A Sea IdyllHerbert Dennison
- MARGARET FRANCIS (Soprano)
- The Stars of Normandie Adams
- Sunshine TownSquire
- By the Sad Sea WavesBenedict
- The Clang of the Wooden Spoon Molloy

8.0 'THE PARIS DOCTOR'

A Play in One Act by HAROLD BRIGHOUSE
Played by THE STATION RADIO PLAYERS

- Marie (a peasant girl).....IRIS WILLS
- Henri (a fisher boy) RAYMOND GLENDENNING
- Dr. Ruyssen (a Paris doctor) .. TOM JONES
- Jean Olivet (the village barber) JACK HOWELLS

Scene: The garden of an old house in a Brittany fishing village.

The village barber's reputation as a physician rests largely upon a professional manner and the credulity of his village patients. The arrival of a real doctor from Paris fills him with apprehension, since it must soon become clear that one of them is a charlatan. Jean does his best to advertise the doctor as a quack, but finds the newcomer is as well versed in human nature as in medicine; he is also very successful in cases of heart trouble!

Trio
Love Scene ('Werther').....Massenet

8.45 PEGGY and LENA CHISHOLM and PAUL ENGLAND

In a New Musical Entertainment

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 FAMOUS NORTHERN RESORTS

AN ORCHESTRAL CONCERT

by the

BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA

Musical Director, HORACE FELLOWES

- Relayed from the Pavilion Gardens, Buxton
- 'Linz' Symphony (No. 36, in C)Mozart
- Liebesträume (Dream of Love) Liszt
- Fantasia on 'The Damnation of Faust'

Berlioz, arr. Foulds

THE Symphony received its name because it was written in the town of Linz (in 1783). Here Mozart stayed with one Count Thun, and gave a concert in the theatre. He writes: 'As I have not a single symphony with me, I am writing one for dear life, to be ready in time.' This Symphony in C may perhaps have been the work he refers to, though that is not certain.

It contains four Movements—the splendidly vigorous and varied First Movement (opening with a short slow Introduction), the gracious, tenderly and deeply romantic Slow Movement, the brisk Minuet, and the energetic, effortless Finale.

(See also page 347.)

5.0 The Rev. G. W. KERR: 'The Humour of the Platform'

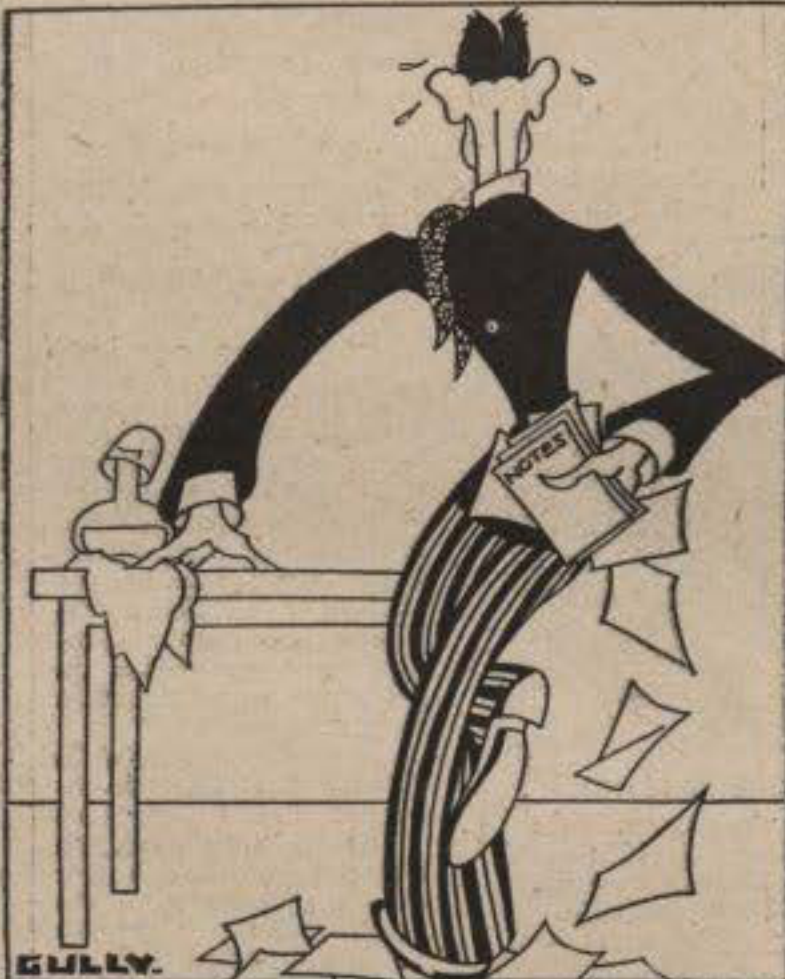
5.15 THE CHILDREN'S HOUR: Pictures in Music: Three Famous Pictures (Haydn Wood): The

Village Wedding (painted by Luke Fildes); The Doctor (painted by Luke Fildes); The Laughing Cavalier (painted by Franz Hals). Played by the Sunshine Trio. The pictures will be described by Robert Roberts. Songs by Betty Wheatley

- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 S.B. from London
- 7.45 S.B. from Hull
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 London Programme relayed from Daventry



THE HUMOUR OF THE PLATFORM is the title of the Rev. G. W. Kerr's talk from Manchester this afternoon. This is one aspect of the subject as it appears to our artist.

5.15 THE CHILDREN'S HOUR: The Coons Croon. 'Kentucky Babe' (Gibbel); 'Cotton Dolly' (Gibbel); 'Mammy's kinky-headed boy' (Trinkaus); 'Little Chocolate Coon' (Farrell); 'L'il Orphan Coon' (Haydn Wood); 'Ma Curly-headed Babby' (Clatsam); and some stories the Nigger Mammies tell the little Nigger children, by Guy Broun

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Hull
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC. & 1,190 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Another talk on Wireless by Mr. L. Harvey

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 For Scouts
- 7.0 S.B. from London
- 7.45 S.B. from Hull
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Shun!—and hear marches played by Carl Duce's Band. Soldier Songs by John Anderson. Soldier Tunes played by Hilda Francis, and a story about Richard Cœur de Lion (Rowland Walker)

- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Hull
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 S.B. from Manchester
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 FAMOUS NORTHERN RESORTS

SCARBOROUGH

JOHN CANTOR and his BAND
From the Spa, Scarborough

8.0 THE ORCHESTRA

From the Spa, Scarborough

Music Director, ALICE MACLEAN
Overture to 'Mignon'Ambroise Thomas
St. Paul's Suite for String Orchestra ..Holst
Fantasia on Bizet's 'Carmen'
Meditation from 'Thais'Massenet
ROY HENDERSON (Baritone)
Selection from 'The Gondoliers'.....Sullivan
(See also page 347.)

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 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 (9.30 Local Announcements)

Thursday's Programmes cont'd (May 31)

SPY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Triumphs in Story and Music, told by the Aunts and Uncles. Reading, 'The Triumph of Mrs. Groggins.' (E. M. L. Elliot)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Study in Contrasts. Songs: In 1950 (Jackson); The Second Minuet (Bealy); The Spinnet (Arundale). Piano-forte: Buckles and Lace (Sharpe). Stories: A Ride with the Driver of the Royal Scotsman (The Magic Doorway); A Peep into Bygone Days (Fry)
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: A Programme of Old Favourites
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 MUSIC AND HUMOUR

- THE STATION OCTET
Selection from 'Carmen'... Bizet, arr. De Groot
- MYFANWY ELLIS (Contralto)
A Bold Young Farmer... } Vaughan Williams
Tarry Trowers... }
Titrim Tatrwm... } Gwynedd Davies
Cwyn Mam y'ngyfraith... }
- An Interlude
By TOMMY HANDLEY
- OCTET
Hungarian Dance in G Minor... Brahms
Serenade, Op. 15... Moszkowski
- MYFANWY ELLIS
The Scarecrow... E. T. Davies
Under the Greenwood Tree... Eric Coates
Shepherd's Cradle Song... Somervell
- OCTET
Fantasia on Schubert's Melodies arr. R. W. Saar
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 3.0:—London Programme relayed from Daventry.
- 5.15:—Children's Hour. 6.0:—For Farmers: Dr. R. W. Wheldon, 'Feeding of Dairy Cows.' 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASCOW. 405.4 M. 740 KC.

- 3.0:—Mid-Week Service, conducted by Rev. Richard W. Charlesworth, of Bridgeton Methodist Central Hall, assisted by Station Choir. Choir: Psalm No. 23. Reading, Philipians IV, verses 4-9. Address. Prayer. Choir: Hymn No. 365 (Old Church Hymnary), verses 3, 4, and 6. Benediction.
- 3.15:—Broadcast to Schools: A. R. Miller, 'Shells and Shell Fish.' 3.35:—Isobel M. Milligan, 'Books and their Writers—A. Quiller-Couch.' 4.0:—Light Orchestral Concert Station Orchestra. Annie Maclean (Soprano). 5.0:—Jean Milligan: 'Dances Old and New—Eurythmics.' 5.15:—

- Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 7.45:—Organ Recital, relayed from the Alexander Elder Memorial Chapel of the Glasgow Western Infirmary (Organist, Mr. Herbert Walton); Negro Spirituals (arr. Stuart Archer); Air, with Variations (Symphony in D) (Haydn); Pavane (Johnson); Serenata (Schubert-Liszt); Fugue in C (Bach). 8.15:—Musical Comedy of Today. Station Orchestra: Selections, 'Peggy Ann' (Rodgers); 'The Desert Song' (Romberg) and 'The Yellow Mask' (Duke). 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 3.15:—Broadcast to Schools: Paul Asker, 'An Introduction to some great masters of Music—VI, Haydn and Mozart.' Illustrations played by Station Octet. 4.0:—The Station Octet. Jane Petrie Mutch (Soprano). 5.0:—Dances Old and New. Eurythmics, by Jean Milligan. 5.15:—Children's Hour. 6.0:—Station Octet. 6.30:—S.B. from London. 7.45:—Light Ballad Concert. Station Octet: Selection of Sullivan's Melodies (arr. Godfrey). 8.0:—Frank Gordon (Baritone); Dorothy's a buxom lass (Howard Carr); Whilst I'm carousing (arr. Ernest Newton); Old Clothes and Fine Clothes (Martin Shaw); When Dull care (arr. Lane Wilson). 8.10:—Octet: Selection, 'Monsieur Beaucaire' (Messenger). 8.20:—Frank Gordon and Agnes Innes (Contralto): Come to the Fair (Rasthope Martin); Oh no, John (arr. Sharp); Garden of Happiness (Daniel Wood). 8.30:—Octet: Melody in F (Rubinstein); Romance (Tschalkovsky). 8.40:—Agnes Innes: Shepherd's Cradle Song (Somervell); Blue Bella (Phillips); Home, Sweet Home (Bishop). 8.50:—Octet: 'Three Dale Dances' (Wood). 9.0-12.0:—S.B. from London.

2BE BELFAST. 536.1 M. 960 KC.

- 3.30:—A Short Religious Service. 3.45:—Sir Frederic Cowen's Music. 4.20:—Song and Harp Recital: Kenneth Ellis (Bass), with Orchestra. 4.40:—Pauline Barker (Harp). 4.50:—Orchestra: Overture, 'Mignon' (Thomas). 5.0:—Robert Crossett: 'A Holiday with Tent and Motor Cycle—I, Preliminaries and Preparations.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—A Military Band Concert. Station Military Band: March, 'Pomp and Circumstance,' No. 3, in C Minor (Elgar); Overture, 'Mirella' (Gounod). 8.5:—Kenneth Ellis (Bass): The Yeoman's Wedding Song (Prince Poniatowski); Ships of Yule (Martin Shaw); Thoughts have wings (L. Lehmann). 8.15:—Band: Selection, 'The Maid of the Mountains' (Fraser-Simson). 8.27:—Harry Dyson and S. H. Darvill: Duet for Two Piccolos, 'Robin and Wren' (Kling). 8.35:—Kenneth Ellis: Thou art risen, my beloved (Coleridge-Taylor); A Banjo Song (Sidney Homer); The Adjutant (Howard Fisher). 8.45:—Band: Danza Esotica (Massani); Selection, 'The Pirates of Penzance' (Sullivan). 9.0-12.0:—S.B. from London.

Talks of the Week.

(For Music, Vaudeville, etc., see foot of page 345.)

TALKS (5XX).

- Monday, May 28.**
- 5.0. Miss E. M. Hewitt: 'Wells and Well Dressing.'
- Tuesday, May 29.**
- 7.0. Life in the Dominions—Miss Smith-Ryland: 'Canada from the Woman's Point of View.'
 - 7.25. Mr. A. J. Pearse: 'Wit and Humour in Books: Augustine Birrell.'
- Wednesday, May 30.**
- 7.0. Mr. James Gatecliff: 'More about Eggs.'
 - 7.25. Dr. A. Glasstone: 'Chemistry in Daily Life: Nature and the Laboratory.'
 - 9.15. Rt. Hon. Viscount Grey of Fallodon: 'England's Green and Pleasant Land.'
- Thursday, May 31.**
- 3.45. Mr. F. J. Broomhead: 'Poultry Keeping.'
 - 7.25. Prof. T. E. G. Gregory: 'Currency Problems.'
- Friday, June 1.**
- 9.15. Prof. George Gordon: 'The Oxford Dictionary.'
- Saturday, June 2.**
- 7.25. Col. Philip Trevor: 'Cricket of the Moment.'
 - 9.15. Mr. A. B. B. Valentine: 'Holidays in Britain—IV., Between the Eden and the Lune.'

AUSTRALIA CALLING!

Mrs. Jim Thomson speaking

"Hullo, the old folks—how's the dear old village? It seems ages since we left England, but it is only nine years ago since Jim was discharged from the Army."

"Yes, we are doing well here; just give us your help for a while—buy our butter and fruit we send over, so that we can buy more of the machinery and things that old England makes so well."

"What are we doing? Of course, I should have told you. We have a beautiful dairy farm. You'd love to see it. We get all sorts of help and advice from the Government and our more experienced neighbours."

"The climate here is grand, and the land so fertile. The sun shines winter and summer—indeed, you can hardly tell it's winter over here. Cows graze out in the open all the year—never need tying up in sheds. They get plenty of grass and plenty of water, and give such rich, creamy milk, which we send to the butter factory."

"The Government are very particular, you know. They insist on our having healthy cows, clean dairies and everything spic-and-span, and you'd be surprised, too, at the up-to-date factory where we send our cream to be made into choice Kangaroo grade butter. They've got all the latest freezing machinery, and everything is clean as a new pin."

"There are many like us all over Australit—in fact, the people here are no differena from you folks over there. They are all British, like ourselves, and we are great supporters of everything that comes from the old land; we believe in buying British goods."

"I suppose you see plenty of our butter in the shops at Home. There's a bit of me—a bit of Britain in it. Our labour, our patriotism, and pride are in that butter, and we are hoping that if we succeed—and we will if you buy what we send you—there will be encouragement for others to come out to a healthy, prosperous life in this happy country."

"Will you try our choice Australian butter? It is lovely butter, and the price is always so reasonable."

"Well, here's Jim, just in from talking with Jack Williams from the next farm. Jack came from Birmingham and grows the most beautiful fruit you ever saw. Give my love to all at home. Ask mother to write to me."

"Good night, everybody!"

PROGRAMMES for FRIDAY, June 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kc.)

(1,604.3 M. 187 kc.)

10.15 a.m. B

Short Religious Service.

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
PHYLLIS MACDONALD (Violin)
DOROTHY FOLKARD (Pianoforte)12.30 AN ORGAN RECITAL
From St. BOTOLPH'S, BISHOPSGATE.1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLE ORCHESTRA
(Leader, A. MANTOVANI)
From the Hotel Metropole3.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE3.45 AN AFTERNOON CONCERT
ANDREW BROWN'S QUINTET
BERTRAM NEWSTEAD (Baritone)

5.0 Mrs. MARION CRAN: A Garden Talk

5.15 THE CHILDREN'S HOUR
Going Upstairs
We shall pause at the eighth stair for:
'Rosemary Anne,' by
HELEN ALSTON, and
'The Fide Lady'—a not-so-young
version of an old rhyme, as written
by MAUD MORIN
Proceeding to the tenth stair, we
shall listen to: 'The Traction-
Engine' and other songs by
STANLEY MARCHANT, and 'Frod-
gedobbulum's Fancy'—(a Tissue of
Nonsense)
The continued ascent will provide
such pleasures as 'Off the Ground'
(Walter de la Mare) and
'Shepherd's Hey'
(There will be room to dance to
this on the landing at the top)6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales
Playhouse, Lewisham6.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN6.45 FRANK WESTFIELD'S ORCHESTRA
(Continued)7.0 Mr. G. A. ATKINSON: Seen on
the Screen7.15 THE FOUNDATIONS OF MUSIC
SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)7.25 Prof. HAROLD J. LASKI: 'Social Purpose—
V. How we judge the State'

MEN obey the State as it satisfies their wants. The State is therefore an organization for that end, and it is judged by what it does towards that end. It exists to enable its citizens to realize, as far as possible, the demands of their personality. Its power is therefore a limited power; unless it is successful in achieving its end, it will not ultimately secure obedience, and if it uses bad methods, it will be challenged by those who suffer from their results. Professor Laski will discuss this aspect of the question of civil obedience this evening in his fifth talk.

7.45 THE VICTOR OLOF SEXTET
EMILIA CONTI (Soprano)SEXTET
'Waltz, 'Tales of the Vienna Forests' . . . J. Strauss

7.55 EMILIA CONTI

Habanera ('Carmen') Bizet
Cecilia: . . . Canadian Folk Song, arr. Vuiller Moy
When I was young D'Hardelot

8.2 SEXTET

Two Shakespearean Sketches O'Neill
Nocturne; Masquerade

8.12 EMILIA CONTI

Serenade (from 'Passa Pierrot') De Leva
L'ultima canzone (The last Song) Tosti
The Early Morning Peel

8.20 SEXTET

Colonial Song } Grainger
Irish Reel, 'Molly on the Shore' }

THE BETRAYAL OF SAMSON.

The opera that is being sung at Covent Garden tonight, of which the Second Act will be relayed between 9.40 and 10.25, deals with one of the most famous stories in the world—the tale of Samson, his strength, and his downfall, and the final catastrophe in which he involved his enemies with himself. This is that famous picture by Rubens, showing the betrayal scene.

8.30 A PIANOFORTE RECITAL
by
POUSHNOFF

Sonata in B Minor Liszt

THIS performance of a striking pianoforte work is the second of that series, the first of which was devoted to Beethoven's *Hammerklavier* Sonata. The works in this series will be such as on account of their length do not come within the scope of ordinary programmes. They will be interpreted by players who bring to their interpretation high executive skill.

Liszt's Sonata, one of his few works without a 'programme,' was written in 1853 or 1854, and dedicated to Schumann.

The Sonata is in one continuous Movement, its themes undergoing changes of mood and its sections worked into a whole with ingenuity and power. It begins with a few bars of slow music containing a descending theme, and goes on to a quick, imperious tune which is almost at once joined by a bold knocking theme in the bass. Much peremptory challenging music is based on

these two ideas, and then the descending, originally slow figure returns, to bring in a

grandiose hymn-like tune in a major key, accompanied by throbbing chords.

Soon we hear an expressive tune, beginning with five repeated notes, singing out aloft. This, it will be heard, is an example of Liszt's metamorphosis of themes, for it is the tune we heard in the bass, in another mood, soon after the quick part began.

We have now got hold of the chief material—the (at first slow) descending tune, the two that 'opened the ball' so energetically, and the broad hymn-like one. Easily to follow Liszt's dealings with them only requires familiarity with the work.

Its second main division is in three-time. Here the themes show themselves in richly sentimental vein, now peaceful, then impassioned. The descending theme of the Introduction again enters, leading us to the third and last section of the Sonata. Here begins some brisk, incisive fugal work, and with restatements of the themes we

know, the work moves on to its end in a blaze of excitement. Just for a moment we hear a strain from the slow section, and then, very slowly, the descending theme of the Introduction brings down the curtain on the Sonata.

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN; ROAD
REPORT9.15 Prof. GEORGE GORDON: 'The
Oxford Dictionary'

NO more stupendous enterprise has been completed since printing was invented than the Oxford English Dictionary, which crowned a lifetime of scholarly labour by a final triumph when the last volume was issued this year. Many interesting stories have already been told about this extraordinary chapter in English literary history, but Professor George Gordon, who is Merton Professor of English Literature at Oxford, will review the whole scope and quality of the work in his talk tonight.

9.30 Local Announcements; (Daventry
only) Shipping Forecast

9.35 Musical Interlude

9.40 'SAMSON AND
DELILAH'

ACT II

(Relayed from the Royal Opera
House, Covent Garden)

Delilah

GEORGETTE FROZIER-MARROT

Samson GEORGES THILL

Le Grand Prêtre TILKIN SERVAIS

AT night, before her house in the lonely valley of Sorek, Delilah muses on her plot to be avenged on the Israelites. The High Priest comes to beg her to betray Samson, the Hebrew leader. She is only too ready to do so, to avenge her people. She determines to get from him the secret of his power.

Now a storm arises as Samson comes to Delilah's dwelling. She exercises her arts of fascination upon him, but in the roll of the thunder Samson hears the warning voice of God. Delilah spurns him and rushes into the house, but her work is done, for Samson cannot resist, and follows her. The Philistine soldiers now creep in, and in a few moments Delilah appears at the window holding Samson's shorn hair, and exclaiming: 'Tis done!' Samson, crying 'Betrayed!' is overcome and bound.

10.25 A. J. ALAN

11.0-12.0 (Daventry only) DANCE MUSIC;
JAY WHIDDEN'S BAND from The Carlton Hotel

Friday's Programmes continued (June 1)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.48 BAND

Two Slavonic Dances (Nos. 4 and 6) *Dvorak*

3.0 AN ORGAN RECITAL

Relayed from St. Botolph's, Bishopsgate

EDGAR THOMAS (Tenor)

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE
ERNEST HASTINGS (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Joan and the Ants,' by Janet Muir. Songs by Marjorie Palmer (Soprano). 'Where Fact and Fancy Meet—The Sun Chariot,' by Helen M. Enoch. Bitsuin and Peccid will Entertain

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

6.45 Light Music

ANITA DESMOND (Soprano); RICHARD FORD (Baritone); THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA
Overture, 'Gretna Green' *Guiraud*

6.54 RICHARD FORD

Infelice (Unhappy one, from 'Ernani') .. *Verdi*
Non piu andrai (No more you'll go, from 'The Marriage of Figaro') *Mozart*

ERNANI tells the story of a bandit chief who is really an outlawed Duke. He loves Elvira, who unwillingly has been betrothed to another. She has a third suitor, the King of Spain. In the extract we are to hear, Elvira's betrothed finds in her presence both the King and the bandit, and bewails alike her inconstancy (as he supposes), and his folly in believing her vows.

CHERUBINO, the lovelorn, youthful page in *The Marriage of Figaro*, worships his mistress, the Countess, but has an eye, too, for pretty Susanna, her maid. The Count, who also is attracted by the maid, finds Cherubino in her company more than once, and decides to pack him off to join the Army.

In this Air Figaro, the Count's valet, chaffs the boy, who is not a little perturbed at this new turn of events.

7.0 ORCHESTRA

Suite, 'Vive la Danse' *Finck*

7.10 ANITA DESMOND

The Last Rose of Summer .. *Flotow, arr. Moffat*
Waltz Song ('Romeo and Juliet').... *Gounod*

7.16 ORCHESTRA

Suite, 'An Evening in Tangiers' *Lacome*

7.26 RICHARD FORD

Nest thee, my bird } ('Lords of the Sea') *Wallace*
The Swordsman .. }

7.35 ORCHESTRA

Overture, 'Fingal's Cave' *Mendelssohn*

7.44 ANITA DESMOND

L'année en vain chasse l'année (Years go by in vain, from 'The Prodigal Son') *Debussy*
Home, Sweet Home *Bishop*

7.50 ORCHESTRA

Three Characteristic Numbers *Hadley*
Wood Pixies; October Twilight; In Old Granada

8.0

'BRAINS'

A Play by MARTIN FLAVIN
Presented by STUART VINDEN
From Birmingham

MacGregor WORTLEY ALLEN
Grimp WILLIAM HUGHES
Captain Prince STUART VINDEN

An island in the South Seas. A low dune screens the beach. To the eastward is a stunted and oddly twisted coco palm and



MARGERY PHILLIPS,

contralto, sings in the Military Band Concert tonight.

confronting it a conspicuous and grotesquely shaped formation of a coral rock. The late afternoon sun is hot and glaring when a boat is beached, and in single file three men approach. One of them, MacGregor, looks long and appraisingly at the palm, and from it to the rock, measuring the ground between with his eye.

8.30 A MILITARY BAND CONCERT

MARGERY PHILLIPS (Contralto)

ROBERT NAYLOR (Tenor)

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

BAND
Overture to 'The Black Domino' *Auber*

8.40 MARGERY PHILLIPS

Ever so far away *Braun*
The Lover's Curse *arr. H. Hughes*

9.0 ROBERT NAYLOR

For you alone *Geehl*
Clorinda *Morgan*
Yearning *Eric Coates*

9.8 BAND

Oriental Piece } *Schumann*
Arabesque }

9.16 MARGERY PHILLIPS

Music, when soft voices die *Quilter*
Over the Western Sea *Mallinson*
Unless *Suigi Caracciolo*

9.24 BAND

Symphonic Poem, 'Vysehrad' *Smetana*

9.40 ROBERT NAYLOR

Had I the heavens' embroidered cloths
Landon Ronald
O Paradise ('The African Maid') *Meyerbeer*

9.48 BAND

Hymn to the Sun } (from 'The Golden
Dance of the King and } *Cockerel*
Princess } *Rimsky-Korsakov*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. ROAD REPORT

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, under the direction of AL STABITA, from The Piccadilly Hotel

11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton Hotel

(Friday's Programmes continued on page 372.)



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"No relief from anything I tried."

I feel I must write you a few lines in praise of Germolene. I suffered from Psoriasis for years and got no relief from anything I tried. But Germolene succeeded when all else had failed; four months after I began to use Germolene and Germolets I was completely cured.—Mr. Charles Roach, East View, Bagstone, Wickwar, Gloucester.

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RINGWORM
SCALDS
BURNS
and all
obstinate skin
complaints

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ASEPTIC SKIN DRESSING
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Friday's Programmes continued (June 1)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 4.45 Mr. A. WATKIN JONES: 'The Country Man in Literature—Romance and Realism'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR: 'The Raggedy Man.' A Play by Kathleen M. Simmons. Incidental Music by the Station Trio
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London

7.45 NOISES OFF (Second Edition)

The Bill includes:

- DOCKSON AND COOKSON
In a Song Scene
- 'THE PEER, THE PLUMBER and a PIANO'
NAN PORTER
in Character Sketches
- MARGARET WILKINSON (Soprano)
and
LEONORE WEEPLE (Contralto)
in Songs and Duets
- SIDNEY EVANS
and
D. HAYDN DAVIES
in a Dramatic Sketch, 'The Hon. Claude'
- Also—FRED
THE STATION ORCHESTRA
- 9.0-11.0 S.B. from London
(9.30 Local Announcements)

- 5.15 THE CHILDREN'S HOUR: A Day for the Web Ones. Three Little Nursery Songs by Maud Briggs: Holiday Time; The Nursery Stores; Soldiers and Sailors, sung by Betty Wheatley. Songs from 'Now we are Six' (Fraser-Simson), sung by Harry Hopewell. Story, 'The Fine Lady' (Maud Morin), told by Hylda Metcalf. Nursery Rhyme Impromptu (Eric Fogg)

- 6.0 ORCHESTRAL MUSIC relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London

7.45 FAMOUS NORTHERN RESORTS

'ON WITH THE SHOW—1928'
LAWRENCE WRIGHT'S NEW STYLE ENTERTAINMENT
Relayed from the North Pier, Blackpool
NORMAN LONG (Entertainer)
FRED WALMSLEY (Comedian)

2LS LEEDS-BRADFORD. 277.8 M. 252.1 M. 1,080 KC. & 1,190 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Auntie Doll's Tot's Corner and 'The Pied Piper of Hamelin,' part of the Poem by Robert Browning
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.30-11.0 S.B. from London (9.30 Local Announcements)

6FL SHEFFIELD. 272.7 M. 1,100 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry

- 5.0 'More Rhymes Round the Town,' by OMELETTE
- 5.15 THE CHILDREN'S HOUR: 'Summer is icumen in' (A Playlet, by C. E. Hodges)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.30-11.0 S.B. from London
(9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry



ON WITH THE SHOW!

This evening takes place the first of a regular series of relays, which all the North-Country Stations will be taking, of Lawrence Wright's show of 1928, from Blackpool's famous North Pier. Here are three of the people who help to get on with the show—Walter Williams (left), Ethel Stewart and Norman Long.

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.0 THE STATION ORCHESTRA
Overture to 'The Wanderer's Goal'.....Suppé
Selection from 'The Rose of Persia'.....Sullivan
- FLORENCE WHITTLE (Pianoforte)
Polish Song in G Flat.....Chopin, arr. Liszt
Consolation No. 6 in E.....Liszt
- CECILY HOYE (Soprano)
When Myra Sings.....A. L.
Over hill, over dale.....T. Cooke
- ORCHESTRA
Selection from 'The Pink Lady'.....Rubens
- STRING ORCHESTRA
La Toupie (The Humming-Top).....Gillet
Loin du Bal (Far from the Dance).....Gillet
Babillage (Chatter).....Gillet
- FLORENCE WHITTLE
Scherzo in B Flat Minor.....Chopin
- ORCHESTRA
Selection from 'The Dancing Mistress'
Monckton
- CECILY HOYE
To Morning.....Eric Fogg
Laughing Song.....Eric Fogg
When passion's trance is overpast.....Eric Fogg
Spindrift.....Eric Fogg
- ORCHESTRA
Waltz, 'September'.....Godin
Cheerio.....Finck

- 5.0 Mrs. HELENA BLAND: 'The One-Maid House'

- WALTER WILLIAMS (Light Comedian)
- TREVOR WATKINS (Tenor)
- ETHEL STEWART (Musical Comedy Star)
- BETTY BLACKBURN (Soprano)
- JAN RALFINI and his BAND
- THE EIGHT FIREFLIES, THE TWELVE LITTLE PANSIES
(Singers and Dancers)

- 8.30-11.0 S.B. from London (9.30 Local Announcements)

6LV LIVERPOOL. 297 M. 1,010 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.0 C. FREDERICK: 'Marble Mountains'
- 5.15 THE CHILDREN'S HOUR: Dr. James E. Wallace, 'Music and those who make it,' VII. 'Sir Christopher Wren' (Rowland Walker). Songs from 'Nursery Dreams' (Hilary Vaughan). Violin, 'Serenade' (Gounod), and 'Scherzando' (Drdla)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.30-11.0 S.B. from London (9.30 Local Announcements)

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Manchester
- 8.30-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 3.0 London Programme relayed from Daventry
- 5.0 Miss CATHERINE HUSKISSON: A Talk on Folk Dancing
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.30 Local Announcements)

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

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

Friday's Programmes cont'd (June 1)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.45 BROADCAST TO SCHOOLS: Mr. G. P. DYMOND, 'Stories of Exploration—Central Africa'

3.0 London Programme relayed from Daventry

5.0 Mr. W. G. SANDERCOCK, Lecturer in Agriculture for the Cornwall County Council, 'The Early Cutting of Hay'

5.15 THE CHILDREN'S HOUR: Down 'pon ole Dartmoor. A visit to the moors on the Glorious First

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Story, 'The Fine Lady' (M. Morin). Songs: Boys and Girls come out to Play; John Cook's Little Mare, and I think so, don't you? (Glover). The Sad Days of the Nursery Rhymes (Gourley). The Station Trio; Light Music

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 'My Piano and I,' A Short Lecture-Recital by T. D. JONES

6.30 S.B. from London

7.45 S.B. from Cardiff

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

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

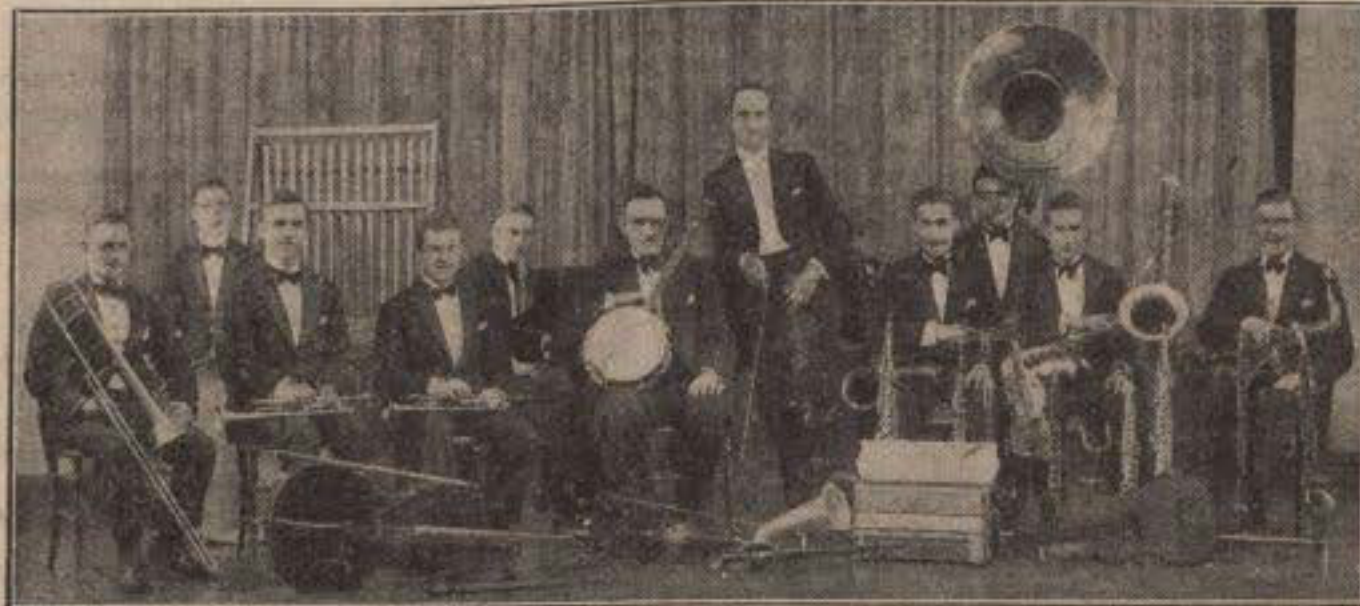
3.15:—Concert for Schools. Music of the Later Nineteenth Century. Station Orchestra. Robert Watson (Baritone). 4.0:—Short Concert. Station Orchestra. Robert Watson (Baritone). 4.30:—Dance Music relayed from the Locarno Dance Salon. 5.0:—Dorothy Carleton Smyth: 'Travelling by Proxy.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House (Mr. S. W. Leitch at the Organ). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—A Tannahill Concert. The Tannahill Choir, conducted by Mr. Allan Craig. The Flower of Lavern Side and The Lass o' Arranteenie (arr. Merrylees); Jessie the Flower o' Dunblane (Smith, arr. James Barr); Thou Bonnie Wood o' Craigielea (James Barr). An Appreciation of the Poet Tannahill by Mr. George Ballantyne. Choir: My dear Highland Laddie O (arr. W. Rigby); The Harper of Moil (arr. Allan Craig); Ye Friendly Stars (arr. Merrylees); The Braes o' Balquhider (arr. Fraser). 8.30-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 3.30:—Broadcast to Schools: Mons. E. Casati: 'Higher Grade French—VI.' 3.50:—Afternoon Concert. Ian Hatley (Tenor). Station Octet. 5.0:—Mrs. Lindsay Shepherd: 'Uncanny Tales of the Highlands.' 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. C. H. Webster: Cricket Topics. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Chamber Music. Station Quintet: 'Trout Quintet' (Schubert). 8.15:—Peggy and Lena Chisholm and Paul England in a New Musical Entertainment. 8.30-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—Radio Quartet. 3.0:—Broadcast to Schools: Mr. H. Richard Hayward: 'The Folk-Lore of Northern Ireland—II.' 3.15:—Gramophone Records. 3.30:—Mozart. Orchestra. 4.10:—Vocal and Flute Interlude. John Vine (Tenor). 4.22:—Harry Dyson (Flute). 4.35:—Light Music. Orchestra. 5.0:—A Garden Talk by Mrs. Marion Cran. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—An Irish Programme. Orchestra conducted by E. Godfrey Brown. Irish Rhapsody, No. 4, in D Minor (Stanford). 8.0:—Florence Marks (Irish Entertainer): Verse, 'Molly at the Fair' (Ella. Shane); Song, 'I wish I were on yonder hill' (Traditional); Verse, 'Scholars' (W. Letts); 'The Wee Boy in Bed' (Ella. Shane); 'Ballykealy' (D. Large); Song, 'Misther Dooley' (Parody by Percy French); Verse, 'Pat Magee' (Anon.). 8.12:—Station Players in 'The Pipe in the Fields. A Play in One Act by T. C. Murray. 8.32:—Florence Marks: Ulster Ballad, 'The Ould Orange Flute' (Traditional); 'The Choice' (W. Letts); Old Ballad, 'The Winter is Past' (Traditional); Verse, 'Shamrock or Clover' (P. J. McCall); Song, 'Whelehahn's Automobile' (P. French). 8.45:—Orchestra: Rhapsody, 'The Magic Harp' (Ina Boyle). 9.0-11.0:—S.B. from London.



Jan Ralfini and his band contribute to the gaiety of *On With the Show of 1928* when it is relayed by the Manchester group of Stations from Blackpool tonight.

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MOORFIELDS'

PROGRAMMES for SATURDAY, June 2

2LO LONDON and 5XX DAVENTRY

(381.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. B
Short Religious
Service

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

1.0-2.0 THE CARLTON HOTEL OCTET
From the Carlton Hotel

3.30 A BALLAD CONCERT
MARY SHERIDAN (Contralto); RICHARD HAWKINS
(Tenor)

MARY SHERIDAN
Morning Hymn Henschel
Husheer Needham
O! that it were so.... Frank Bridge

3.38 RICHARD HAWKINS
Over the Hills Coleridge-Taylor
Come away, Death Quilter
A Prayer to Our Lady... Donald Ford

3.45 MARY SHERIDAN
Inter nos..... MacFadyen
The Dreams of London... Eric Coates
Bless the House..... May Brahe

3.52 RICHARD HAWKINS
Whittier runneth my sweetheart?
Bartlett
I heard a piper piping..... Peterkin
The low-backed car
arr. Herbert Hughes

4.0 DANCE MUSIC
THE PICCADILLY PLAYERS
Directed by AL STARITA, from the
Picadilly Hotel

5.15 THE CHILDREN'S HOUR
Twopence all the Way!
Wherein the Children's Hour sets out
by bus on
an Expedition
(Please have the exact fare ready)

6.0 ORGAN RECITAL by REGINALD
FOORT from the Palladium

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

6.45 VAUDEVILLE
BOBBY ALDERSON
(Light Songs at the Piano)

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

7.15 THE FOUNDATIONS OF
MUSIC
SONGS BY SIR HUBERT PARRY
Sung by ELSIE SUDDABY (Soprano)

7.25 Col. PHILIP TREVOR: Cricket of
The Moment

7.45 The Gresham Singers
THE WIRELESS ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by JOHN ANSELL

ORCHESTRA
Overture to 'Phedra'.... Massenet
Suite, 'Les Noces Imaginaires' (The
Imaginary Marriage)
Gavan Gordon Brown
(Conducted by CONSTANT LAMBERT)

MASSENET (1842-1912) was a brilliant pupil of the Paris Conservatoire, winning the Rome Prize when he was twenty-one, and (after a period during which his music did not make great headway), beginning to win success when he was about thirty. From that time he had continual prosperity. He received the decoration of the Legion of Honour at thirty-four, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected. Though he wrote some orchestral works, these

are scarcely remembered save as the means by which he became known in the world of French Opera. His songs have kept in favour. Of the twenty-one Operas, not many have survived in England, but *Manon* was long popular at Covent Garden.

We are to hear the prelude from his music for Racine's tragedy of *Phedra*, which was produced in 1900.



'MASTERS' OF THE MICROPHONE—MABEL
CONSTANDUROS.

First amongst the stars whom broadcasting discovered and raised to their due place in the firmament is Mabel Constanduros, the 'Mrs. Buggins' who will broadcast again tonight. In the last three years her name has become one of the best known to listeners, and her Cockney humour and pathos have remained unique. She herself gives all the credit for her rise to the perceptive eye of the Productions Director at Savoy Hill, who gave her her first lessons in production and microphone technique. Admirers of Mrs. Buggins will be glad to know that 'The Bugginses' will appear in book form (reduced thereto by the combined efforts of Mabel Constanduros and Michael Hogan) at a very early date.

8.15 GRESHAM SINGERS
Chérie Valentine
Rosalie..... Wade

8.22 ORCHESTRA
Ballet, 'Louis XIII' (Cinq Mars) Goumou

8.30 GRESHAM SINGERS
Sweet, as I gaze } Idle
The Ploughman's Courtship }

8.36 ORCHESTRA
An Irish Suite, 'Innis-
fail' Ansell

8.46 GRESHAM SINGERS
When Day is Done Katscher
Langley Fair Easthope Martin

8.52 ORCHESTRA
Waltz, 'Roses of the South' .. Johann Strauss
March, 'Regiment of the Sambre and Meuse'
Turlet

RECENTLY, there was a concert of Strauss Waltzes at the Royal Albert Hall and London's mellow citizens came in great numbers to nod their grey-wreathed heads or matronly bonnets to the tunes that swayed the world in their youth. In those days Strauss was a magic name, whether it were that of the Johann who saw Queen Victoria come to the throne or his more famous son Johann (1825-1899), who wrote *The Beautiful Blue Danube* and about 500 other Waltzes.

Nowadays, Waltzes are out of fashion as a form of popular dance music. But considering what the modern fashion is and what many people think of it, to be out of fashion for twenty-five minutes may be looked upon as a restful and pleasant experience.

This Waltz, by Johann the younger, 'The Waltz King,' is his Op. 388, and is based on themes from one of his operettas.

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Mr. A. B. B. VALENTINE:
'Holidays in Britain—IV, Between
the Eden and the Lune'

THE charm of the English Lake District has been an accepted idea ever since the Romantic Poets of the early nineteenth century first began to celebrate it; but many people think of it more as a poets' Paradise than as a very eligible place to make holiday in. In this talk Mr. Valentine will describe that wild mountain country where the largest lakes in England reflect the highest peaks, and tiny villages nestle in the folds of the hills. Also he will bring the Lake District to earth, and give some very practical information about how to get there and where there is to stay.

9.30 Local Announcements. (Daventry
only) Shipping Forecast

9.35 'MRS. BUGGINS SEES
IT THROUGH'

Book by MABEL CONSTANDUROS
Music composed by STANFORD
ROBINSON

Mrs. Buggins MABEL CONSTANDUROS
Mrs. Buggins' 'elping 'ands:

OLIVE GROVES
DENISE TORRENS
HAROLD CLEMENTS
MICHAEL HOGAN

ERNEST DIGGERS
HAROLD KIMBERLEY

THE REVUE CHORUS and B.B.C. DANCE
ORCHESTRA

Personally conducted by JACK PAYNE

10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS, FRED ELIZALDÉ and his MUSIC from
the Savoy Hotel

(Saturday's Programmes continued on page 377.)



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Saturday's Programmes cont'd (June 2)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 374.)

- 3.30 **A BAND PROGRAMME**
 DOROTHY HAIGH (Contralto)
 PAUL BELINFANTE (Violin)
 CALLENDER'S BAND, conducted by TOM MORGAN
 BAND
 Intermezzo, 'The Wedding of the Rose' *Jessel*
 Humoresque, 'March of the Mannikins' *Fletcher*
 DOROTHY HAIGH
 O don fatale (O fatal gift)..... *Verdi*
 The early morning..... *Peel*
 BAND
 Selection from 'La Fille de Madame Angot' *Lecocq*
 PAUL BELINFANTE
 Pale Moon (An Indian Love Song) *Logan, arr. Kreisler*
 The Bee..... *Schubert*
 BAND
 Cornet Duet, 'The Swallows Serenade'... *Smith*
 (R. W. HARDY and E. FARRINGTON)
 Rosemary..... *Elgar*
 Un Peu d'Amour..... *Silesu*
 DOROTHY HAIGH
 There's a bower of roses..... *Stanford*
 Lullaby..... *Scott*
 BAND
 Symphonic Poem, 'The White Rider' *Wright*
 PAUL BELINFANTE
 Zephyr..... *Hubay*
 Poem..... *Fibich, arr. Kubelik*
 BAND
 Suite, Egyptian Ballet..... *Luigini*

- 5.0 **VARIETY**
From Birmingham
 GABRIEL LAVALLE (Baritone)
 and WINIFRED COCKERILL (Harp)
 In Irish Songs with Harp Accompaniment
 PAUL YARRIER (French Songs)
 PHILIP MIDDLEMISS (Entertainer)

- 5.45 **THE CHILDREN'S HOUR (From Birmingham):**
 'Snooky teaches Ambrose how to fish,' by Phyllis Richardson. Margaret Ablethorpe (Pianoforte). Philip Middlemiss will Entertain

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

- 6.45 **Light Music**
 LEONIE ZIFADO (Soprano); DUDLEY STUART WHITE (Baritone); THE ERNEST LEGGETT LONDON OCTET
 OCTET
 Serenade..... } *Herbert*
 Canzonetta..... }
 DUDLEY STUART WHITE
 A weary lot is thine..... } *Ernest Lees*
 My love is like a red, red rose.... }
 Leezie Lindsay
 OCTET
 Ballet Fantasia..... *arr. Adlington*
 LEONIE ZIFADO
 Vieille Chanson (Old Song)..... *Bizet*
 J'ai pleuré en Rêve..... *Hue*
 OCTET
 Song Waltz: 'Chérie'..... *Valentine*
 Bourrée..... *German, arr. Adlington*
 DUDLEY STUART WHITE
 The Rainbow Child..... } *Coleridge-Taylor*
 Thou art risen, my beloved... }
 This is the island of gardens... }
 OCTET
 Creole Serenade: Ay-Ay-Ay..... *Freire*
 Intermezzo: La Mariposa..... *Diaz*

- LEONIE ZIFADO
 On Wings of Music..... *Mendelssohn*
 Over the Sea..... *Martin Shaw*
 OCTET
 Waltz: 'Twilight Dreams'..... *Lang*
 Albumblatt..... *Wagner, arr. Mulder*

- 8.0 **Lady SANDHURST: Reading from 'Emma' (Jane Austen)**

- 8.30 **A SYMPHONY CONCERT**
From Birmingham
 ROBERT MAITLAND (Baritone)
 WILLIAM PRIMROSE (Violin)
 THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
 (Leader, FRANK CANTELL)
 Conducted by JOSEPH LEWIS

Overture, 'The Pierrot of the Minute'... *Bantock*
 THE poet Dowson, who died so young in the first year of this present century, wrote a 'Dramatic Fantasy,' called *The Pierrot of the Minute*. It is a dreamlike, fanciful poem, which stirred the imagination of Bantock, and with this as subject, he wrote a 'Comedy Overture' for Orchestra.

Bantock himself gives us the story, thus:—
 'Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message, which bids him come to sleep one night within these precincts, if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless, and gay, should be filled with wistful longing, and in the fast-falling darkness he lies down on a couch of fern, and falls asleep. A Moon-Maiden descends the steps of the Temple of Love, and, bending over the sleeper, kisses him. He awakens and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that
 "Whoso seeks her she gathers like a flower;
 He gives a life, and only gains an hour."
 'But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches, the birds awaken, and the Moon-maiden must leave him. Together they gaze at the coming dawn; then Pierrot sinking back on his couch, falls softly asleep once more, and the Moon-maiden vanishes.
 'The Prelude ends with the awakening of Pierrot, his love-dream being but the illusion of a minute.'

- 8.40 **ROBERT MAITLAND and Orchestra**
 Wotan's Farewell and the Fire Music from 'The Valkyrie'..... *Wagner*
 Hans Sachs' Monologue—'Craze, Craze' from 'The Mastersingers of Nuremberg' *Wagner*

- 9.38 **WILLIAM PRIMROSE and ORCHESTRA**
 Concerto in D, Op. 77..... *Brahms*
 ORCHESTRA
 Kaiser March..... *Wagner*

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

- 10.15 **Sports Bulletin (From Birmingham)**

- 10.20-11.15 **Community Singing**
From Birmingham
 THE BIRMINGHAM STUDIO CHORUS and FRIENDS
 Led by JOSEPH LEWIS, with Musical Interludes by
 THE MIDLAND PIANOFORTE SEXTET (Leader FRANK CANTELL)
 (Saturday's Programmes continued on page 378.)



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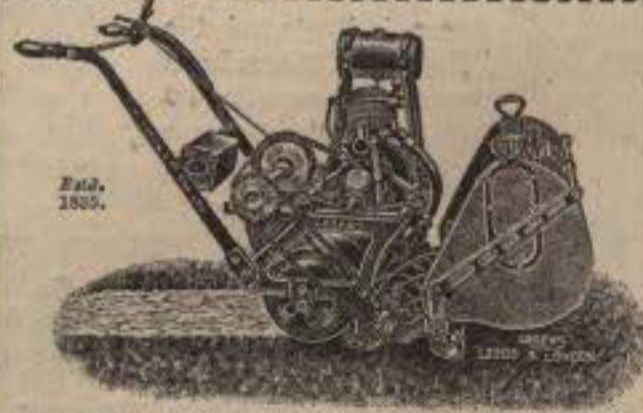
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Saturday's Programmes cont'd (June 2)



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12.0-12.45 A CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 Eighth Symphony, in F *Beethoven*
 Suite from 'Carmen' *Bizet*

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 **ESYLT NEWBERRY**, 'Eastern Cameos—Chinese Flappers'

7.15 *S.B. from London*

7.25 **ERNEST BABER**: 'Club Cricket in South Wales.' **LEIGH WOODS**: 'West of England Sport'

7.45 'Song, Sketch and Story'

by F. A. WILSHIRE

Assisted by

KATHLEEN WILES (Contralto)

WILLIAM PARSONS (Baritone)

THE STATION ORCHESTRA

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

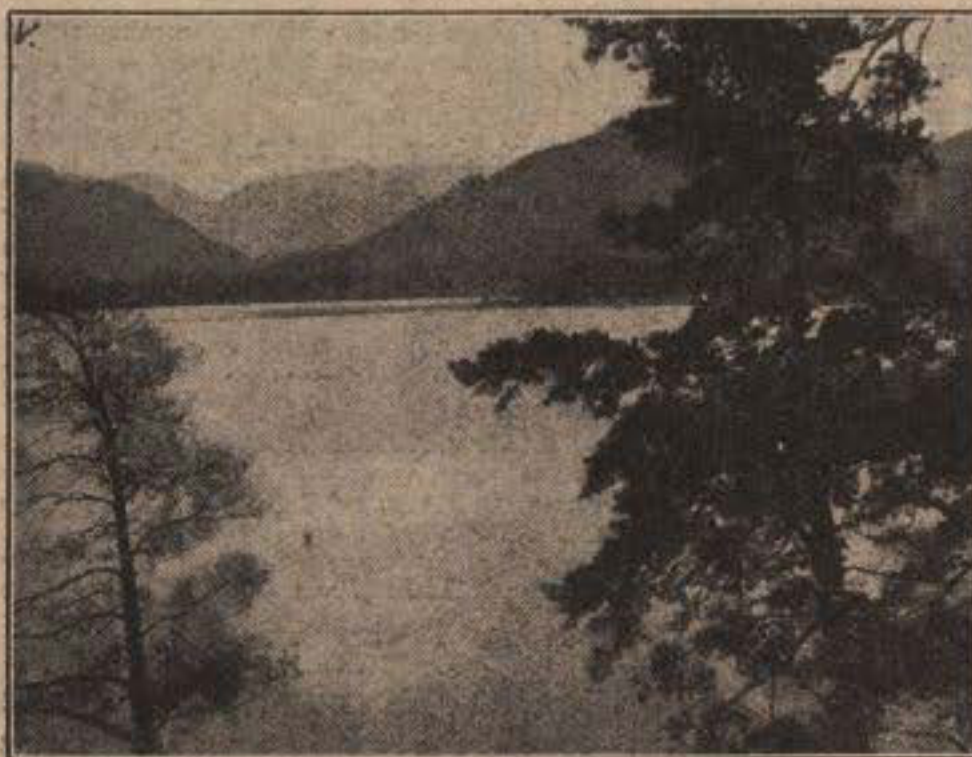
2ZY MANCHESTER. 384.6 M. 780 KC.

3-30 A STUDIO CONCERT

THE STATION ORCHESTRA

GWILYM JENKINS (Tenor)

N. SILVERWOOD (Soprano)



Underwood

ULLSWATER WITH THE MOUNTAINS BEYOND—

a typical view of the Lake District, with which Mr. Valentine will deal in the fourth of his 'Holidays in Britain' talks, from London tonight.

5.15 THE CHILDREN'S HOUR: A Marching Afternoon: 'The British Grenadiers' (*Traditional*). 'Buckingham Palace' (*Fraser-Simson*). Sung by Harry Hopewell. Three Marches: 'Sambre and Meuse' (*Turllet*). 'Sons of the Brave' (*Bidgood*). 'El Capitan' ('The Captain') (*Sousa*). Played by the Sunshine Trio. An Adventure Story of the Army, told by Robert Roberts.

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 **MR. JAMES L. HODSON**: 'Some Thoughts on Writing Plays'—II

7.15 *S.B. from London*

7.45 An Eric Coates Programme

THE STATION ORCHESTRA, conducted by **T. H. MORRISON**

Miniature Suite

Fantasy, 'The Three Bears'

GLADYS SWEENEY (Soprano)

Our little Home

I heard you singing

I pitch my lonely caravan

Song of the Little Folk

ORCHESTRA

Waltz, 'Wood Nymphs'

Moresque (Moorish)

GLADYS SWEENEY

Little Lady of the Moon

Song Cycle, 'The Mill o' Dreams'

ORCHESTRA

Suite, 'Four Ways'

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

6LV LIVERPOOL. 297 M. 1,010 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'Erbert Takes His Family to the Tower'

A Play by C. E. HODGES

Presented by E. P. GENN

'Erbert' **J. P. LAMBE**

Lottie **MRS. FRED WILKINSON**

Alfie **OLIVE WORTHINGTON**

Gran'pa **WALTER SHORE**

Miss Primrose **MARY RUTHERFORD**

A Yeoman Warder of the Tower

HUGH H. FRANCIS

The Scene is in the Tower of London

6.0 London Programme relayed from Daventry

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

2LS 277.8 M. & 252.1 M.

LEEDS-BRADFORD.

1,080 KC. & 1,190 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 *S.B. from London*

(9.30 Local Announcements; Sports Bulletin)

6FL 272.7 M. 1,100 KC.

SHEFFIELD.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'God Save the King!'

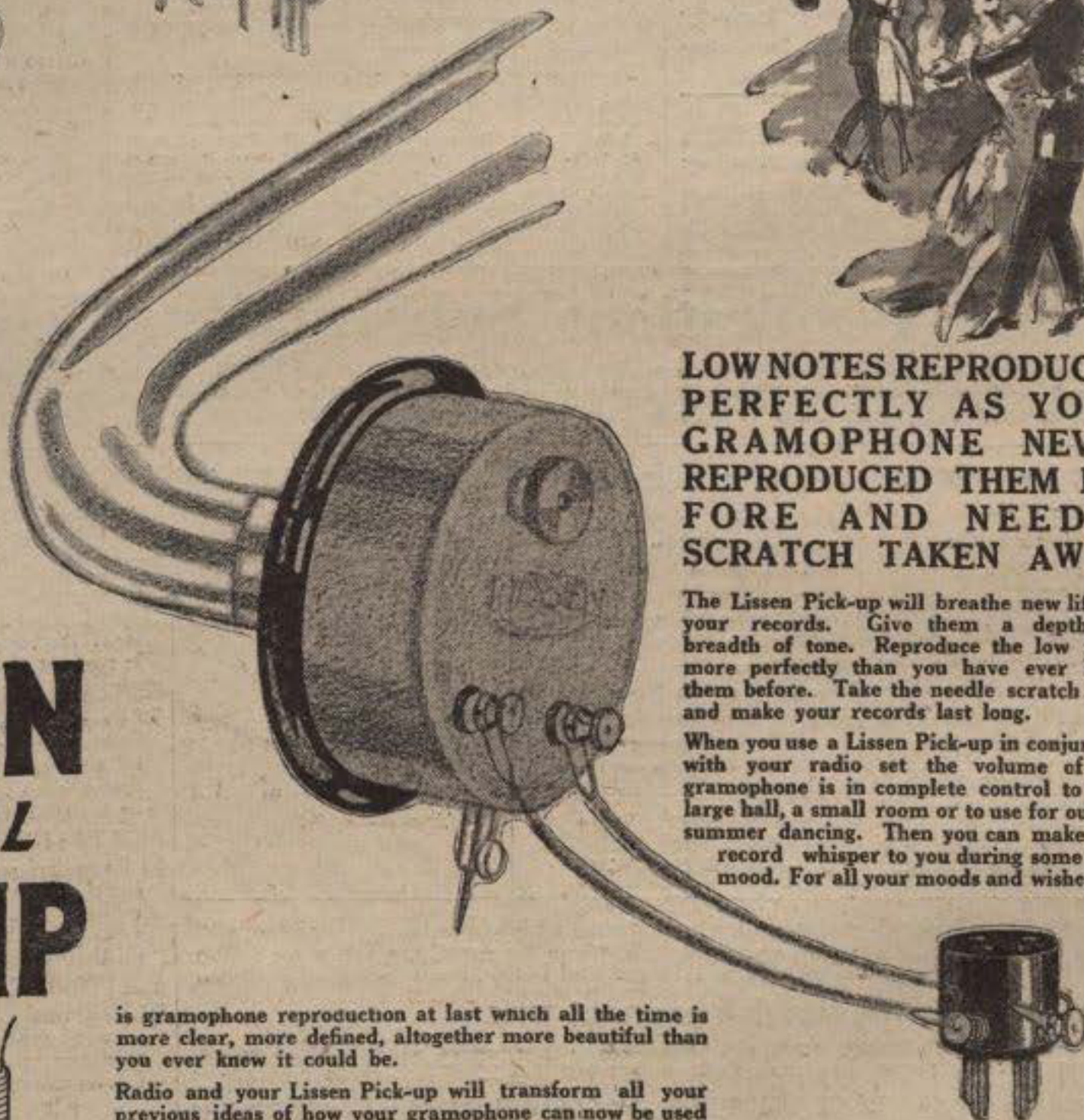
'Empire March'; Love's Greeting, ('Salut d'amour')

'Morning Song' ('Chanson de Matin') (*Elgar*);

'Here's a health unto His Majesty' (*Savile*); 'Where corals lie'; 'Pipes of Pan' (*Elgar*); sung by John Anderson

(*Sheffield Programme continued on page 380.*)

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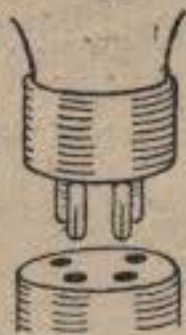


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Saturday's Programmes continued (June 2)

(Sheffield Programme continued from page 378.)

6.0 ORGAN RECITAL by G. VIRGIL DAWSON, relayed from the Albert Hall
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6KH HULL 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry
4.0 DANCE MUSIC by THE KING'S HALL HARMONIC TEN, directed by ALEX WAINWRIGHT. Relayed from the King's Hall Rooms of the Royal Bath Hotel
5.15 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: A Nonsense Day. Reading, 'The Strange Journey of Tuflongbo,' from 'A Book of Nonsense'

6.0 London Programme relayed from Daventry
6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

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

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR: Stories: In Butterfly Land (Molesworth). Butterflies in England (K.R.). Songs: In Japanese Butterfly Land (Monckton). Cuckoo (Shaw). Pianoforte: Butterfly Land Suite

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

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

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. J. C. GRIFFITH-JONES: South Wales and Monmouthshire Cricket League Topics
7.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30:—London Programme relayed from Daventry. 4.15 app.:—Music relayed from Tilley's Blackett Street Restaurant 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Talk. 7.15:—S.B. from London. 7.45:—Peggy and Lena Chisholm and Paul England in a New Musical Entertainment. 8.0:—Review. 9.0:—S.B. from London. 9.35:—Band Night. Palmer's Works

Band: Overture, 'Barber of Seville' (Rossini); Waltz, 'Fascination' (Rimmer). 9.50:—Henry Wendon (Tenor): Zueignung (Devotion); Allerseelen (All Souls' Day); and Ständchen (Serenade) (R. Strauss); Wo bist du meine Königin (Gracious, kind, thou art, my Queen) and Sonntag (Sunday) (Brahms). 10.0:—Band: Recollections of Verdi (arr. Rimmer.) 10.10:—Henry Wendon: Under the Greenwood Tree (Arne); My Lovely Celia (Monro, arr. Wilson); It was a lover and his lass (Morley); Sally in our Alley and Come, lasses and lads (arr. MacFarron). 10.20:—Band: Fantasia, 'In Sunny Lands' (Laurent). 10.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.30:—The Royal Quixotes Concert Party relayed from Kelvingrove Park. 5.0:—Musical Interlude. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Scottish Scout Week. Programme by 5th Renfrewshire Troop (West Kirk's Own) Boy Scouts Championship Pipe Band, under the direction of Pipe-Major E. G. Richardson. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Mr. George N. Beattie: 'Cricket.' 7.45:—S.B. from Edinburgh. 8.0:—Review. 9.0:—S.B. from London. 9.35:—Scottish Plays and Music. Station Orchestra: Overture, 'A Night with Burns' (Volpi). 'Galloway Lambs,' a Play in One Act by W. Cunningham Tait. Station Orchestra: Overture, 'Guy Mannerling' (Bishop). 'What Price Flora?' a Lowland Comedy by R. Holman. Orchestra: 580 Reel. 10.30:—Dance Music relayed from the Locarno Dance Salon. 11.15-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—Dance Music, by The Station Dance Band with Interludes by Harry R. Robertson (Tenor). 5.15:—Children's Hour. 6.0:—Station Dance Band. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—S.B. from Dundee. 7.45-12.0:—S.B. from London.

2BE BELFAST. 305.1 M. 980 KC.

3.30:—A Popular Concert. The Orchestra. 3.45:—Florence Marks (Irish Entertainer). 3.57:—Orchestra. 4.30:—Florence Marks. 4.42:—Orchestra. 5.0:—Mark Hemingway (Cornet) with Orchestra. 5.12:—Orchestra. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Westerby relayed from the Grosvenor Hall. 6.30:—S.B. from London. 7.45:—A Puccini Programme. Orchestra: Selection 'La Bohème' (arr. C. Godfrey). Intermezzo from 'Suor Angelica' (arr. Tavan). 8.3:—Lenghi Cellini (Tenor). With Orchestra, 'Recondita armonia' from 'La Tosca'; 'Che gelida manina,' from 'La Bohème'; 'Donna non vidi mai,' from 'Manon Lescaut.' 8.15:—Orchestra. Selection, 'Manon Lescaut' (arr. C. Godfrey). 8.30:—Lenghi Cellini. With Orchestra, 'Ch'ella mi creda,' from 'The Girl of the Golden West'; 'E lucevan le stelle,' from 'La Tosca'; 'Firenze e come un albero fiorito,' from 'Gianni Schicchi.' 8.42:—Orchestra; First Minuetto for Strings; Selection, 'Madame Butterfly' (arr. Tavan). 9.0-12.0:—S.B. from London.

Publications Subscriptions Scheme.

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

AIDS TO STUDY PAMPHLETS Summer 1928. First Half of Session.	SCHOOL PAMPHLETS	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, at 2d. post free. In particular, applications are invited for the libretto of the opera 'The Girl of the Golden West,' which is to be broadcast from 5GB on June 11, and from London, Daventry, and other stations on June 13.

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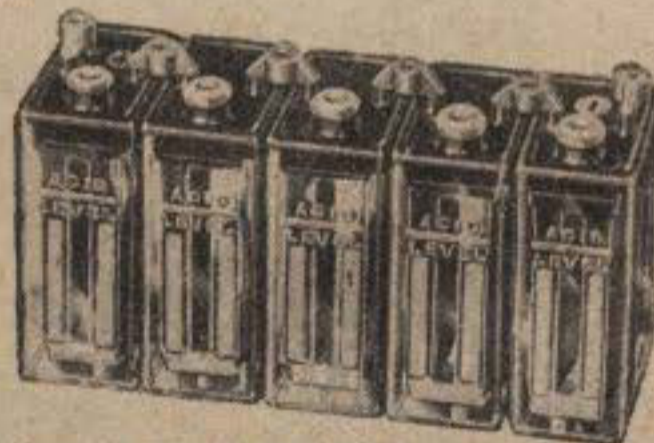


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