

EVERY PROGRAMME FROM EVERY STATION (June 17-23)



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Every Friday. Two Pence.

How a Radio Play is 'Mixed.'

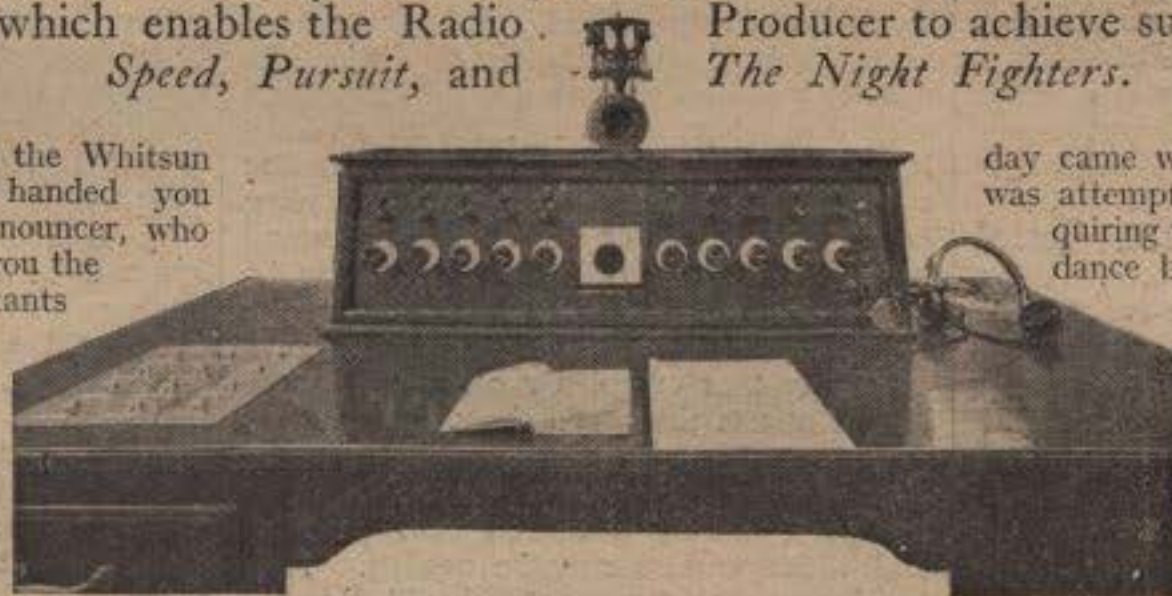
No feature of the Programmes is more closely watched and keenly discussed than the Radio Play. The technique of broadcast drama has of late made rapid development. In the accompanying article (Number Five in the series 'Savoy Hill with the Lid Off') our guide to the mysteries of Savoy Hill explains the Dramatic Control Panel, a recently-perfected device which enables the Radio Producer to achieve such performances as *Speed*, *Pursuit*, and *The Night Fighters*.

A FORTNIGHT ago, in the Whitsun Holiday Number, I handed you over to the Chief Announcer, who 'lifted the lid' and showed you the work which he and his assistants do each day. The fact that this work begins long before the announcers come to the microphone may have surprised a great many of you who had previously supposed that an announcer's life was a pretty easy one.

This week I propose to continue our tour of Savoy Hill by explaining as simply as possible a device which plays a large part in the programmes and which, from the point of view of both programme and engineering technique, is one of the most recent developments of the art of broadcasting.

Radio plays are an important and (to judge from the recent controversy in our letter columns) a popular item in the programmes. You who have listened to these plays during the past five years will have noticed a considerable development in their technique. Compare a play like *Speed* or *The Night Fighters* with one of the simple productions of earlier days—and you will see what I mean.

The device at which we are to have a look this week is called the Dramatic Control



IF YOU WERE A RADIO PRODUCER

you would sit at this desk in Savoy Hill and have under your control the work of several studios. The complications of 'The Dramatic Control Panel' are simply explained in this article.

Panel. You will find a picture of it above. At this desk, with its dials and switches, sits the producer of your radio play. While a theatrical producer's job is ended once the 'first night' performance is under way, the radio producer does not cease work until the performance is ended. All the time you are listening to the play, he is seated at this dramatic control panel, and it is upon him that the technical 'slickness' of the production depends.

It used to be an accepted principle that, whatever character or make-up of any programme, the whole production should take place in one studio. Facilities did not exist for it to be otherwise, and transmissions were arranged inside these limitations. But the

day came when something more ambitious was attempted. A play was presented requiring the employment of effects and a dance band—in addition, of course, to the principal characters. The studio was unsuitable for such a collection of noises. It was difficult to give the effect of 'distance.' Sounds refused to blend as they were required to do, so the effects apparatus was installed in a passage and the dance band played while seated about a staircase, the studio door being kept open so that the various sounds could be picked up by the one microphone. This very crude method was the first experience to be gained in this country and probably in the world of what we have called programme mixing.

Today this blending of sounds has been reduced to a science. Instead of letting one microphone pick up all the sounds required, and varying them by relative distances from that microphone, they are now received from a number of microphones, their strength being regulated before they are united in a common output.

Let us see exactly how it is done. Instead of passing direct from a studio to the central control room (where, you will remember, the programme is controlled by an engineer

before it reaches the transmitter), a programme can be diverted at a point where it leaves what is called the 'A' amplifier, and passed through the dramatic control panel, or mixing box.

Look at the photograph on the previous page and you will see five knobs on each side of a larger knob in the centre of the panel. Above these are a corresponding number of smaller knobs, above which again you will notice little recesses in the panel, and still higher some small spots.

By an elaborate system of wiring it is possible to connect any of the ten studios at Savoy Hill, as well as the 'echo chamber' and the effects studio with any one of the ten points on the dramatic control panel. When this is done a red light is illuminated above the recess, and the appropriate number or name of the studio is indicated in the recess by turning the small knob below it.

Plays Staged in Four Studios.

Let us assume that four studios are being used for a play, calling them numbers, 1, 2, 3, and effects. The play includes, shall we say, an old English fair on the village green, steam horses, coconut shies, and all the other fun. The crowds are laughing and singing, and there is merry-making in the local inn. From another room we hear the conversation of the principal characters. The action of the play moves alternately from one part of the house to another, and again to the village green. Yet throughout we must hear all the sounds necessary to create and continue an impression of the scenes which the play represents. How is it done?

In one studio we have the principals, in another the general customers of the inn, while the third contains the merry-makers on the village green. The effects—steam horses, coconut shies, etc.—are also distinct. From each of these studios the various sounds are led to the dramatic control panel, where their relative and individual strength is governed and controlled by being passed through simple variable resistances.

By the producer turning the appropriate knobs one way or the other, the sounds from any of the studios can be accentuated or even faded out completely and mixed up in such a way that the most realistic results are passed on by a common output to the central control room where they are dealt with in the normal course by the engineers. This, then, is a simple explanation of what the dramatic control panel does, but it can be and is used in other much more complicated and interesting ways.

The panel, as you have noticed, is divided into two sections, five controls being on either side of the centre, where there is a larger knob. This larger knob operates in a similar manner as the smaller ones, except that it controls the volume of strength from either the left or right sections, or both. What generally happens when a play is broadcast from a number of studios is to divide the input between each sides of the panel, according to the character of the production, and control them from

the master knob in the centre after the smaller knobs have been set. In this way the adjustment of sound is controlled by one simple operation rather than by a complicated manipulation of many knobs.

Quite a nice little method of overcoming the old-time difficulties, you will say, which, of course, it is, or would be if the work entailed in the production of a play began and finished in the time it takes to let listeners hear it. But the making of a broadcast programme, like the making of a film, requires a lot of preliminary work, and the preparation of no part of wireless fare is more exacting than the dramatic side. This is where the dramatic control panel proves its value, as I will endeavour to show you.

Look at the photograph once more and you will see that immediately above the centre knob and over the kind of box containing the 'works,' is what looks like the mouthpiece of a telephone instrument, suspended from a frame. This mouthpiece is really a small microphone, which can be moved about, to suit the requirements of the person seated at the table. Now glance at the bottom right-hand corner of the panel and you will see a switch-lever and some sockets into one of which is pushed a plug attached to some flexible wire connected up with the headphones lying on the table.

What Happens at Rehearsal.

During the rehearsal of a play the producer does not watch the performers in the studio as he used to in the old days. If several studios are employed at the same time his task in such circumstances would be pretty difficult, and you cannot have several producers doing little bits of a play, especially when none of them know what the others are doing. So, as we have seen, the producer sits at the dramatic control table, and in addition to deciding how much or little or what volume of sound he wants from each studio, must also be able, particularly during rehearsals, to give instructions to the performers in such a manner that everybody concerned knows how it affects the whole show.

I will tell you how he does that. On the table in front of him is a complete score of the play, words, incidental music, effects and whatever else may be needed. Thus he knows exactly what should happen and can manipulate the various knobs on the panel to produce the result for which he is striving. How near both his own and the efforts of the performers are to perfection is demonstrated audibly

by an up-to-date loud speaker placed at the correct distance from his desk, and from which he hears the products of all the studios after they have been 'mixed.'

Now suppose the performers in one of the studios are too close or too far away from the microphone, or that one of the hundred and one other incidental hitches of play producing occurs. Up goes the switch at the bottom of the panel and the loud speaker is silent, the circuit being broken. Simultaneously another circuit is completed and the producer is 'through' to each studio. In other words the order is reversed, and instead of the producer listening to the performers, they are listening to him, talking into his own microphone, and out of other loud speakers, which are installed in each studio. At the first sound of his voice they cease their lines, the music and effects stop until he has completed his instructions, when work goes on again until everything has been done to the satisfaction of the producer. When the play is actually broadcast, headphones instead of loud speakers are used in the studios, members of the staff being specially detailed to listen for instructions from the producer, though these are seldom necessary, since everything is thoroughly rehearsed.

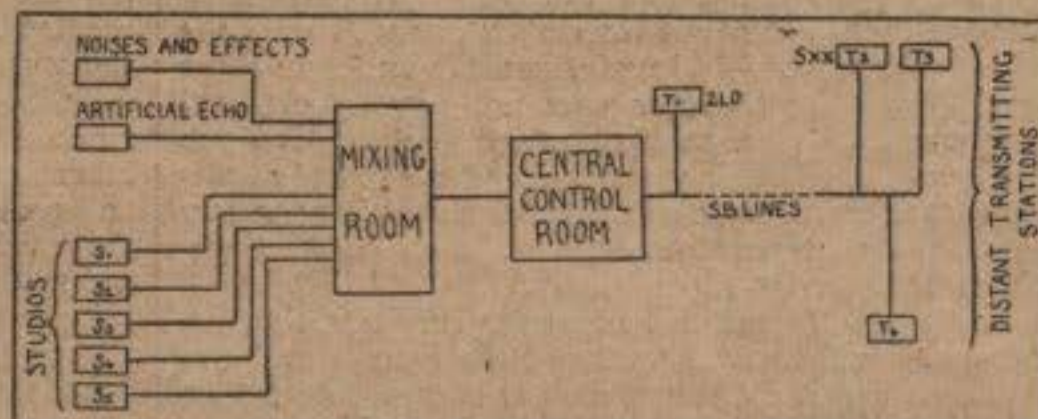
Giving the Cue.

No doubt during the many glances you have taken at the photograph of the panel, or rather of the table, you have wondered what is the purpose of the plate let into the left-hand corner. The little white knobs (there are a dozen of them) are ordinary push buttons, such as are fitted for electric bells. The camera could not show it clearly, otherwise you would see that the plate is engraved 'cues,' the number of each studio, together with the echo room and effects studio being marked beneath the buttons. I will give you an instance to show their purpose.

A play may have a background of incidental music, or it may require effects. Perhaps there is a break of several minutes between the times when the producer will want to fade them in, and unless means can be devised for acquainting the band or effects operator when to start and stop they would have to continue playing or working, even when not required. The 'cues' eliminate little bothers like these. The producer depresses a button and a buzzer is operated in the appropriate studio, thus signifying his wishes.

I told you at the beginning of this article that we were going to see one of the most complex parts of the broadcasting machinery, and no doubt you will agree that it is. But it is so important and interesting that our tour would be sadly incomplete if we missed it.

P. W. D.



A simple diagram showing the Mixing Room, where the component elements of a radio production are gathered together and made into the play which you hear broadcast.

* Room where artificial 'echo' is applied to certain music, plays, etc., which, if given direct from the studio, would suffer from lack of resonance.

[The above is the fifth article in our series, 'Savoy Hill with the Lid Off.' Previous articles have dealt with the Studios, the Control Room, the work of the Announcer, etc. The series will be continued in the near future with a further article on the inside working of the B.B.C.]

You can begin 'Old Magic' today!

Adventure in Holland Town.

In the Fourth Chapter of Bohun Lynch's Romance of the Future the pace of the mystery quickens. The bearded watcher and the bare-footed runner—who are they, and why do they haunt Carlew? The house in the vile street of Holland Town, the house with the carvings beside the door—is this the headquarters of the mysterious opposition to the Farming Syndicate?

THE story takes place in the twenty-first century in an England very different from that which we know to-day. Two antiquarians, Tom Carlew and Melvil Rooke, are on the track of a mystery surrounding the death of Spiridon Kakoglou, a Greek financier, head of a vast business organization which before his death had tried unsuccessfully to 'corner' the farming interests in Devonshire. The mystery seems in some way connected with the Dartmoor village of Hamadon, in the heart of the country, which resisted Kakoglou's monopoly to the death. Rooke remembers reading of a superstition known as the Curse of Hamadon surrounding the family which lends its name to the village. And then, also, there was the strange old notebook which had come into Kakoglou's possession and on the subject of which Carlew had broadcast a television-talk from the Central Office of Radio Transmission. In that book were many crude symbols—one of a doll-like figure and another of a group of buildings which, to those who saw it on the television-screens, seemed somehow evil. While discussing these affairs in Carlew's rooms, the two friends found that they were being watched from the street outside. Later when they went for a walk, Carlew received a call on the pocket television disc which he carried, asking him to report to the broadcasting authorities. After a while a pale-faced youth darted out of the shadows at them—silently, for his feet were bare. Before they could ask him what he wanted, he had fled away down the street.

AFTER a while they passed out of new London to a place of wide, but rather sordid streets, full of empty houses, with broken window-panes, soon to be demolished. Then for a while the streets were better lit, and over one of the older bridges they could see the glint of railway lines jewelled here and there with coloured lights. The sudden roar of a great freight train broke the stillness and passed rapidly away into the north-west. But the night was hotter than ever, and not a breath of air stirred in their faces. They had left the district of railways and great bridges and had wandered northwards into a region of London which, to Tom Carlew, was entirely strange—a region of uncertain and long ago gentility, where little houses stood back from the road, with a small slope of garden before them, while here and there a well-scrubbed step and shining window but served to show up the dismal wretchedness of its neighbours.

'This is a thoroughly vile neighbourhood,' said Melvil Rooke, pausing in a shadow between two lamps. 'It ought to have been cleaned up fifty years ago; but somehow it never has been.'

'There's a certain old-world flavour about it.'

'Yes, but it's worth observing that the streets built two hundred years ago have maintained a proper pride, while the more recent work of Victorian and Edwardian times have been demolished. We are on the outskirts of Holland Town. There is something evil about this quarter. Are you up in the history of crime?'

'Tolerably. Weren't there a good many murders down here?'

'Exactly—repulsive, ghastly murders. I'm not unduly fanciful, but it has always seemed to me that there was a foul atmosphere in this part which has twisted the inhabitants towards crime.'

'Possibly,' said Carlew, 'yet I seem to remember reading that Holland Town was notably respectable, once.'

'Nemesis was always on the track of the gold watch chain. Of course you know London was not always the clean place it is now. There was a time when a street like this would have been by no means remarkable. But, talking of crime, I came across a book some time ago called "Unanswered Riddles." It was written early in the twentieth century by a lawyer, who described a number of notable crimes of which the perpetrators were never brought to justice. Holland Town gets a whole chapter to itself. Not only were there murders which you have referred to, but there was a whole series of cases of the most revolting cruelty to animals. Time and again a dog or a cat was found mutilated and killed in

some passage or on some doorstep. No explanation was ever forthcoming. No, the history of Holland Town is not a pretty one.'

Carlew shuddered at this disgusting story, which yet seemed appropriate to the still, hot night, and the place in which they found themselves.

'I wish I could think,' he said, 'why 15, Randall Place, sounds so familiar.'

'Murder there?'

'No, you're full of murders tonight. I can't get it, but it'll come.'

'Ah, here we are,' Rooke said.

They had passed by a garden railing, at the end of an old iron bridge from which the light of an adjacent lamp shone upon the bend of a canal. Its dark and oily waters lay almost stagnant, except for that small stretch which seemed to dance in flames. The background of a deeper gloom showed the arched entry to a tunnel. The old canal, Rooke explained, was still used by motor barges conveying timber from the Port of London towards the north-west.

'Come,' he said, 'we'll cross the road. There's a little crescent by the end of the bridge here which overlooks the water. I thought I remembered it aright. Let us inspect this river of Hades from a better vantage point.'

The crescent was an ill-lit, curving row of little houses giving upon a narrow roadway. This, upon the canal side, had a low rampart with iron railings upon which one might lean and gaze down to where, twenty feet below, the old towing-path was so shadowed as to



'Why, man, it's the thing itself! It's the image in the old notebook. Line for line, it's the same!'

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

be almost indistinguishable from the water. At that point the canal was wide and completely shaded by a huge warehouse or factory which rose from the opposite bank. To the left of this came from time to time an intermittent red glow from a furnace, which threw up a tall chimney in relief, and contrasted oddly with the white glare of an arc lamp which shone from somewhere behind it.

The two men followed the curving row of houses for a hundred yards or more, and then, in the semi-darkness midway between the two lamps, stood by the wall and looked below them. The night was hotter than ever, but no sound of thunder had come to them yet. Across the glow from the furnace opposite trailed a dark wisp of smoke, and from that direction came the sound of running machinery and ringing hammer blows, which, here in this still place, detached themselves, as it were, from the monotonous, unceasing roar of London. The water of the canal slid from the faintly-illuminated archway of the bridge they had just crossed to the utter blackness of the tunnel on their left. In front of them, beneath the factory wall, there was, Carlew discovered later, a landing-stage of some sort, and some floating baulks of timber were moored there. But of these they could see nothing at the time. Only in the middle of the canal was there a patch of reflected light from the lamp on the bridge. Not a soul had passed by. Just behind them a narrow entry divided the little houses and ran back into impenetrable gloom.

'Depressing place,' said Carlew.

'A very curious one,' Rooke answered. 'I want to show you a particular house, just by here.'

He turned and led Carlew to the little alley or passage which ran back at right angles to the canal. A few yards down this on the right-hand side was a doorway, the details of which they could just make out in the light from the crescent. This doorway stood solitary in a long, blank wall, and there was nothing remarkable about it except in one particular. On either side of it, let into the old stucco, were rude figures of stone or plaster, painted like their setting, a dull biscuit colour. At these Rooke pointed without speaking.

Carlew stared, and for a moment did not understand: then he nodded and pretended to be casual.

'Very like—very like indeed,' he said.

'Very like! Why, man, it's the thing itself. It's the image in Kakoglou's old notebook. Line for line, it's the same. I thought I remembered it, and that's why I've brought you up here. Odd, now, isn't it?'

The younger man continued to stare before him at the dark door and at the two carved figures with their round eyes and folded arms.

'Yes,' he said at last, 'you are right.'

Then they hurried away towards the canal bridge, the first mutterings of the coming storm hastening their footsteps.

A little later Carlew bade good-night at the Holland Town station of the Northern Line, for the editor lived at a colony in Hertfordshire, and returned by the deep-level Underground to Bloomsbury.

It was not until he had nearly reached home that he remembered the bearded man who had been watching beneath his windows, but as he passed the end of the paved walk on his way to the main entrance to the block of flats there was no one visible.

Before going to bed, Carlew went to the small safe let into the wall of his sitting-room, and took out the old notebook, which he proposed sending to Sir Francis Cadogan on the following morning. He now looked once more at the little drawings of the image. There was no doubt about it: it was the same thing that was repeated on either side of the door of the house by the canal. And that house had been built in the 'forties or 'fifties of the nineteenth century: the image had been drawn more than a hundred years before that. There it was—ugly, graceless, sexless, with arms folded, with flat nose and staring eyes. The mouth seemed somehow to suggest cruelty. The hair was repre-

STARS FROM ANOTHER FIRMAMENT.



Adolph Menjou, the film star, and his wife, known on the screen as 'Kathryn Carver,' photographed at Savoy Hill. They dropped in at the Studio one Saturday evening recently to broadcast a greeting to British 'movie fans.'

sented as though brushed up on end. Line for line—was it a mad coincidence?

So quickly had events, each meaningless in themselves, followed one another during the past few hours that Tom Carlew felt somewhat dazed. Hitherto he had been as one who has taken half-a-dozen parts out of half-a-dozen different puzzles and has gazed at them in bewilderment. Now at the back of his mind a sudden enlightenment had begun to show him that perhaps the puzzle was a single one, and that in time, with patience, the pieces that he held might be fitted together in some sort of pattern.

His friendship with Rooke rested, as such friendships not infrequently do, on a basis of contradiction. Carlew was a young man of his generation, going with the swim, accepting modern life as he found it, not making the best of it, but failing to imagine anything better. Rooke, on the other hand, was not merely old-fashioned, but antiquated in his attitude to things in general. His

philosophy might be summed up in a creed he was never tired of preaching to the younger man. 'What matters,' he would say, 'are the permanent things—eating, drinking, a roof to cover you, love, and death. Progress, civilization, and invention make no ultimate difference to these things, which will persist so long as mankind does.'

Rooke especially deplored the modern tendency to interfere with personal liberty. He dwelt, therefore, as far as was possible in a little world of his own, not so foolish as to scorn modern conveniences, but trying to reproduce for himself in his modest country house the atmosphere of old times, when the servant was not separated from his master, nor the man from his God. Rooke's deepest discontent was aroused by the tendency which had been increasing for the last hundred years, and had now reached its culminating point, towards the fantastic growth of huge companies which now bid fair to blot out every shred of individual enterprise throughout the country. He was particularly disturbed at the surrender of the last stronghold of individualism, the land. For many years now the farming syndicates had gathered into their efficient, inhuman claws the agricultural properties of England, Scotland, and Wales. The remoter districts of the south-west had held out longer—to the surprise of many—than any others.

Tom Carlew glanced at the clock and saw that he was just in time for some of the midnight news. He put away the notebook and switched on both speaker and screen and saw the announcer on duty, called Bywood, standing in the New Studio with the familiar slips of paper in his hand. Bywood was just finishing his list of persons wanted in haste, and then proceeded with news of Parliament, which had just risen. In the midst of his political summary, the screen showed the sudden entrance of a uniformed messenger into the studio—a very unusual occurrence, as Carlew well knew—with a peculiarly narrow envelope which was immediately to be recognized by an official of C.O.R.T. as an 'Urgent,' that is, a message which would take precedence of the next item. Bywood was seen, therefore, to open the envelope and after a hasty glance at the large typed sheet within began to read it.

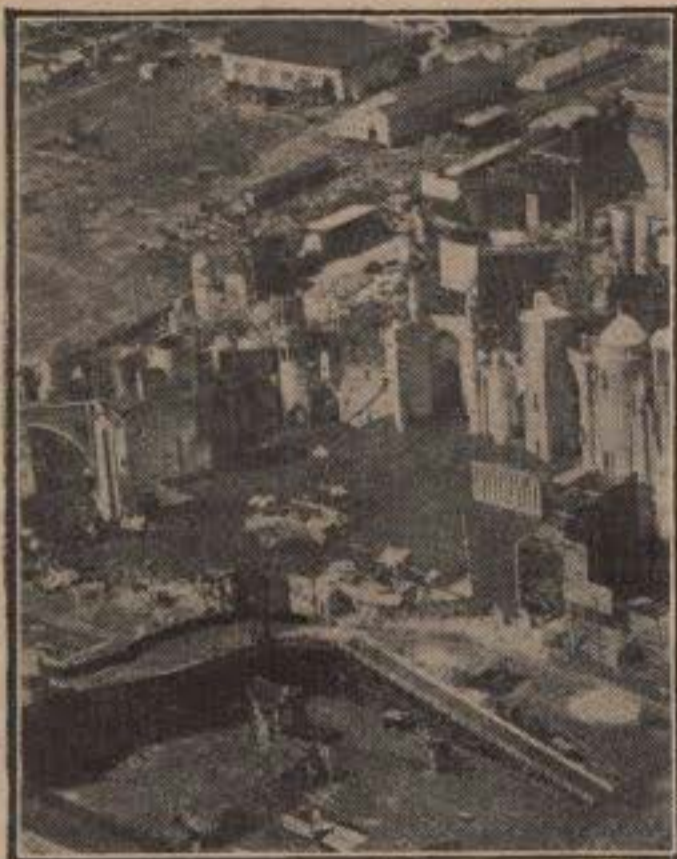
'Serious news reaches again us from Mid-Devon,' he said. 'Tonight, less than an hour ago, the Power station at Queensbeare was entirely destroyed in an explosion, which is not believed to have been accidental, since warning was given to the staff on duty, none of whom were injured. At the same time the Culverton machine-sheds, where all the agricultural machines owned by the Mid-Devon Farm Syndicate are stored at night, was blown up in similar manner. In this case it is feared that one of the night-staff, Owen Edwards, lost his life. No explanation of the crime has as yet been suggested.'

'Culverton again!' said Carlew to himself, staring at the representation of Bywood, who was now continuing political news. Another coincidence. Who had ever heard of Culverton a week ago?

Next week you will learn how the notebook was stolen, and how the two friends came upon Kakoglou's secretary in Holland Town.

This Hollywood Business.*

Much that is sensational has been written about Hollywood. Popular journalism has either painted it as a modern Babylon or whitewashed it as an academy of the domestic virtues. But Maurice Bradell, the film actor, who recently broadcast the accompanying talk from London, tells the unadorned truth about one of the strangest towns in the world.



A 'shot' of a 'lot'—in other words an aerial view of the Oriental city of lath and plaster which was erected for *The Thief of Bagdad* in the grounds of the studio.

I'M not going to talk to you about film stars—you can read about them and their doings in any paper—but about life in Hollywood as it struck me when I went there, a complete stranger, with practically nothing in my pocket, and no introductions. I won't weary you with an account of the long, long journey which lands you on the Pacific coast: five days and five nights spent reading, writing, and staring out from the platform of an observation car; upon prairies and deserts and back block stations, with old Indians on the platform and stationmasters dressed as cowboys. The best part of the journey is the last seven hours when, topping the mountains, you shoot down through orange groves and citron towards the blue Pacific.

Hollywood has a population of nearly two millions—twice as many as Birmingham—nearly all connected with the films, though only one in ten thousand is a star. The rest are 'extras,' small-part actors, directors, camera-men, studio hands, electricians, dressmakers, 'make-up' experts and so on. Young men and women of every country have flocked there hoping to become Gloria Swansons and John Gilberts. Many of them have not even taken out naturalization papers. Many cannot speak a word of English. Universal City, one of the biggest studios, is so full of foreigners that its oldest inhabitants boast proudly that they can remember Hollywood when English was spoken there.

Health and Youth.

Of the two million people of Hollywood, about 75 per cent. are under thirty years of age. And here let me say that one of the most striking characteristics of Hollywood is the health and vitality of these young people. Bright eyes and clear complexions are everywhere, vividly disproving the popular superstition that the night life of Hollywood is fast and furious. A film actor who turned up at the studio at 7 a.m.—

for work begins early in Hollywood—with bleary eyes and a weary manner, would soon be fired. Most movie-folk—and the 'stars' in particular—are glad to turn in at 10 p.m., fagged out by the day's work followed by tennis or swimming, and keenly alive to the fact that they must get up at about 6 a.m. There are, of course, exceptions to this rule of 'early to bed'—when someone special is throwing a party, or when there is a film first night at the stupendous Graumann Theatre, where the stars go to be seen, and the rest of the world to stargaze. It must be remembered that film stars, although their names are known all over the world, do not enjoy the personal publicity of the well-known stage actor or actress. Hollywood is its own audience, and a very critical one at that: for the stars, the only tangible evidence of continued popularity is the balance-sheet of each fresh picture.

Meet the Bear.

Two things strike one particularly about the streets of Hollywood. First, there are no means of transport except motor-cars—so everyone has a car. There are literally thousands parked at Universal City during the day's work. You can buy them second-hand for almost nothing. I picked up an old car for ten dollars—two pounds. It ran 3,000 miles and would do forty comfortably—well, not comfortably for me, but it would do forty! Then, another thing about the streets—you never know what you will meet with round the next corner. It is an understood thing that any of the producing companies may use the streets of Hollywood for filming. If a producer wants an American street scene, he goes outside and uses a street. I remember one morning early going down to the drug store

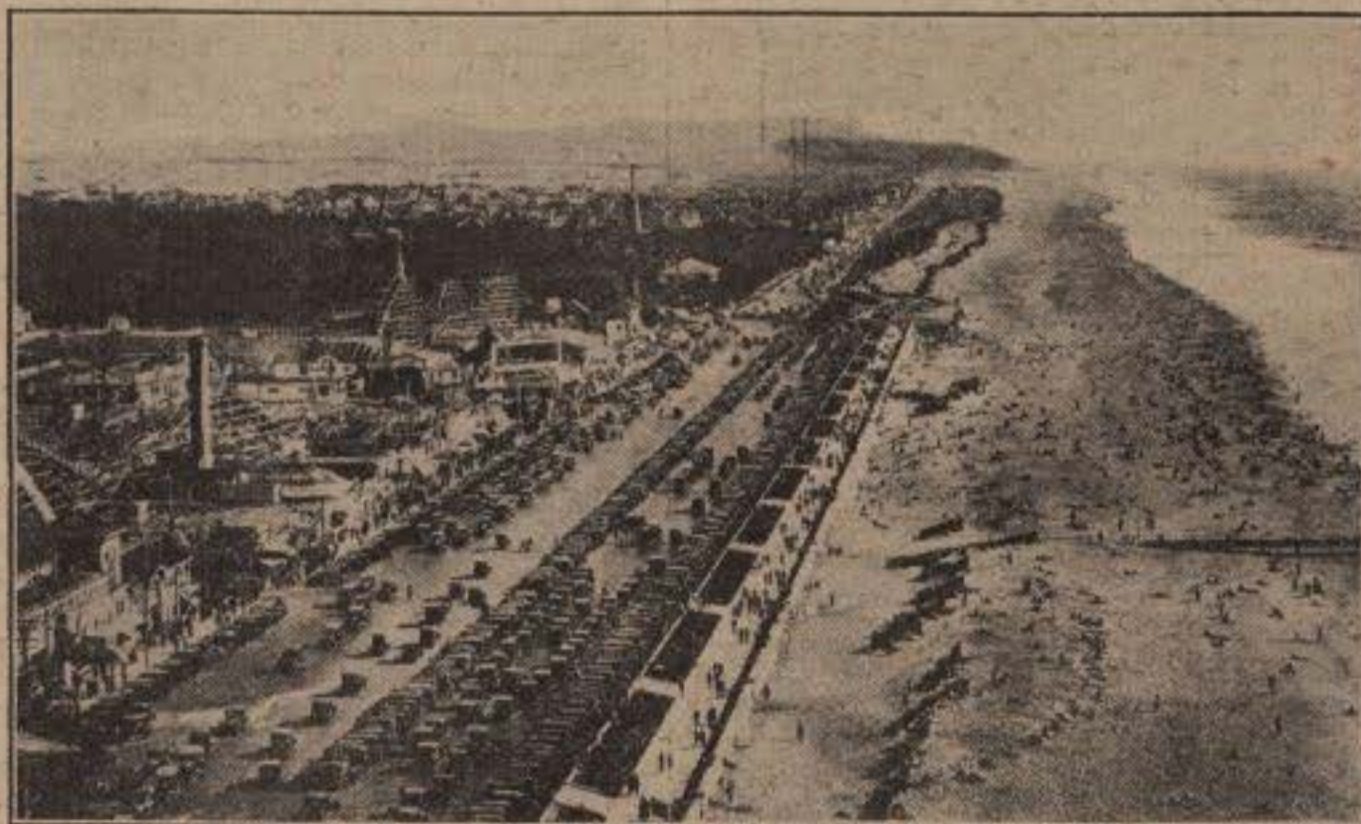
for my milk, when round the corner ran a girl—she had golden hair that had come out of a bottle and was clad only in—well, cami-knickers. She was screaming, waving her arms about and glancing back over her shoulder. Just as I, then new to Hollywood, was preparing to play the knight errant, there lumbered round the corner a big brown bear.

Now a bear is an awkward thing to tackle. You can't land it a punch on the jaw and knock it down. And again, you can't put your arms round it, for bears are better at that sort of thing. While I was wondering what to do, a man stepped out of a doorway with a bun in his hand which he handed to the bear who stopped and began to eat it. A negro maid ran forward and handed the peroxide fugitive a tray of powder-puffs, and so on. A couple of camera-men clambered down from a lorry which I had not noticed in the background. They had 'shot' a scene in a comedy—or perhaps it was a tragedy—I have no idea.

Extra Turn.

I started my Hollywood career as an 'extra.' My name, age, nationality, appearance and wardrobe were filed at the casting bureau. The first job I got, however, was—selling washing-machines. It wasn't exactly what I had hoped for, but one must live. My two assistants were as handsome as any film actor I ever saw, but their experience of washing-machines was no greater than mine. We took the thing out, and soon had a small crowd round us; I made a speech, pointing out all the perfections of the device. I noticed that they were all laughing, and supposed that my English accent was responsible. I poured soap on to the machine, put a shirt into it, and turned the handles:

(Continued on page 480.)



Hollywood's vast playground by the sea—rather like a monstrous Wembley with all the mechanical side-shows 100 per cent. faster and 200 per cent. more dangerous.

* The Talk of the Week, No. 21, broadcast from London on Monday, May 28.



BOTH SIDES OF THE MICROPHONE



As Written.

WE are so accustomed to hearing the music of the sixteenth, seventeenth and eighteenth centuries played upon modern instruments and by modern orchestras that probably very few of us have ever wondered how it sounded when performed upon contemporary instruments. In 1900 Henri Casadesus, member of a well-known family of French musicians, founded the Société des Instruments Anciens, the purpose of which is to play old music in the style for which it was originally written. The society possesses a wonderful collection of viols, lutes and old keyboard instruments. A number of its members, having recently concluded a successful tour of the U.S.A., will be visiting England at the beginning of July. They will give two broadcasts—from 5GB on Sunday, July 1, and from London, Daventry, etc., on Monday, July 2. Their playing, which is well known all over the Continent, should give great pleasure even to the casual listener.

Broadcasting the Cheerful Mood.

HOW do you feel at 8 a.m.? I feel—well, not so good. A friend of mine, recently returned from the United States, tells me that a feature of the programmes from one of New York's thirty odd Stations, is the 'Cheeriah Man.' The day's broadcasting begins with physical jerks to music. Then, while you are dressing, comes the Cheeriah Man. He, so to speak, slaps you on the back. Assures you that the fact that it is Monday and raining does not matter in the least. Tells you wholesome jokes about married life and mothers-in-law. 'Now, how ya feeling, folks? Pretty snappy? How's Pop? Ready to get right down to Wall Street and corner the Steel Market?' and so on. He had better not visit this country. We are not at our most receptive at 8 a.m. . . .



'Physical Jerks to Music.'

'The Crossing.'

SEVERAL weeks ago I gave a note on *The Crossing*, a one-act play by Holt Marvell and Cyril Lister, which was recently given from 5GB with great success. This trifle, the work of two authors who, so to speak, 'know their microphone,' was to have been given from London and Daventry on Derby Day, but was postponed to make room for a more topical playlet. It will now be broadcast on July 2.

Return of a Wandering Star.

LET me take the opportunity of welcoming Florence Oldham, the 'whispering soprano,' most charming of syncopated singers, who returns this week to the microphone. You will hear her in the course of London's vaudeville on Monday, June 18. About a year ago she deserted the studio for the halls. The loss was ours.

Two Pianos and a Mustel Organ.

THE success of Sir Edward German's light opera, *Merric England*, quite overshadowed his earlier work of the same kind, *The Rival Poets*. This will be given from London on Tuesday, June 26. An extraordinary thing about *The Rival Poets* is that there is no orchestral score. At Sir Edward's own suggestion it will be broadcast with the accompaniment of two pianos and a Mustel organ. The latter instrument will be played by Edward Malkin, its leading English exponent.

But What is a Mustel Organ?

THIS instrument, like the Saxophone, has perpetuated the name of its inventor. Victor Mustel, born at Le Havre five days before the Battle of Waterloo, was a manufacturer of harmoniums. He set about improving musical instruments, beginning with an accordion which he bought second-hand in Le Havre. Later, encouraged by several successes he moved to Paris, but had a hard time financially before the now famous firm of Mustel et Cie was firmly established. The Mustel organ is similar to the ordinary harmonium in construction, though it is a finer and truer instrument, and has been employed by various great modern composers—particularly to replace the 'wood wind' of an orchestra when only a few players are used. Arnold Schönberg has written a work specially for the Mustel organ.

Midsummer Day.

THERE are many superstitions associated with the festival of Midsummer. Midsummer Day is for Christian peoples the day of St. John the Baptist. In the seventeenth century it was the common belief that on the Eve of Midsummer the spirits of the dead and living walked abroad. All superstitious people went to sleep on their backs with their ears stopped with laurel leaves—presumably to prevent their spirits going out 'on the tiles.' Then again, in a later age, young girls used to pluck the roots of the mugwort and place them under their pillows, in order that they might dream of their 'fate.' At all times, in both pagan and Christian communities, Midsummer Eve has been looked upon as a sort of 'bank holiday' for witches, fairies, trolls, leprechauns, pixies, were-wolves, kelpies, hobgoblins, poltergeists, daimons, wizards, ju-jus and the like. This year Midsummer Day falls upon a Sunday. In the afternoon, London and Daventry are broadcasting a special concert, including Mendelssohn's Overture to *A Midsummer Night's Dream*, Debussy's *L'Après Midi d'un Faune*, and Alfren's Swedish Rhapsody *Midsommervårka*. The conductor will be Leslie Heward and the soloists Elsie Suddaby and Robert Maitland.

How to Holiday in Hungary.

IT sounds a fascinating pursuit, and on Tuesday, June 26, at 5 p.m., Mr. Douglas Lockhart is going to describe its advantages and how best to achieve them. Mr. Lockhart should know, for he was in Hungary during the disturbed post-war period, when the country was torn between the Reds under Bela Kun and the Whites under Admiral Horthy, the present Regent, with the unfortunate ex-Emperor Karl of Austria acting as a bad third. However, Mr. Lockhart will talk less of his own experiences than of the experiences others will have, if they visit a Hungary now completely pacified and rapidly regaining prosperity, in the guise of visitors. There is more to Hungary than the well-known twin fact that Buda-Pesth is the loveliest city, and the Hungarians the most picturesque people, in Europe.

A Useful Book.

A GOOD many of our readers will, I imagine, be considerably interested in a forthcoming B.B.C. publication. Under the title 'Home, Health, and Garden,' it contains a selection of hints and recipes from the Household Talks broadcast during 1927. Whether you have a passionate desire to make jam, or cheese pastry, to economize in the kitchen, grow sweet peas, keep bees, or take care of your furs, this book supplies an answer which you can depend on being useful, practical, and the work of an expert. As a mere man I cannot withhold my admiration for what should be the ideal 'bedside book' for Everywoman.



'A Passionate Desire to Keep Bees.'

Betty Nuthall to Broadcast.

TO the microphone on Sunday, June 24, comes Betty Nuthall—but not to talk about tennis. Miss Nuthall is to make an appeal on behalf of the Children's Country Holidays Fund. The Fund was started in 1884 to provide London's poorest kiddies with a fortnight in the fresh air. Since then it has sent nearly a million and a quarter of them to the country. The excellence of this charity needs no recommendation from me. Said the Prince of Wales last year at a luncheon given in aid of the Fund: 'If anyone is so misguided as to argue that children can get along without holidays, there is nothing more to be said. He is just one of those people one doesn't argue with—and that's all there is to it!' Miss Nuthall will welcome and gratefully acknowledge donations sent to her personally, c/o Children's Country Holidays Fund, 18, Buckingham Street, London, W.C.2.

Mr. Arthur Ponsonby.

ON June 25, at 9.15 p.m., the Rt. Hon. Arthur Ponsonby, Labour M.P. for the Brightside Division of Sheffield, is going to continue the series of 'I Remember' talks from London. The subject of his recollections will be the late Sir Henry Campbell-Bannerman, whose principal private secretary he was during Sir Henry's tenure of the Premiership between 1906 and 1908. Mr. Ponsonby is perhaps better known to the general public as Under-Secretary of State for Foreign Affairs in the first Labour Government, and as one of the most openly avowed leaders of the movement against all War in every shape or form. Listeners will remember his recent talk on 'Diaries'—a subject on which he is an authority. His personal recollections of Campbell-Bannerman should be extremely interesting. Few statesmen have been less known to the general public than this Liberal Prime Minister, who was content to allow his talents and industry to be overshadowed by more vigorous and flamboyant personalities so long as the King's Government was duly and efficiently carried on.



BOTH SIDES OF THE MICROPHONE



Real Enthusiasm for Music.

A CONCERT will be given from London on Monday, June 25, by the British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent. The orchestra, which will be introduced from the Studio by Dame Ethel Smyth, consists almost entirely of women—except for a few wind-players who play instruments which women rarely tackle. The orchestra has sixty members, mostly young girls who have been through college. Its purpose is to give its members an opportunity of playing music which in the ordinary course of events (they mostly earn a livelihood by playing in restaurant and cinema orchestras) would not come their way. Such is their enthusiasm that there are seldom less than forty members at the weekly rehearsal, though in many cases it means that the players must pay for a deputy to take their place elsewhere. The programme on the 25th will include Mozart's *Symphony in G Minor*, Brahms's *Academic Festival Overture*, etc.

A New Studio.

THE ninth studio to be opened at Savoy Hill has been built on the original site of a Turkish bath, which was a popular resort in London before the War. The task was of peculiar architectural difficulty and considerable hazard, as it involved remodelling the whole basement at Savoy Hill and incorporating in the studio construction some important columns which carried the entire weight of the building. It is to be hoped that no announcer in this studio will fall asleep—of course from utter exhaustion—as his dreams would presumably take the form of a microphone completely surrounded by grisly apparitions swathed or half-swathed in Turkish towelling, watching the gradual diminution of their figures with the wry satisfaction of true martyrs. A solemn thought!



'Watching the gradual diminution of their figures.'

A Message from 'Mac.'

I HAVE been asked by Derek McCulloch, 'Uncle Mac' of the Children's Hour, who underwent recently a serious operation (he was, as you know, badly knocked about in the War), to thank all those listeners who have so kindly sent him presents of fruit and flowers and letters of good wishes. They will be pleased to hear that he is going along well and hopes soon to be about again.

An Ambassador of Music.

THE Spanish violinist, Angel Grande, is to give a recital from 5GB on Friday, June 29. Senor Grande, who has just returned from a tour of South America, is the founder of the Anglo-Spanish Chamber Music Society, which he inaugurated with the purpose of introducing Spanish artists to London audiences and English artists to Madrid.

'Life and Letters.'

YOU will remember that some weeks ago I announced the forthcoming appearance of *Life and Letters*, Desmond MacCarthy's new weekly review. This morning I found on my desk a copy of the first issue. I see that the front page announces contributions from Max Beerbohm, the late Thomas Hardy, George Santayana, etc. I shall take *Life and Letters* home with me tonight. The 'get up' of it is amusingly attractive—it is a pleasure to find fine printing in a shilling magazine—and the name of Max Beerbohm alone promises good reading, for 'Max' never wrote a word that wasn't uniquely charming. It looks to me as though he has some wittily malicious things to say about Andrew Lang.

Joaquin Turina.

THE famous Spanish pianist, composer and teacher of music, Joaquin Turina, will take part in a Chamber Music Concert from 5GB on July 24. Details of the programme, in which the Brosa Quartet will also be heard, will be given later. I understand that several of Señor Turina's own compositions are likely to be included. Though he has written ballets and a light opera, it is in the direction of Chamber Music that his main interest lies.

Children, Your Programmes!

THIS week is 'Request Week' of the London and Daventry Children's Hour. In our issue of May 18 I adjured listeners to send in requests for their favourite items—a request which they obeyed with such gusto that the number of postcards received at Savoy Hill more than doubled that of any previous request week. You will find the programmes, which have been designed according to the popular vote, set out in this issue. However, the considerable job of analysing the requests has, at the moment of going to press, not yet been completed, so that there may be a few slight alterations.

Franz Baumann.

ON six nights of next week (Sunday, that is, excepted) we are to hear Franz Baumann, whose broadcasts will be divided between 5XX and 5GB. Herr Baumann is a sort of German Jack Smith—a whispering tenor who sings delightfully songs of the cabaret type. I have heard several of his gramophone records. Listen out for him.

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

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

May 23.—With my wife to St. Olave's (Soething Lane), to the yearly service in memory of our Great Saml. Where come my Lord Mayor and Sheriffs in their scarlett roabs, most stately, they officers with them. At the other end of our pew sits my Lord Sandwich. He wears, I perceive, a nearly-black tye to his neck; which vext me with myself, my not having shifted my pink tye for a nearly-black one proper to the occasion, like my Lord's. So, under pretence of having the cold shivers, I did turn up my coat-collar to the chin to hide my pink tye, being a devilish raw day such as any man might expectably have the cold shivers on.

After chanting Ps. XLVI (to H. Lawes' musick), my Lord, being President of our Saml. Pepys Club, to read the lesson (Ecclesiasticus, XLIV) in praise of famous men: which he do in a man's natural voice, better for the lesson, methinks, than a parson's intoning voice. Next, the anthem by the quire, Prepare ye the way.—Mr. Wise's anthem that was directeur of the musick at Salisbury in our Gt. Samuel's day. Two of the boys' voices most pure and clear, and a base man to rumble the deep notes as richly as ever I did hear almost. A good Sermon by the Rector (Mr. Wellard), all about our Gt. Saml., his strengths and his weaknesses; wherein, both of them, I am said to take after him, and I believe there is some truth in it. Sermon ended, my Lord Mayor to unveil a wreath of laurels on Saml's slab against the South wall. But Lord! This packt church and the reverence showed him after his being dead 225 yeares! Sets me thinking how it would have joyed him, had he been here (as perhaps in spirit he is), to have an Earl read the lesson over him, a Rector preach of him, a Lord Mayor of London unveil him, and among the women an abundance of pretty wenches to change eyes with him, to his very good content.

Speaking with Mr. Whiteley, that is treasurer to our Saml. Pepys Club, I pressed it upon him that next yeare we must assuredly have this service broadcasted, and he means to write to Savoy Hill hereon.

So out, and by the door 2 beedels with old puter plates (of Saml.'s day) to take up the collection.



For myself, 5s.; for my wife, 2s. 6d., she having forgot her purse for which I checked her. Whereupon, she into a tosse and names me for the meanest riggard of a man that ever was since Saml. the First, and my morals no better than his, the way I flirt eyes with widow Fripp across the middle isle and my bold watching of Connie's leggs and Mr. Jimble's party; but one day she will catch me out, the same as that sly rascal (meaning, God save us! our Gt. Saml.), was caught out with Deb. The most ridiculalouse false nonsense ever known. But there is no reasoning with my wife in one of her tosses. So I dropt it.

May 25.—The first fine day for a great while. Come this morning my 3 new spring suits from the taylor (31l. 10s.), and almost on top of these my wife's new frock from the dressmaker (7l. 17s. 6d.) and awaits check; which I dispatched with some inward mutterings. So time it is that when a man takes a wife, he takes to himself a great expence. God give me patience to bear it! Nothing will content my wife but she must instantly give her new frock an ayring; so, to humour the wretch, I into my new browne with the faint yellow specks, very noble, and to take some turns with her in Hyde Park. But met no acquaintance, only nurse-mayds and the commoner citizens. It is very observable that when a man is in old foul clothes, he meets everybody he knows, but when in new fine clothes, nobody; which methinks strange and in a manner vexing.

Listening-in this night to *Samson and Delilah* it came to me to think of all the good men in history that have been brought to their ruin by women, and did remind me of my Uncle Athanasius, the parson, his saying he believed the Devil is of that sex, and should be spoken of not as 'The Old Gentleman,' but as 'The Old Lady,' which his wife, Aunt Augusta, hearing of, gave him shopp-egges to his breakfast every morning after, till he recanted of it, and the shopp-egges cured him. So to bed and to sleep.

(Continued from page 477.)

then, concluding my speech, I drew out the clean shirt in proof of my remarks. Imagine my discomfort when I saw that it was torn to shreds; it looked more like a bandage than a shirt. I lost that job.

Once I got a job on the strength of possessing 'an English morning coat.' I hung about all day on the Christy lot and then had to stand in a doorway while a comedian threw custard pies all over my morning coat.

There are 25,000 'extras' and only sufficient work to keep 10,000 alive each year. What happens to the rest I don't know. They look very fit and cheerful. There is something gay and sparkling in the air of Hollywood—a don't-care spirit—which makes even poverty seem tolerable.

Who's Who!

I remember waiting once outside a casting office along with a most cosmopolitan crowd of extras—Germans, French, Italians, Spaniards, Japanese and, I dare say, Esquimaux. The director, in search of someone for a part, appeared in the doorway and called out, 'Come in, Count!' Immediately, every Frenchman and Italian in the bunch stepped inside. That's a fact. All French and Italian 'extras' are 'counts,' all Russians 'princes,' Spaniards 'dons,' while an Englishman is never called anything but 'major.' 'Morning, major, how's the "war foot"?' is the general greeting.

That day, being an Englishman, I got a job in a picture dealing with eighteenth-century life at home. I had to ride in a race which purported to be the original of a famous steeplechase. We extras were crowded into a charabanc and taken out to a cattle ranch (which has scarcely a blade of grass and has been used for years for all

pictures of Indians and cowboys). I wondered if this was meant to be Epsom Downs in 1800. The course was laid out with lofty artificial hedges held together with wire—and a water-jump had a solid brick wall in front of it with a marsh as a 'take off.' Everywhere straw was thrown down. I was supposed to ride in the race, for one of my qualifications was that I could ride an English saddle. When I saw that water-jump I shivered—but I broke into a positive sweat of terror when I learned we were shooting Jeffrey Farnol's romance, 'The Amateur Gentleman,' and recalled that in the story of the race all the riders fell at the water-jump, the villain breaking his collar-bone. 'Ye olde English race horses' we were to ride were bucking broncos which the cowboys in charge of them could scarcely keep in check. They were saddled with English saddles and Army bridles. As a matter of fact, the race went off all right as far as I was concerned, for the leading horses crashed the hedges and fences down—though the villain, quite unintentionally, fell off his horse long before the water-jump.

There's one side of the life which I must say a word about before I finish. After work we used sometimes to pack into cars and beat it to Ocean Park and Venice, Hollywood's playgrounds by the sea. Here is all the apparatus of a vast 'fun fair'—flip-flaps, giant racers, merry-go-rounds, and so on—rather like a monstrous Wembley, with all the mechanical side-shows 100 per cent. faster and 200 per cent. more dangerous than anything that made women scream and strong men turn pale at the British Empire Exhibition. But the young people of Hollywood don't flinch from such perilous amusements. That's another odd feature of the place. Its inhabitants show a remarkable

disregard for physical danger. The risky stunts, which almost any of them will perform in front of the camera for the sake of a little extra pay, have no doubt created a sort of tradition of freakish courage.

Hollywood Courage.

I remember that in one film a dollar a foot was offered for diving. A lad I knew, who had never dived in his life and could swim very little, went up without hesitation and launched himself from the top of a seventy-five foot mast. He came off unhurt, and got his dollars, and perhaps, what was even more important, a good mark from a director. That just gives you some idea of the cut-throat competition which prevails, and so, if you are not prepared to take your life in your hands at a moment's notice, think twice before going to Hollywood as an 'extra.'

A city of youth, of ambitions which quickly soar and as quickly topple to earth, of high white lights whether from the studio lamps or the tropical moon which lighted us home from Ocean Park. The impression which most strongly remains to me is one of opulence—an opulent climate, opulent handsome youth spending itself on a job as transitory as the reputation it may bring, the opulent expenditure of money, brains, and loveliness on the making of the pictures which make us in Tooting, Wigan, and Peebles laugh and cry, but which the actors themselves may never see. One sometimes feels that just as in Hollywood a man may play in a scene without ever discovering the title or story of the picture to which he is contributing, so do these Hollywood people play their part in life, without an eye to the future, without purpose, without the time or the mood to figure out what it is all about.

Programmes to Listen for This Week.

TALKS (5XX).

Monday, June 18.

5.0. Mrs. Cranswick: 'Fruit and Vegetable Bottling.'

9.15. Sir Ronald Storrs: 'Cyprus.'

Tuesday, June 19.

5.0. Holidays Abroad: Mr. B. Tufnell: 'Czecho-Slovakia.'

Wednesday, June 20.

7.25. Mr. Clifford N. Collinson: 'Foreign Travel.'

Thursday, June 21.

3.45. Capt. B. McCunn: 'The Care of Cats.'

Friday, June 22.

7.25. Prof. J. Dover Wilson: 'Six Tragedies of Shakespeare: Macbeth.'

Saturday, June 23.

7.25. Col. Philip Trevor: 'Eye-Witness Account of the England v. West Indies Match.'

MUSIC.

Sunday, June 17.

(5GB) 3.30. Chamber Music. The Catterall Quartet, with Valentina Aksarova.

(5XX) 5.45. Bach Cantata.

Monday, June 18.

(5XX) 7.15 (and throughout week). Rheinberger's Organ Sonatas, played by Leonard Warner.

Tuesday, June 19.

(5XX) 8.0. Musical Curiosities.

(5GB) 9.0. A Recital by Harold Samuel and Isolde Menges.

(5GB) 9.25. Act II of 'Madame Butterfly,' from Covent Garden.

Wednesday, June 20.

(5GB) 8.0. The Barbirolli String Orchestra.

Thursday, June 21.

(5GB) 3.0. A Symphony Concert from Winter Gardens, Bournemouth.

(5XX) 8.15. 'Cavalleria Rusticana,' from Covent Garden.

(5GB) 9.30. A Pianoforte Recital by Katharine Goodson.

Friday, June 22.

(5XX) 9.35. A Landon Ronald Concert, conducted by the Composer.

DRAMA, Etc.

Monday, June 18.

(5XX) 10.0. 'Up the River,' by 'L. du G.'

Wednesday, June 19.

(5XX) 9.35. 'Paolo and Francesca,' by Stephen Phillips.

Thursday, June 20.

(5GB) 9.0. 'She was no Lady,' by St. John Ervine.

(5XX) 10.5. 'Charlot's Hour.'

Saturday, June 23.

(5XX) 9.35. 'Fancy Meeting You!' A Revue in Ten Un-scenes.

VAUDEVILLE AND VARIETY.

Tuesday, June 19.

(5GB) 6.45. Florence Oldham, Harry Hemsley.

(5XX) 7.45. Julian Rose.

(5GB) 8.0. Ida M. Gilbert, Frank Cantell, and Harry Freeman, Sidonie Goossens.

Wednesday, June 20.

(5XX) 7.45. Angela Baddeley, Beatrice Eveline, St. George's Singers, Colleen Clifford, Mabel Constanduros.

Friday, June 22.

(5XX) 7.45. George Graves, Julian Rose and Nick Adams, Cecily James.

Saturday, June 23.

(5XX) 4.45. Barney O'Reilly, Yvette Darnac.

(5XX) 6.45. Nora Delaney.

Those United States. No. 2.

More American Marvels.

This week Percy A. Scholes, pictorially assisted by Aubrey Hammond, continues his series of short articles on Modern America. Mr. Scholes, who is Musical Editor of *The Radio Times*, has recently returned from a tour of the U.S.A. In the accompanying article he deals with two amusing aspects of American life—the determined campaign against Nursery Rhymes, carried on in the name of 'Uplift,' and the delights of travelling in a Sleeping Car.

WAS my last article a little frivolous? I come now to matters of weight—for instance, the great Anti-Mother-Goose Movement in America.

By 'Mother-Goose' an American means all those witless rhymes which insulted our own childhood and have unfortunately reached the ears and mouths of many innocent American children as an inheritance from brutish ancestors they share with us.

These rhymes are very harmful—or so they say in the U.S.A. I know this because a lady once called at my hotel in New York to tell me so, and left me some very convincing literature. She asked me to initiate in Britain a campaign parallel to her own, and this duty I now proceed to fulfil.

Poisoning the Childish Mind.

To begin with, 'Mother Goose' rhymes are *not true*. There is no getting away from this; they are simply NOT TRUE!

'What a stretch of imagination—asking a child to believe that a heavy cow could jump over the moon! Think of a kitty playing the fiddle and then try to convince the child that a dish could run away with a spoon! These are only samples of the rhymes with which little children were entertained. They surely could not, from these mental impressions, develop intelligence, but instead, as they grew older, they suspected people of untruths and deceptions, and of saying things that could not be so.

But not only are these rhymes *not true*; they also inculcate bad lessons:—

'If you would foster laziness and carelessness, tell your boys and girls the story of "Diddle, diddle dumpling, my son John," who went to bed with his trousers and one stocking on.'

And then the Toys!

One good thing—King Cole is dead! He died of a broken heart in Lyon's County, Kansas, where a women's society (it is called a Christian society) passed a resolution declaring that 'passages in Mother Goose which mention tobacco and alcoholic liquors shall not be read to children.'

Plainly this whole great question of children's literature is one which cryingly demands the American equivalent of a Royal Commission. Says Miss Kitty Cheatham in her thoughtful treatise, *Mother Goose Suggestions Harmful to Children*.

'The subject of children's books has been near my heart for years, and I have made extensive investigation throughout America and Europe, to see what sort of books are found in libraries and other places available to children. It would



'Husbands trip over them and then curse and swear, with the most horrible results.'

appal and arouse mothers, if they could see much that is given to children.'

But, says Mrs. Winifred Sackville Stoner ('Mother of the wonder child who as a baby read and wrote in several languages'), *Why stop at books? What about toys?*

'I don't believe in old-fashioned toys. Think of all the divorces they cause when husbands trip over them and then curse and swear, with the most horrible results! I believe in useful toys like typewriters and phonographs and radio.'

We have no 'Uplift.'

The more I read in the Anti-Mother Goose tracts and pamphlets that have been left at my hotel the more I blushed for my country. We British are not a serious people. We frown at bank hold-ups and lynchings, but we are not aflame with desire for *social reform*. We are doing nothing! And despite all the propaganda of Miss Kitty Cheatham and Mrs. Winifred Sackville Stoner and their numerous friends, some Americans remain lukewarm. Congress has not yet moved. You may think that I have over-emphasized



'If passengers will only learn to undress and dress in a space equal to that of an ordinary bookshelf.'

the earnestness of the Anti-Mother Goose Campaign. But you are wrong. In America they put as much vigour behind this sort of thing as we reserve for questions of international politics!

To change the subject—ungenerous Europeans travelling in America often complain of what they call the 'promiscuous arrangements' of the American sleeping cars. Now, as a matter of fact, there is nothing necessarily 'promiscuous' about them, and if passengers, each in his narrow cell for ever laid, will only learn to undress and dress in a space equal to that of an ordinary bookshelf, there need never be in sight such a thing as a collar stud or a pair of braces (in American, 'suspenders') to bring a blush to the cheek of innocence.

And one good thing the Sleeping Car Company certainly does try its very best to do for you is to secure you quiet. Indeed, if only the American engines didn't proceed on the principle of one foot forward and six inches back, with a sudden stop every hundred yards and a rouse-the-dead hoot on the whistle and clang of the bell every fifty, one could often sleep in an American sleeping car for minutes at a time.

Great Thoughts in a 'Sleeper.'

Here are some of the mottoes I have often seen exhibited by the Pullman Company in the sleeping cars of American trains! I used to steal copies of the placards when the Negro attendant wasn't looking. I hope he was always able to get another.

'I lay me down in peace to sleep.'

Emma Willard.

(Not very original this, Emma!—P. A. S.)

'He that filches from me my good (sleep)

Robs me of that which not enriches him And makes me poor indeed.'

Shakespeare paraphrase.

(And a very ingenious one, too.)

'Kind friend, to me a real friend do be. Close eyes and mouth; I'll do the same for thee.'—*Beauwiev.*

(A fair and businesslike offer.)

'With wagging jaws clamped tight comes perfect rest,

And when the morn doth break, I rise refreshed.'—

Anon.

(That 'clamping' is, however, all against the teachings of the new 'Relaxation in Repose' school of hygienists.)

And at the bottom of each placard come the words, 'SAFETY FIRST, LAST, AND ALL THE TIME.'

which suggests, 'Shut up talking, or the other passengers will kill you!'

'This very thing I now proceed to do.'

Points of View.

Under the above title will appear each week one or more short articles dealing with various aspects of Broadcasting from the point of view of either the Listener or the Broadcaster.

1. Who is the Greatest Composer?

The author of this article, Mr. Basil Maine, is well known for his talks on 'Next Week's Music.' He is the Editor of *The Music Bulletin* and has recently published a book on his fellow music-critics entitled 'Behold, These Daniels!'

NOT long ago I received from a listener a letter in which she asked: 'Who, in your opinion, is the greatest composer?' The question came to me as a bombshell, for, quite frankly, I had never before entertained it in my mind. I think, perhaps, the correct answer is: 'I quite agree!' That question, 'Who is the greatest?' has been asked ever since the world began, and no satisfactory answer has yet been given. The measurement of human achievement is relative and arbitrary. We can never define greatness; we can only be aware of it. And in the end we are forced to admit that one great composer differs from another great composer as distinctly and definitely as he differs from a great river or a great athlete. That is, his greatness is his own exclusive property, which gives no ground for comparison with other greatnesses, except in so far as it is great.

In a recently published volume on Beethoven, the author attempts to establish that Beethoven is a greater composer than Bach, or Mozart or Wagner. I find his method unconvincing. It is the prize-fight method. He brings Beethoven into the ring to stand up against each of the other fellows, and since the author himself is the referee, it is perfectly easy for him to count the others out in succession. Incidentally, he allows one or two doubtful blows to pass, to his own advantage. Nothing is gained by this 'World's Championship' method of criticism. To attempt to prove that Beethoven's Mass in D is one of the greatest of all musical works by asserting that the 'Kyrie' of Bach's B Minor Mass is as aesthetically valuable as 'the sight of a company of the Guards marching

past the colours with an almost absolute regularity of rhythmic perfection,' seems to me to be utterly useless. Surely it is enough to prove that Beethoven's Mass is one of the really great works by concentrating upon its intrinsic merits. And this is not a difficult task. There is no need to drag in Bach, and subject him to what amounts to an insult.



This mania for irrelevant comparison is the chief weakness of contemporary criticism. Even one of our respected poets has been heard to remark that Shakespeare could put Milton in his hat. He should have known better. We may be sure that such a thought would never have occurred to Shakespeare! But in this utilitarian age, when everything, from a packet of tea to a symphony, must be weighed and labelled, it is very difficult to resist the impulse to set off one achievement against another, and odiously to compare them. Do you remember the controversy which was raging some time ago under the heading 'Jazz versus straight music'? It is hardly likely that you have forgotten it. Well, there you had a symptom of the mania. In the first place, the title of the dispute was an unfortunate invention, for it implied that jazz was in some way 'crooked' music. Nothing could

be further from the truth. Jazz is not only the straightest kind of music, but also the most rigid so far as rhythm is concerned. Occasionally one meets with a jazz-band which exercises a little imagination, and refuses to insist upon 1-2-3-4 with the aid of field artillery. On these occasions one meets with very little tonal perversion, no decapitated trumpets, no gagged trombones, no bowler hats. But, as I say, the occasions are very rare, and as a general rule jazz is as straight as a die; so that to stage a fight between jazz and so-called straight music is like arranging a match between Tunney and himself.

But my real quarrel with the question, 'Which do you prefer, Jazz or Symphony?' is that it is utterly absurd. What would you answer if I asked you 'Which do you like best, grape-fruit or the dome of St. Paul's Cathedral?' There is no answer. The one is a question of idle amusement, the other a question of aesthetic experience.

And the question, 'Who is the greatest composer?' belongs to the same order of absurdity, for it is based upon this unreasonable and unreasoning craze for lists and orders of merit. It is all due to our peculiar education. When we are at school we are pursued by lists from week to week; and when we reach man's estate we are still pursued by lists in the form of Football League tables. With so much continual rivalry in the air, it is not surprising when a listener writes (as one wrote to me recently) expressing a desire to promote César Franck from the Second to the First Division, or when many listeners unite to demand the relegation of Béla Bartók for his recent bad form.

BASIL MAINE.

2. Broadcasting and Language Teaching.

Mr. Beach writes of his subject from experience. He is Principal of the Northwold Road L.C.C. Commercial Institute, London, E.5.

MANY of us used the phonograph over twenty years ago for the purpose of acquiring accuracy and fluency in French, German and Spanish. One of my tutors, Prof. D. L. Savory, used to reverse the records on his machine so that he could listen to words and sentences being pronounced backwards! Armed with tuning forks and other apparatus, he made some striking discoveries in the science of speech sounds.

Since those days we have experimented with gramophones and X-rays; and are teaching the deaf to speak by the use of flickering flames. Science has come to the aid of investigators. Prof. Daniel Jones and Sir Richard Paget can produce, mechanically and artificially—and with uncanny and comical precision—the sounds and sentences produced by the human organs of speech. The only apparatus used is a bellows, a reed, and a piece of rubber tubing.

Other workers, like my old friend, Mr. Harold E. Palmer, Linguistic Adviser to the Board of Education, Tokyo, have investigated the problem of putting the whole teaching of languages on a scientific basis. Mr. Palmer started with the assumption that translation could be made a perfectly automatic process, and after twenty years' study and classification of the speech material of the French language, he produced and patented an apparatus that would almost accomplish this

miracle of translation, so complete was his analysis. In view of recent progress, he would be a bold man who asserted that Mr. Palmer was attempting the impossible. Some day an engineer may come along and show us how easy the task is with a vocabulary of, say, 10,000 words.

I have said thus much by way of introduction to stimulate the interest of students in the possibilities that the B.B.C. wireless talks offer. What a boon the language talks of the B.B.C. would have been to me in the old days when I had to cycle eight miles through wind and rain in the winter evenings to get lessons from a Frenchman who had also come sixteen miles to take the class. All that we have to do nowadays is to learn how to listen: to prepare ourselves and our material.

The student in some remote village can give half an hour's attention beforehand to the passage that is going to be read by M. Stéphan or Mr. Norman. Having mastered the vocabulary, he can, with the help of a phonetic dictionary, note down the phonetic transcript of words of whose pronunciation he is not quite sure. Then he should try to follow M. Stéphan aloud, carefully imitating the rise and fall of the speaker's voice. The wireless apparatus is vastly superior to a phonograph or gramophone. The association of teacher and student is more intimate: the student

is, in imagination, in the presence of the speaker at the microphone; the hard, metallic ring of the voice is absent, even if the wireless apparatus is only reasonably good.

But a recent experiment with two classes of students has shown me what a valuable instrument has been put into the hands of the teacher who has the temerity to introduce a wireless receiving apparatus into his language class in German or French in an evening institute. The twenty-minutes' talk can well serve the purpose of an hour's lesson. The teacher is able to see that the work of preparation is properly done. He can see that the student marks his book in advance to bring out the peculiarities of pronunciation, intonation and emphasis. The student's mind is thus thoroughly ready for what is coming, and he listens more intelligently in consequence. When the reading is over it remains for the teacher to supplement the explanations of M. Stéphan and Mr. Norman, to hear the passage read again by the students and to use the material for further work.

These remarks are meant to be suggestive only. With the responsibility of controlling a large evening institute on my shoulders, I have had no real opportunity of carrying investigations further; but I hope I have said enough to cause teachers and students to experiment for themselves.

T. BEACH.

The Aldershot Command Searchlight Tattoo will be relayed by London and Daventry on the evening of Tuesday, June 19, at 10.10 and again at 10.55 p.m. The portions to be broadcast include the Retrospect of War, the Assembly of the Crusaders and their famous Charge, the pageant of War and Victory before the Menin Gate, and the final scene when a host of torches form the Union Jack.



In this article Mr. G. S. Wyndham describes the spectacle that listeners will imagine for themselves when they hear the pipes and the bombardment, the strains of 'Tipperary' and the music of the massed mounted bands. It will help them to visualize the stirring scenes enacted in that great natural arena, when the fierce beams of the searchlights sweep blindingly across the grass.

with sharp and martial sound. It is the prelude to the assembly of men who fought in the greatest, most tragic, and most terrible of all wars. In the fitful glare of the lights is seen the ruined outline of the Menin Gate hard by Hellfire

IMAGINE a vast natural amphitheatre canopied by stars.

Its topmost terraces are thick woods, mysteriously massed against the summer night like ghosts of a departed army. Mingling with the insistent rustle and murmur of night sounds from the trees and bracken is that other note, so clear yet so confused, which betokens the presence of man in his thousands. Over the warm darkness of the valley, made the more intense by giant sentinel beams from hidden searchlights moving vigilantly across the heavens, comes the faint clink of spur and stirrup and armour. But the expectant thousands, watching eagerly from the gentle slopes of the amphitheatre, can see nothing as yet but the massed mounted bands of the cavalry and artillery, their trumpets and accoutrements gleaming silvery in the arclight.

For the Tattoo is a pageant in black and white and silver and sound. Before the last echoes of martial music from the massed bands have died away trembling across Rushmoor, every beam of light from hidden points around is concentrated on the arena, and from out the ring of darkness is heard the thud and tramp of armed men—armed as men were once armed to kill at close quarters in desperate personal combat. Into the circle of light comes the army of the first Crusade. Stern English barons, steel-helmeted to the eyes and clad from head to foot in chain mail hidden by the white robe of the Crusader, the red cross on its breast, lead each the personal retainers of his house. Sturdy English bowmen, naked save for light jerkin and leather leggings, follow in their thousands on foot until the searchlights reveal in sharp relief the whole compact mass of steel facing motionless the dais on which stands a little group of monks.

Presently the army kneels in absolute silence, and all save one of the purposeful silhouettes on the rostrum kneel also. A glare of light illuminates with grandeur the standing figure of the monk, as with crucifix held aloft he asks the blessing of God on the kneeling multitude whose lives are to be devoted to delivering the Holy Tomb from the hands of Saladin. The deep ringing voice shatters the silence and echoes across the valley as if amongst the pillars of a cathedral. The Blessing ended, the army re-forms with military bustle, and, with shouting and triumphant song, departs for war.

There is a breathless pause as the vast arena is emptied and becomes a mere pool of brilliant light in a forest of darkness. Then in the near distance is heard a deep-throated, chesty roar and a thunder of hoofs.

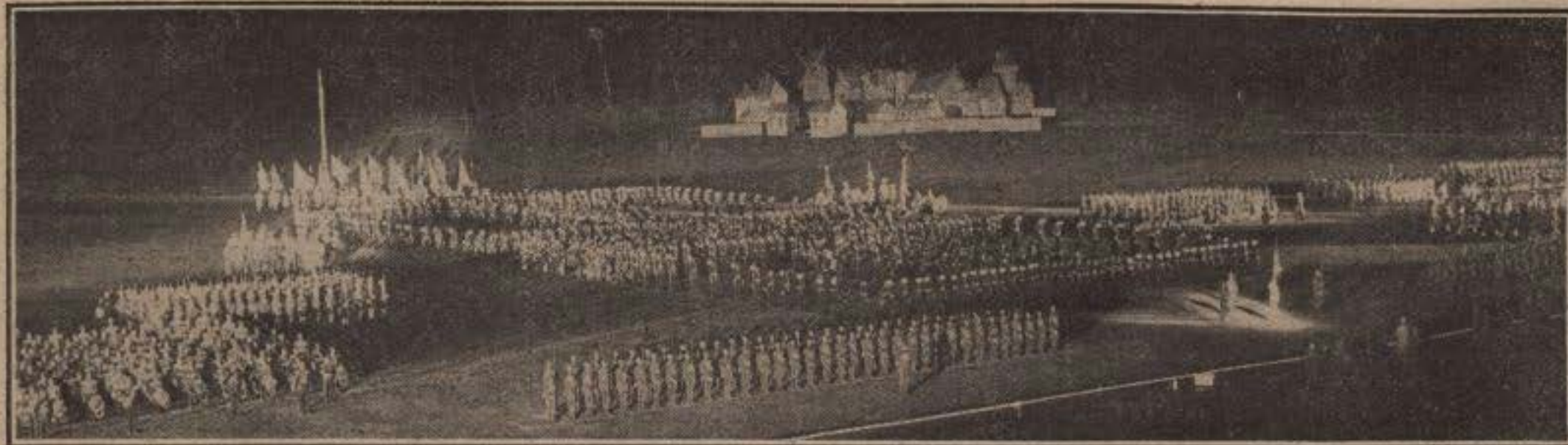
Amid a fog of silvery dust serried ranks of mounted men-at-arms are charging furiously into the circle of light, their terrible steel lances pointed rigidly before them, whilst above the clash of sword and armour the triumphant harmony of a choir hidden in the woods behind the Castle commemorates this tragic conflict of the dim past.

NOW the arena is once more empty. The crusaders have vanished like spectres into the darkness from which they have been temporarily called, and their place is taken by the massed pipe bands of the Highland infantry. The strange, inspiring skirl of the bagpipes, at once so discordant and so harmonious, fills the valley

Corner. It stands like a modern Moloch in the foreground of the Ypres Salient, and beyond, in the gloom, the bare and leprous panorama of muddy ditches against which the German hosts hurled themselves in vain is lit up by Véry lights. Towards Moloch's mouth march the finest infantry in the world. Tanks, light and heavy artillery, anti-aircraft guns rumble through the Gate, and at once begins an intensive bombardment. The dark horizon is rent by a myriad gun-flashes, machine-guns rend the air to tatters, red, green, and white lights shoot despairingly upwards into the darkness as a signal to those other guns for protection. Eleven o'clock chimes, the rumble of artillery dies away, and the arena is once more in darkness until the searchlights throw their beams on the winged figure of Victory.

All troops taking part in the Tattoo (to the number of about five thousand) now assemble in the arena round a Union Jack formed in the centre by the lights of a myriad red, white, and blue electric torches. There is a moment's absolute silence. Then the words of the immortal hymn 'Abide with Me' ring out sublimely across the valley from the throats of thousands, and there is another momentary silence before the notes of the most plaintive and beautiful of all bugle-calls—'The Last Post'—send their message trembling through the night. They die away upon the still night air, and the first grand chords of the National Anthem rise to herald the final triumphant chorus.

Pictures by Gale & Polden, Aldershot.



PROGRAMMES for SUNDAY, June 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

Hymn, 'As now the sun's declining rays'
Blessing
Concluding Sentence

(Organist Sir WALFORD DAVIES)

9.50 a.m. York
Minster

Civic and Military Service
Relayed from York Minster
S.B. from Leeds

The Massed Bands of the 14-20th HUSSARS, the 1st Battalion THE GREEN HOWARDS, and the 1st Battalion THE BORDER REGIMENT, will play:—
Slow Movement from 'The New World' Symphony *Deorak*
Overture to 'Rienzi' *Wagner*

10.15 Opening Sentences

Psalm 46
Lesson, St. Mark xii, 28-31
'Jubilate' (Stanford in C)
The Apostles' Creed
Lord's Prayer and Collect
Anthem (Hubert Parry)
Psalm 122, vv. 1-3, 6-7, 'I was glad when they said unto me'
Prayers
Hymn 450, 'O God our Help in ages past'
Bidding Prayer, followed by address by the ARCHBISHOP OF YORK
Hymn 643, 'Onward, Christian Soldiers'
The Blessing
National Anthem

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

3.30 A MILITARY BAND CONCERT

ALICE MOXON (Soprano)
FOSTER RICHARDSON (Bass)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
BAND
Festival Overture in C ('Turandot') *Lachner*

3.38 FOSTER RICHARDSON

Far across the Desert Sands (from the Song Cycle, 'A Lover in Damascus')
Where the Abana flows Woolforde-
How many a lonely caravan Finden

3.45 BAND

Nocturne from Incidental Music to 'A Midsummer Night's Dream' *Mendelssohn*
Spoon River *Grainger, arr. R. J. F. Howgill*

3.55 ALICE MOXON

Nymphs and Shepherds *Purcell*
My mother bids me bind my hair *Haydn*
Gathering Daffodils *arr. Somervell*

4.2 BAND

Three Humoresques *B. Walton O'Donnell*
Pride and Prejudice; Prevarication; Petulance and Persuasion

4.15 FOSTER RICHARDSON

Requiem *Homer*
Sons of the Sea *Coleridge-Taylor*

4.22 BAND

Second Polonaise *List*

4.35 ALICE MOXON

April and I *Walthew*
By Night and Day *German*

4.42 BAND

Romance in F Minor }
Song Without Words—Recollection of Hapsol } *Tchaikovsky*
Humoresque }

5.0 Service for Children

Relayed from St. John's Church, Westminster
Conducted by the Rev. Canon C. S. WOODWARD
Bi-centenary Celebration
Order of Service:

Hymn, 'All people that on earth do dwell' (A. and M., No. 166)
Prayers
Psalm No. 121
Lesson, St. Matthew-xxi, verses 10-17
The Creed
Prayers
Hymn, 'Come, sing with holy gladness' (A. and M., No. 341)
Address by the Rev. Canon C. S. WOODWARD
Hymn, 'Praise, my soul, the King of Heaven' (A. and M., No. 298)
The Blessing



Sydney Ellis

WHERE KNIGHTS AND CANONS WORSHIP SIDE BY SIDE.

The evening service broadcast tonight will come from St. George's Chapel, Windsor, the age-old chapel of the Order of the Garter. The Dean of Windsor will give the Address.

5.30 FOUNDATIONS OF ENGLISH POETRY—XII
'Byron'

5.45-6.10 Bach Cantata

'Ah! God in mercy look from Heaven'
Relayed from the Church of Messiah, Birmingham
GLADYS PALMER (Contralto); STEUART WILSON (Tenor); ARTHUR CRANMER (Bass); G. D. CUNNINGHAM (Organ Continuo)
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
(For the words of the Cantata see column 2, page 487)
(Next week's Cantata will be, 'My Spirit was in Heaviness')

8.0 A Religious Service

Relayed from St. George's Chapel, Windsor
Order of Service:
Opening Sentence
Confession and Absolution
Prayers and Responses
Psalms 121 and 122
Lesson—Matthew ii
Magnificat—Walmisley in D Minor
Creed, Lord's Prayer, Prayers and Responses
Anthem, 'Thou wilt keep him in perfect peace' (Wesley)
Address by the Very Rev. A. V. BAILLIS, Dean of Windsor

ORCHESTRA

Suite for Strings *arr. Julius Harrison*
Prelude; Sarabande; Caprice

9.15 Prelude-Music for Harp and Strings

Julius Harrison
(Soloist, SIDONIE GOOSSENS)

9.25 KEITH FALKNER, and Orchestra

A Lament (Sir Thos. Wyatt) }
My Sweet Sweeting (Anon.) } *Julius Harrison*
Merciless Beauty } (Chaucer)
The Escape from Love.. }

9.40 ORCHESTRA

Tenth Concerto Grosso, in D Minor *Handel*
Pantomime from 'Les Petits Riens' ... *Mozart*
Mock Morris *Grainger*

10.5 KEITH FALKNER

When the King went forth to War... *Koenemann*
Trottin' to the fair *Stanford*
Hope the Hornblower..... *Ireland*

10.12 ORCHESTRA

Introduction and Allegro *Elgar*

10.30

Epilogue

'The Cradle of Truth'

Sunday's Programmes cont'd (June 17)

5GB DAVENTRY EXPERIMENTAL

(431.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

Chamber Music

VALENTINA AKSAROVA (Soprano)
JOHN WILLS (Pianoforte)
VICTOR WATSON (Double Bass)

THE CATTEBALL STRING QUARTET:

ARTHUR CATTEBALL (1st Violin); JOHN F. BRIDGE (2nd Violin); FRANK S. PARK (Viola); JOHAN C. HOCK (Violoncello)

String Quartet Haydn

3.50

VALENTINA AKSAROVA
L'Invitation au Voyage Duparc
Voi che sapete Mozart
No so diu Mozart

4.0

JOHN WILLS
En Automne Moszkowski
Romance in F Sharp, Op. 28, No. 2 Schumann
Study in D Flat, Op. 9, No. 10 Scriabin

4.10

VALENTINA AKSAROVA
Sunlight Streaming Prokofieff
Forget-me-not Stravinsky
Mandoline Debussy

4.20

ARTHUR CATTEBALL, FRANK S. PARK, JOHAN C. HOCK, VICTOR WATSON, and JOHN WILLS
The 'Trout' Quintet (Op. 114, in A) Schubert

THIS work takes its title from its last Movement but one, which is founded on the composer's own song, *The Trout*. The Quintet employs an unusual combination of instruments—Violin, Viola, Violoncello, Double-Bass and Piano. There are five Movements, as follows:—

FIRST MOVEMENT (Quick, lively). At first, the first main tune is only hinted at. Then, after a little climax, the Violin plays the complete tune (which is like a short verse of a song), accompanied lightly by the other Strings, and punctuated by little upward flights on the Piano. The Piano repeats this tune, decorating it.

After a good deal of running up and downstairs in all instruments, the second main tune appears in the form of a duet for Violin and Violoncello. There is a wealth of material in this piece, but these two tunes are all that can or need be noted here.

SECOND MOVEMENT (At a steady pace). The Piano starts an easy-going tune, and is answered by the Strings. After this has been treated at leisure, another tune is heard in Viola and Violoncello. These are the two chief tunes of a florid, expressive Movement.

THIRD MOVEMENT, Scherzo (Very fast). The word 'Scherzo' (or 'jest') could hardly be better applied than to this playful Movement.

Even the 'Trio,' or second main section, only differs from the first main section in being, perhaps, a little gentler. After the second section, the first is repeated.

FOURTH MOVEMENT. This is a set of Variations on the song, *The Trout*. The melody is given out by Strings alone; it is in two halves, each of which is repeated.

There follow six Variations, all very complex, but easy to follow.



Canon NEWELL LONG will preach in the Religious Service relayed from Birmingham Cathedral tonight.

FIFTH MOVEMENT (Moderately quick). This is an intricate Finale to follow in detail, but it is all exhilarating music, with some inspiring moments. Notice the delightful dance-tune with which it opens.

5.0 CHILDREN'S SERVICE (See London)

5.30-5.45 FOUNDATIONS OF ENGLISH POETRY (See London)

7.50 Birmingham Cathedral

THE BELLS
Followed by

8.0 A Religious Service

Relayed from the Cathedral, Birmingham
Hymn, 'Jesus, good above all other' (English Hymnal, No. 598)
Confession and Thanksgiving

Psalm 97
Lesson
Magnificat (Stanford in C)
Prayers
Anthem, 'My soul, there is a Country' Parry
Address by Canon NEWELL LONG
Hymn, 'Firmly I believe and truly' (E.H., No. 390)
Blessing

8.45 THE WEEK'S GOOD CAUSE (See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A BAND CONCERT

From Birmingham
CALLENDER'S BAND
Conducted by TOM MORGAN
March, 'Spirit of Pageantry' Fletcher
Selection from Gounod's Works arr. Rimmer

9.20 HERBERT SIMMONDS (Baritone)

Gipsy Dan Kennedy/Russell
Oh! that we two were maying Nevin
The Willow Goring Thomas

9.28 BAND

Cornet Solo, 'My Prayer' Squire (Soloist, R. W. HARDY)
Minuet Beethoven, arr. Hume
Scherzo Holbrooke

9.40 DOROTHY WILSON (Pianoforte)

Variations in C Minor Scarlatti
Labyrinth Baines
Water Pearls from 'Silverpoints' Baines

9.48 BAND

Classic Suite in D Cyril Jenkins

10.0 HERBERT SIMMONDS

Pass, Everyman Sanderson
As long ago Pain
An Evening Song Blumenthal

10.10 DOROTHY WILSON

Dragon Fly Palmgren
Caprice in A Minor Paganini, arr. Liszt

10.18 BAND

Tone Poem, 'Loreley' Neeradba
Solemn Melody Walford Davies

10.30

Epilogue

(Sunday's Programmes continued on page 486.)

THE WORK OF MASTERS OF ART AND MILLING.

ART TREASURES PRESENTED FREE.

It is a widely acknowledged fact that the Bread which our forefathers thrived upon is the bread which the present age needs to combat the stress of modern life.

Messrs. Allinson Ltd., the millers of the modern health-giving wholemeal, feel that in offering to the public reproductions of world-famous pictures of mills and of the countryside which yielded wheat for these mills, they are offering gifts the suitability of which is hard to improve upon. One of each of these pictures is offered in exchange for 12 of the wrapper bands to be found around every Allinson loaf. All you have to do is to collect 12 of these bands taken from loaves of Allinson Bread and send them to Allinson Ltd., 210, Cambridge Rd., E.2, stating at the same time whether you want picture No. 1, 2, 3 or 4.

Four pictures already prepared for distribution are as follows:—

1. Rembrandt's Mill.
2. Linnell's Mill.
3. Linnell's Last Load.
4. Constable's Hay Wain.

These four pictures each have points of interest other than their exquisite beauty. In each case the originals have been, or still are, exhibited in the National or Tate Galleries, thus proving their exceptional merit.

Rembrandt's Mill, the oldest of the four pictures offered, is considered the finest example of landscape—so much so that it was purchased by an American Collector for £100,000. At first appearance one might consider the picture to be sombre in colouring, but as one studies it, there appear the exquisite touches and colour values which denote the work of superlative genius. The Rembrandt Mill should be in every home.

John Linnell's two pictures, "The Mill" and "The Last Load," are excellent examples of the work of this famous artist of the nineteenth century. He is noted especially for his illustrations of cloud and sunsets. In the Mill he shows us a foreboding bank of rain clouds sweeping over a vale towards the mill, which one sees standing as a guardian of the fields beyond. In "The Last Load" Linnell has preserved for us a scene of a vividly beautiful sunset—the reds and opals meeting each other in delicate half-tones. Thus these two pictures show the genius of this artist in the dull grandeur of the rain cloud and the regal pomp of the sunset.

John Constable's picture, "The Hay Wain," is sufficiently well known not to need description, but it is a point of interest to remember that the artist himself was the son of a millowner of Suffolk, and as such when painting the scenes of his childhood and his later life he was painting the scenes made holy to him by his personal associations. Constable's "Hay Wain" is probably the finest example of his work.

Thus these four exquisite pictures are closely allied to the romance of milling, a romance which is carried on to the present day in the preparation and sale of Allinson 100% Wholemeal Bread and Flour—it is the identical product to that of our forebears, and produced under modern conditions of efficiency and hygiene.

The flavour of Allinson's 100% Wholemeal Bread is particularly delicious, it has aptly been said to have "the taste of health-giving wholesomeness."

The benefits of the regular use of Allinson's 100% Wholemeal Bread as part of the daily diet are well known, and no Bread is purer than Allinson: it contains the Wheat berry for sustenance, the natural mineral salts of the wheat for digestion, and the roughage (i.e., the outer layer of the wheat) for the relief and prevention of constipation and its attendant disorders.

Allinson 100% Wholemeal Flour is also sold by Bakers and Grocers in sealed cotton bags of 3½, 7 and 14lb. weight. In each bag is to be found particulars of a generous free gift scheme and a recipe book which tells of 101 ways in which Allinson Wholemeal Flour may be used to prepare many original and appetising delicacies.

ALLINSON LTD., 210-214, Cambridge Rd., E.2.

Sunday's Programmes continued (June 17)

5WA CARDIFF. 353 M. 850 KC.

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

6.30 A Religious Service

Relayed from Woodville Road Baptist Church
Prayer of Invocation
Lord's Prayer
Hymn, Baptist Church Hymnal, No. 415 (Tune—'St. Gertrude')
Scripture Reading: Peter I, Chapter II
Hymn No. 437 (Tune—'Penlaw')
Prayer
Anthem, 'Lead, Kindly Light', *D. Pughe Evans*
(Soloist, L. A. DAVIES)
Hymn No. 382 (Tune—'Rest')
Sermon by the Rev. AMBROSE LEWIS
Hymn No. 689 (Tune—'Eventide')
Benediction
Vesper

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

9.5 An Orchestral Programme

NATIONAL ORCHESTRA OF WALES
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE
Overture to 'Poet and Peasant'
Suppé

GEOFFREY DAMS (Tenor) and Orchestra
Sanctus Fortis (Fourth 'Dream of Gerontius').....*Elgar*

ORCHESTRA
Suite, 'Neapolitan Scenes'.....*Massenet*
F. H. CLEMENTS (Clarinet)
Concerto in A, First Movement
(Kockel, No. 622).....*Mozart*

ORCHESTRA
Idyll, 'Whispering of the Flowers' }
Intermezzo, 'Dream Picture' } *Blon*
Slavonic Rhapsody..... *Friedemann*

GEOFFREY DAMS
Absent, yet Present.....*M. V. White*
At Grafton..... *Boughton*
And yet I love her..... *Parry*

ORCHESTRA
Three Dances from 'The Bartered Bride'
.....*Smetana*

THE BARTERED BRIDE, which is always considered to be Smetana's best Opera, is a comedy—in parts, indeed, more a Musical Comedy than an Opera. It is full of humorous incidents of Bohemian peasant life, and reproduces on the stage a village festival, gipsy jugglers, a comic village band and the like with, of course, some village love-making of a light-hearted sort. The three dances we are to hear are a *Polka*, a *Furiant* (excited music, with strong stresses and bounding rhythms) and a *Dance of Comedians*.

10.30-10.50 The Silent Fellowship

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

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

8.0 Religious Service in Welsh

From the Studio
Address by the Rev. J. H. HUGHES
The Choir of Soar Congregational Church

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

9.5-10.50 *S.B. from Cardiff*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

6.30-7.55 A Festival of Childhood

Relayed from the Guildhall
Conducted by the Rev. T. WILKINSON RIDDLE
Introit

8.0 A Religious Service

Conducted by the Rev. GEOFFREY GORDON
Relayed from ST. MARY'S CHURCH

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

10.30 Epilogue

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

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

8.0 A Religious Service

From the Studio
Conducted by the Rev. J. W. HARTSHORNE,
Vicar of St. Paul's Church, Burslem

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30 Artists of the North —III

FROM MANCHESTER

BELLA BAILLIE (Soprano)
To a Nightingale.....
In Summer Fields..... } *Brahms*
Love Song.....

3.40 ALEC WHITTAKER (Oboe)
Fantasy on a Melody of Schubert
Lallic
La Précieuse...*Couperin, arr. Kreisler*

3.50 FROM LEEDS

WALTER WIDDOP (Tenor), accompanied
by IRENE UTTING
Now sleeps the crimson petal }
O Mistress Mine..... } *Quilter*
So we'll go no more a-roving }
Thou art risen, my beloved }
M. V. White
Coleridge-Taylor

4.0 FROM LIVERPOOL

THE McCULLAGH STRING QUARTET: ISABEL
McCULLAGH (First Violin); GERTRUDE NEWSHAM
(Second Violin); HELEN RAWDON BRIGGS
(Viola); MARY McCULLAGH (Violoncello)
Minuet from Quartet in E Flat..... *Mozart*
Variations from Quartet in A..... *Beethoven*
Norwegian Dance..... *Grieg*
Scherzo..... *Glazounov*

4.30 FROM MANCHESTER

BELLA BAILLIE
The Lament of Isis..... *Bantock*
At the mid-hour of Night..... *Cowen*
Peace..... *Fogg*
Serenade..... *Richard Strauss*

4.40 ALEC WHITTAKER

Romance..... *Fogg*
Oriental..... *Harty*

4.50 FROM LEEDS

WALTER WIDDOP, accompanied by IRENE UTTING
Where'er you walk ('Semele')..... }
Deeper and deeper still } ('Jephtha') } *Handel*
Waft her, angels..... }

5.0-6.10 *S.B. from London*



THE NATIONAL ORCHESTRA OF WALES

is here seen playing, under the conductorship of Mr. Warwick Braithwaite, in the National Museum of Wales, from which its music is regularly relayed. To night the Orchestra will visit the Cardiff Studio and broadcast a special concert, starting at 9.5.

Hymn, 'Christ, Whose Glory fills the skies'
(Baptist Church Hymnal, No. 658)

Invocation and Lord's Prayer
Hymn, 'Jesus, we love to meet' (Sunday School
Hymnary, No. 365)

Scripture Lesson
Hymn, 'God will take care of you' (Alexander's
Hymns, No. 3)

Prayer
Hymn, 'It is a thing most wonderful' (B.C.H.,
No. 771)

Address by the Rev. T. WILKINSON RIDDLE,
Minister of George Street Baptist Church
Hymn, 'Jesus, the very thought of Thee'
(B.C.H., No. 174)

Benediction

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

10.30 Epilogue

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

9.50-11.15 a.m. *S.B. from Leeds (See London)*

3.30-6.10 *S.B. from London*

7.15 THE BELLS OF ST. MARY'S CHURCH

Programmes for Sunday.

7.55 Manchester Young People's Week
The Rt. Hon. the LORD MAYOR of Manchester (Councillor WILLIAM DAVY): 'Young People's Week'

8.5 Young People's Service
Relayed from Manchester Cathedral
Hymn, 'Love divine, all loves excelling' (Hymns A. and M., No. 520)
Lord's Prayer, etc.
Magnificat
Lesson
Nunc Dimittis
Creed
Prayers
Hymn, Blake's 'Jerusalem'
Address by the Very Rev. the Dean of Manchester (DR. HEWLETT JOHNSON)
Hymn, 'City of God, how broad and far' (E. H., No. 375)
Blessing
Final Amen

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

9.5 A Gounod Programme
(Born June 17, 1818)
THE AUGMENTED STATION ORCHESTRA
Conducted by HARRY MORTIMER
Roman March
Ballet Music from 'Cinq Mars'
LILY ALLEN (Soprano)
Jewel Song ('Faust')
ORCHESTRA
Dance of Bacchantes
Saltarello
LEE THISTLETHWAITE (Baritone)
Recitative and Cavatina, 'Even bravest heart'
Ballad of Queen Mabs
ORCHESTRA
Hymn to St. Cecilia
(Solo Violin, DON HYDEN)
Quand tu chantes (When you sing)
LILY ALLEN
Waltz Song ('Romeo and Juliet')
LEE THISTLETHWAITE
It is not always May
The Valley
ORCHESTRA
Selection from 'Mirella' .. arr. Charles Godfrey

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 513.5 M. 960 kc.
9.50-11.15 a.m. :-S.B. from Leeds. 3.30-6.10 :-S.B. from London. 8.0 :-S.B. from London. 10.30 :-Epilogue.

5SC GLASGOW. 405.4 M. 740 kc.
9.50-11.15 a.m. :-S.B. from Leeds. 3.30-6.10 :-S.B. from London. 8.0 :-S.B. from Edinburgh. 8.45 :-S.B. from London. 9.5 :-Light Orchestral Concert. The Station Orchestra: Overture, 'Egmont' (Beethoven). Alice Vaughan (Contralto) and Orchestra: Softly awakes my heart (Samson and Delilah) (Saint-Saens); Lascia ch'io pianga (Handel); In Haven, and Where Corals Lie (from 'Sea Pictures') (Elgar). Louis Godowsky (Violin) and Orchestra: Concerto in A Minor, Op. 82 (Glazunov). Orchestra: Siegfried Idyll (Wagner). Alice Vaughan: Still as the Night (Brahms); My Gentle Child (Del Riego); Barbara Allen (Traditional); Thro' the long days (Elgar). Louis Godowsky: Prælude and Allegro (Pugnani, arr. Kreisler); Turkish March and Dervishes' Chorus (from 'The Ruins of Athens') (Beethoven, arr. Auer). Orchestra: Overture, 'Kentish Downs' (Spain-Dunk). 10.30 :-Epilogue.

2BD ABERDEEN. 500 M. 630 kc.
9.50-11.15 a.m. :-S.B. from Leeds. 3.30-6.10 :-S.B. from London. 8.0 :-S.B. from Edinburgh. 8.45 :-S.B. from London. 10.30 :-Epilogue.

2BE BELFAST. 305.1 M. 890 kc.
9.50-11.15 :-S.B. from Leeds. 3.30-6.10 :-S.B. from London. 8.0 :-S.B. from London. 10.30 :-Epilogue.

This Week's Bach Cantata.

Church Cantata No. 2.

'AH! GOD IN MERCY LOOK FROM HEAVEN'
(See London Programme)

THE text of the Cantata for the second Sunday after Trinity is taken from Luther's version of Psalm xii.

The accompaniment is for strings, two oboes, four trombones, and the customary continuo, the wind instruments being used for the most part to reinforce the voices.

For the first Recitative, by the tenor, the accompaniment is for continuo alone, for the bass Recitative and arioso it is for strings, while in the alto aria there is a solo violin part.

The aria which precedes the final chorale is thought by Dr. Schweitzer to have been taken from some other work for inclusion in this Cantata.

The first chorus is in motet form, and is sometimes sung apart from its context, as a motet. The chorale melody is given throughout to the alto voices, the other voices imitating the melody, alike as preface and accompaniment to it; the tenors begin, followed with the same melody, by basses and soprano.

Chorus.—Ah God, in mercy look from heav'n, and save us by Thy favour. How few Thy saints among us now, abandoned we poor wretches. For faithless men deny Thy word, and true belief is perished quite among the sons of Adam.

Recitative (Tenor).—Their doctrines all are false and vain, against the Lord and His eternal truth; naught else but man's imagination. O sorrow! that the Church this wrong should suffer, while her the Scriptures can sustain. One makes his choice of this and one holds that; they shape their course by Reason's faithless rays, and dead men's graves they do resemble, which to the eye are fair to see, but foul within their mould'ring chambers with dead men's bones and all uncleanness.

Aria (Alto).—Let the doctrine perish, which the Word perverteth. May we keep from false belief and every factious spirit, for with aweless lips they speak and dare defy the Almighty.

Recitative (Bass).—The poor forsaken lie, their sighs, their bitter weepings, their many pains and needs, whereby the foe the pious soul afflicteth, the gracious ear of God Almighty now hath heard. Wherefore saith God: I must their helper be, I have their crying heard, the Star of Hope shall rise, the brightness of the Sun of Righteousness shall lighten all their path, shall be their Comforter to quicken and to guide. Myself their sad distress will pity; my saving Word shall be their strength in weakness.

Aria (Tenor).—Thro' fire the silver pure becomes, and by the Cross God's word is stablish'd so Christian men throughout their lifetime in pain and grief must patient be.

Chorale.—Grant us, O Lord, to keep the faith amid a faithless nation, tho' men their part with Satan take, no pow'r of hell can ever shake the Church's sure foundation.

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THE RADIO TIMES.
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PROGRAMMES for MONDAY, June 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 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 A BALLAD CONCERT

SANDERS WARREN (Baritone)
ISOBEL FULLARTON-JAMES (Pianoforte)

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

1.0-2.0 AN ORGAN RECITAL
by EDGAR T. COOK

Relayed from Southwark Cathedral

Choral Song and Fugue *S. S. Wesley*
Psalm Prelude No. 1 *Howells*

GUY MAGRATH (Violin)

Oriental Revery *Rogowsky*
Aria *Handel, arr. Ysaye*

EDGAR T. COOK

Sonata No. 2 in C Minor *Bach*

GUY MAGRATH

Supplication *Guy Magrath*
Larghetto *Nardini*

EDGAR T. COOK

Fantasia Sonata in B *Rheinberger*

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days (Eighteenth and Nineteenth Centuries)—VII, Jack and the Smugglers'

SMUGGLERS and pirates between them formed the subject-matter of quite half the 'books for boys' of a generation ago, and even now they still bulk large in the youthful mind. And, indeed, the smugglers of George IV's time were a romantic crowd, whose historical records vie in picturesqueness with any work of fiction. Miss Rhoda Power will tell some true stories of the smugglers in her talk this afternoon.

3.0 Musical Interlude

3.5 Great Stories from History and Mythology, told by Miss RHODA POWER: 'Tales from the North—VII, The Death of Baldr'

3.20 Musical Interlude

3.30 AN AFTERNOON CONCERT

LILIAN COOPER (Soprano)
ISSAY SCHLAEN (Violin)

LILIAN COOPER

Depuis le jour (Since the day, from 'Louise')... *Charpentier*
Shepherd, thy demeanour vary
arr. Lane Wilson

3.37 ISSAY SCHLAEN

Habanera *Sarasate*
Hebrew Lullaby *Achron, arr. Auer*

3.45 LILIAN COOPER

Music, when soft voices die *Quilter*
Love's Philosophy
Rose softly blooming *Spohr*

3.52 ISSAY SCHLAEN

Melancholy Serenade
Capricious Waltz... *Tchaikovsky*
Wieniawski

4.0 DANCE MUSIC

by
THE SAVOY ORPHEANS

Relayed from the Savoy Hotel

5.0 Household Talk: Mrs. CRANSWICK: 'Fruit and Vegetable Bottling'



'L. DU G.'

or, to put it more fully, L. du Garde Peach, is the author of 'Up the River,' the 'aqueous entertainment' that will be broadcast at 10.0 tonight.

5.15 THE CHILDREN'S HOUR:

FIRST DAY OF REQUEST WEEK

'The Floral Dance' and other songs by R. F. PALMER ('Rox')

'The Gentle Maiden' and 'Country Gardens' by CECIL DIXON ('Sophie')

An Adventure Story by ALAN HOWLAND ('Columbus')

'Notes on Current Topics' by AUNT PRISCILLA

6.0 Musical Interlude

6.20 Quarterly Bulletin by the RADIO SOCIETY OF GREAT BRITAIN

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

6.45 Musical Interlude

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

RHEINBERGER'S ORGAN SONATAS

Played by LEONARD WARNER

From St. Botolph's, Bishopsgate

Sonata No. 2 in A Flat, Op. 65

Grave and Allegro; Adagio espressivo

JOSEPH GABRIEL RHEINBERGER (1839-1901) was an all-round musician and led a

distinguished career as organist, teacher, conductor, operatic chorus-master, court-director of music, 'royal professor,' the recipient of honorary degrees and man of mark generally, with Munich as the centre of his sphere of influence. His compositions run to nearly two hundred Opus numbers, the bulk of the Organ Sonatas being in the second hundred and belonging to the period of his maturity.

7.25 Mr. F. NORMAN: German Talk, including a reading from Hebel, No. 10, to page 23, line 24

7.45 THE THREE NEW YORKERS (in Harmony)
FLORENCE OLDHAM (Songs at the Piano)

8.0 Chamber Music

GEORGE PARKER (Baritone); ADILA FACHIRI (Violin); FREDERICH WUHRER (Pianoforte)

ADILA FACHIRI and FREDERICH WUHRER
Sonata in D *Handel*

8.12 GEORGE PARKER

Harfenspieler 1.....
Harfenspieler 2.....
Harfenspieler 3.....
Anacreon's Grave
Was fur ein Lied.....
Fussreise.....

Hugo Wolf

8.28 ADILA FACHIRI and FRIEDRICH WUHRER
Duo in A, Op. 162 *Schubert*

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 Sir RONALD STORRS: 'Cyprus'

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A Recital of Owen Mase's Music

by ROGER CLAYSON (Tenor)

(THE COMPOSER at the Piano)

ROGER CLAYSON

A Welcome

There is no more to say

Blows the wind today

The Unchanging

Pretty Phyllis (Old French Song)

9.45 OWEN MASE

Prelude (from 'Pagan'
Call to Prayer ..) Suite)

9.50 ROGER CLAYSON

Scottish Songs

Collected and arranged by

OWEN MASE

A Red, Red Rose

Ca' the Yowes

Rattlin', Roarin' Willie

Helen of Kirkconnel

The Ew-Bughts

Gently blaw ye eastern breezes

10.0-11.0 "Up The River"

An Aqueous Entertainment for Broadcasting, by 'L. du G.'

Cast:

BRUCE BELFRAGE

PHILIP WADE

FRANK DENTON

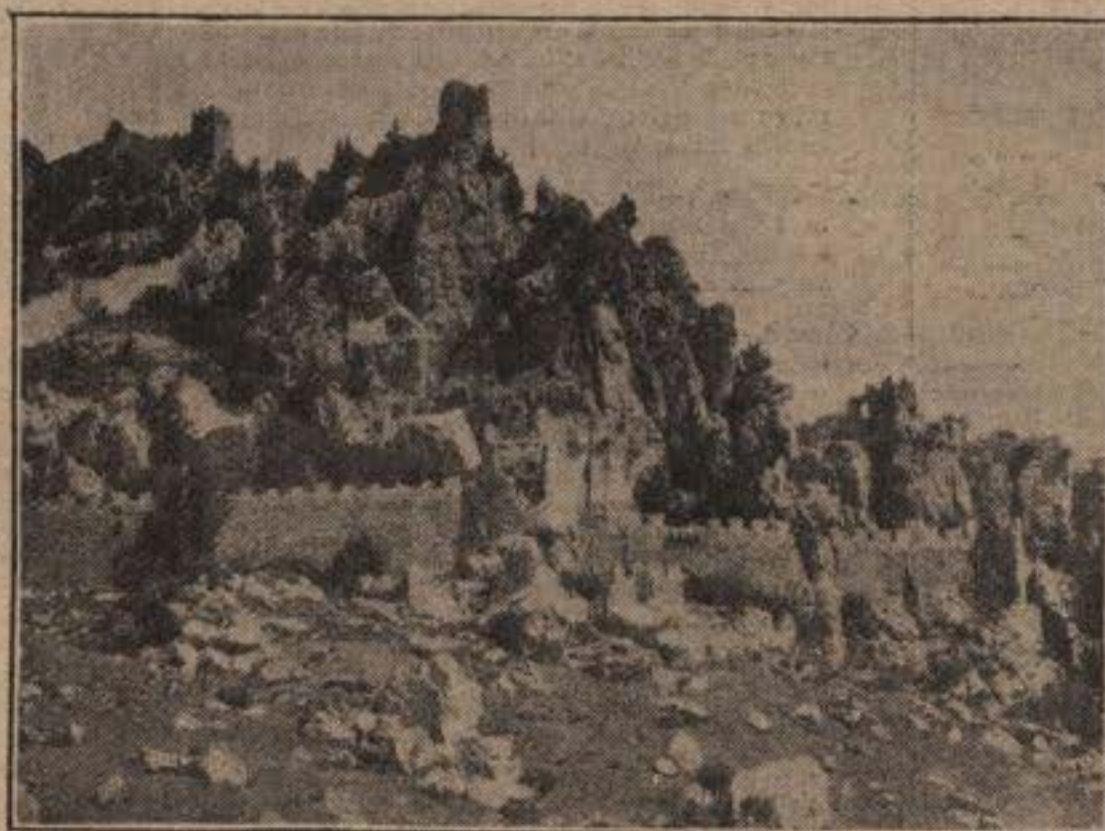
PATRICK WADDINGTON

JOYCE BLAND

PHYLIS PANTING

11.0-12.0 (Daventry only)

DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant



E.N.A.

ONE CHAPTER IN THE LONG HISTORY OF CYPRUS.

The ruins of the Byzantine Castle of St. Hilarion, in the Kyrenian Mountains, are but one of the many relics that an eventful history has left in the island of Cyprus. Sir Ronald Storrs, who is Governor of the Island, will give a talk on its history and future from London tonight.

Monday's Programmes cont'd (June 18)

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
REG PALMER (Entertainer)
- 4.0 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)
FRANK NEWMAN (Organ)
Overture to 'Marinarella' Fucik
Waltz in C Sharp Minor Chopin
LEWIS KNIGHT (Bass)
I wished I lived in a caravan..... } Martin Shaw
Cargoes }
- FRANK NEWMAN
Selection from 'The Gondoliers' Sullivan
Melody in A Spencer Shaw
Minuet in D Mozart
Suite, 'Summer Days' Eric Coates
In a Country Lane; On the Edge of the Lake;
At the Dance
- 5.0 A Ballad Concert
Duets by CONSTANCE HOPE and JOYCE NEWTON
ANTHONY PINI (Violoncello)
CONSTANCE HOPE and JOYCE NEWTON
Two Little Maids Messenger
Love was once a little
Boy
Wade, arr. Newton
May Song .. Schumann
- 5.8 ANTHONY PINI
An Old Italian Love Song
Sammartini, arr. Squire
Allegretto Wolstenholme
- 5.18 CONSTANCE HOPE
and JOYCE NEWTON
Jack and Jill
Sanderson
Wicked Cupid.. Trotter
Nearest and Dearest
Carracciolo
- 5.26 ANTHONY PINI
Molly Alone Gomez
Chanson Grecque
Deligmann
Allegro Spiritoso
Senaille, arr. Salmon
- 5.36 CONSTANCE HOPE and JOYCE NEWTON
Greeting } Mendelssohn
The Passage-bird's Farewell.... }
The Maybells and the Flowers.. }
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Marjorie Lyon (Soprano). 'A Carpet
of Flowers,' a Play by Gladys Ward. Albert
Moore (Violin).
- 6.30 TIME SIGNAL, GREENWICH: WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music
CLIFFORD MILLAR (Tenor)
ALBERT VOORSANGER (Violin)
THE CRESSWELL COLLIERY BAND
BAND
Overture to 'Ruy Blas' Mendelssohn
Cornet Duet, 'Bessie'
- 6.58 CLIFFORD MILLAR
I heard you singing Eric Coates
Love Serenade..... Montanaro
One Hour Longstaffe
- 7.5 BAND
Entr'acte, 'Narcissus' Nevin
- 7.12 ALBERT VOORSANGER
Melody Tchaikovsky
Spanish Dance Albeniz, arr. Kreisler
- 7.20 BAND
Euphonium Solo, 'The Runabout'
J. A. Greenwood
(Soloist, FRANK WEBB)

- 7.26 CLIFFORD MILLAR
I know of two bright eyes Clutsam
Caroli (Ay-ay-ay) Freire
Sunday Carew
- 7.34 BAND
Humoresque, 'Slidin' thro' the Rye' .. Truman
- 7.42 ALBERT VOORSANGER
Ave Maria Schubert, arr. Wilhelmj
Musical Moment Schubert, arr. Kreisler
- 7.50 BAND
Selection from 'A Princess of Kensington' German
- 8.0 VAUDEVILLE
From Birmingham
THE MIRIMBA TRIO
JANET JOYE (in Types and Notions)
ROBERT PITT and LANGTON MARKS (Calling the
British Smiles)
TED and VALERIE (Comedy Duo)
PHILIP BROWN'S DOMINOES DANCE BAND
- 9.0 'The Marchioness'
From Birmingham
A Comedy Operetta—being a chapter from
CHARLES DICKENS,
arranged and amplified
by B. W. FINDON
Music by
EDWARD JONES
Dick Swiveller
ROBERT CHIGNELL
The Marchioness
VIVIENNE CHATTERTON
Scene: The office of
Sampson Brass at
Bevis Marks



'THE MARCHIONESS.'
This is one of the original illustrations to 'The Old Curiosity Shop,' showing the scene which forms the basis of the operetta that will be broadcast at 9.0 tonight.

- 9.25 Followed by
Favourite items from
the popular Comic Operas
'Les Cloches de
Corneville'
By
ROBERT PLANQUETTE
From Birmingham
Including:
Overture
Chorus, 'All who for
servants are enquiring'
Soprano Song, 'I may be a Princess'
Finale to Act I
Soli and Chorus, 'Let our Torches'
Baritone Song and Chorus, 'Silent Heroes'
Soprano Song and Chorus, 'The Cider Song'
Finale to Act III
VIVIENNE CHATTERTON
ROBERT CHIGNELL
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
LES CLOCHES DE CORNEVILLE is its
composer's only title to fame, but it is a
good one. When first produced at Paris in 1877
it had a run of 400 performances; since then
it has lived through many a revival.
The plot is hatched by a miser (Gaspard) who
converts someone else's money to his uses (which
consist of gloating over it by night in a large
chateau) and keeps enquirers at a distance by an
organization of spooks and ghostly noises. There
is a Gilbertian discussion as to which is the true
heirress, and superstition, love, villainy and virtue
are melted down to produce a happy ending.
- 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 ALFREDO and his BAND and the NEW
PRINCES ORCHESTRA, from the New Princes
Restaurant
(Monday's Programmes continued on page 490.)

How to Build Up a Private Income

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WHICH WILL MAKE YOU INDE-
PENDENT OF BUSINESS
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FOR LIFE OR
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In addition you become entitled to
£20 PER MONTH
If totally incapacitated for earning a living. And the Company itself will pay your remaining deposits. This £20 per month will be continued until the £250 a year becomes due.

RELIEF OF INCOME TAX.
You are entitled to a rebate of Income Tax on every deposit you make. This will amount to a considerable sum—a substantial saving in itself.

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Should you not live to the specified age, £2,000 plus accumulated profits will be paid to your family. If death should result through an accident, then an additional £2,000 will be paid to them.

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35 is the age taken in the example given, but the Plan is equally suitable to both older and younger men and women. Nor is the Plan restricted to the figures given here; men and women who can afford more per annum or who cannot afford so much can equally participate. Nor is the retiring age necessarily 55. It can be 50, 60, 65, 70, according to the desires of the Policyholder.

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Victoria Embankment, London, W.C.2
(Nr. Temple Station.)

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plan showing what income or cash sum will be
available for me.

Name
(Mr., Mrs., or Miss)

Address

Occupation.....

Exact date of Birth

S.L.F. 15/6/28

Monday's Programmes continued (June 18)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A LIGHT ORCHESTRAL CONCERT
Relayed from the NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Suite, 'My Lady Dragonfly' *Finck*
Dance of the Wooden Shoes *Lortzing*
Ballet Suite from 'The Cid' *Mussenet*

2.30 BROADCAST TO SCHOOLS:
Prof. H. J. FLEURE, 'The City Beautiful—
—Planning Cities of the Future'

3.0 London Programme relayed from Daventry

4.45 F. J. HARRIES: 'Edmerson's Welsh Associations'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35 DANCE MUSIC

By THE STATION ORCHESTRA

Waltz, 'Blue Danube' *Johann Strauss*
Russian Dance *Tchaikovsky*
Waltz, 'Come Back' *Vale*
Trepak *Rubinstein*
Irish Reel, 'Molly on the Shore' *Grainger*

10.0-11.0 'ROMANCE UNLIMITED'

A Matchmaking Medley by DOROTHY EAVES

Members of the Firm:

Mr. Cupid, Managing Director .. DONALD DAVIES
Miss Chance, his Confidential Clerk

DOROTHY EAVES

Puck, the Office Boy CHARLES HERBERT

The Shareholders include:

JOHN RORKE

BLONDE and BRUNETTE

JACK PARKIN

THE STATION ORCHESTRA

IN the Head Office of Romance Unlimited there is always plenty to be done. Every day scores of new romances are turned out into the world—no haphazard mass-production methods are employed, but personal attention is given to each—while an enormous repair business has been built up in the way of welding broken hearts. It has been a flourishing concern since the year One, and in spite of the scepticism of the cynics, the activities of the Firm are still crowned with success. Its Managing Director, Mr. Cupid, is ever up-to-date, and we find him in his office arrayed not in the type of attire popularly associated with this gentleman, but in silk hat, morning coat, and immaculate striped trousers.

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 REG ELGAR and his BAND
Relayed from the King's Hall Rooms of the Royal Bath Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Bournemouth Council of Social Service Bulletin

6.15 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL
Gounod's Anniversary (June 17, 1818-1893)
and
CHAMBER MUSIC

2.30 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: Grandmother's Days. Reading, 'Garden Flowers and Sundials' (*Muriel Newell*). Pianoforte, 'From Olden Times' (*Newton*)

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

2.30 London Programme relayed from Daventry

5.0 'A Vagabond's Bookshelf'

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)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 'Cameos in the Lives of Notable Women—I, Sarah Bernhardt,' by ROMA LOBEL

5.15 THE CHILDREN'S HOUR: A Few Tall Stories from 'Travels of Baron Munchausen.' Verse, 'Topsy Turvy Town' (*Oxford Annual*). Songs, 'Jography' (*Strong*). 'Oh! dear, what can the matter be' (*Traditional*)

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 750 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS:
Mr. J. E. PHYTHIAN, 'The Story of Buildings—VII, Back to Greece and Rome'

3.20 THE STATION ORCHESTRA

Overture, 'The Bivouac in Granada' .. *Kreutzer*
LILIAN TORDOFF (Mezzo-Soprano)

Sweet Repose } *Schubert*
Whither? }
Cradle Song }

FRANK PICKERING (Pianoforte)

Prelude (Third Suite) } *Bach*
Allemande (Third Suite) }
Three Part Invention in F, No. 8 }

Study in E, No. 3, Op. 10 *Chopin*

ORCHESTRA

Selection from 'Lilac Time' *Schubert, arr. Clutsam*

Mock Morris *Grainger*

LILIAN TORDOFF

O men from the fields *Hughes*

Johnnie *Stanford*

The songs my mother sang *arr. Grimshaw*

ORCHESTRA

Russian Scenes *Bantock*

FRANK PICKERING

Prelude, Op. 92, No. 1 .. } (for left hand only)

Nocturne, Op. 9, No. 2 .. } *Scriabin*

The Princess *Bridge*

ORCHESTRA

Selection from 'This Year of Grace' *Coward*

5.0 Mrs. HELENA BLAND, 'The Housewife's Spare Time'

5.15 THE CHILDREN'S HOUR:
Manchester Young People's Week

A Concert given by Manchester School Children

HORACE WHALLEY, aged 15 (Pianoforte)—

Nocturne in F Minor } *Chopin*
Waltz in C Sharp Minor }

GEORGE FAIRBROTHER, aged 15 (Song)—

The Skipper *Schubert*

MARJORIE DOWNS, aged 13 (Recitations)—

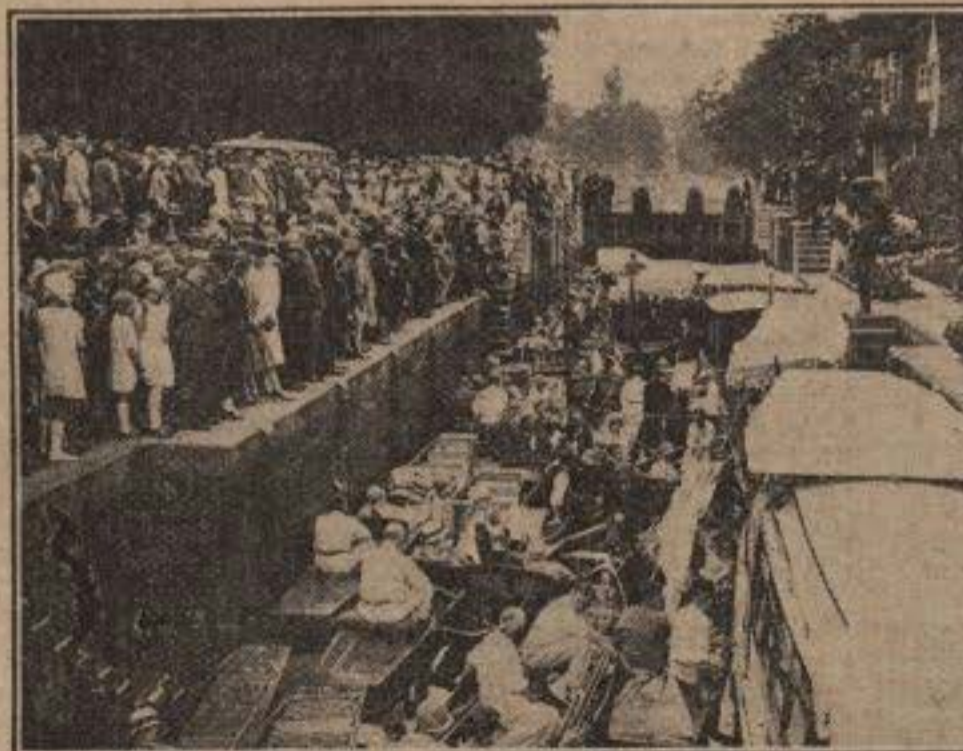
The Dying Gladiator (*Byron*)
My Beautiful Lady (*Woolmer*)

JOSEPH MOTTERSHEAD, aged 15 (Violin)—

The Bee *Schubert of Dresden*

Rigaudon *Handel*

Tambourin *Rameau, arr. Kreisler*



UP THE RIVER.

This is the season of up-river—of punts and motor launches, houseboats and skiffs; of fannels and balloons and long afternoons under the shade of the trees, when one has won through the crush and confusion of Boulter's Lock, L-du-G.'s 'aqueous entertainment' will, therefore, be very topical when it is broadcast from London and Daventry tonight.

Monday's Programmes continued (June 18)

LEAH COLE—aged 14 (Recitations)
 O Sweet Content (*Dekker*)
 The Beggar Maid (*Tennyson*)

GWEN ROBERTS—aged 15 (Songs)
 Cradle Song *Schubert*
 Cradle Song *Mozart*
 At the Piano, EDNA JAMIESON

6.0 London Programme relayed from Daventry

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

9.35 'The White Blackbirds'
 FELDMAN'S CONCERT PARTY
 Relayed from the Central Pier, Blackpool

10.15-11.0 Waltzes and Marches
 THE STATION ORCHESTRA
 War March of the Priests *Mendelssohn*
 Waltz, 'Southern Nights' *Ancliffe*
 Hungarian March *Liszt*
 Waltz from 'The Emerald Isle'
 *Sullivan and German*
 March of the Giants *Finck*
 Waltz, 'Philomel' *Messenger*
 March, 'London Scottish' *Haines*

Other Stations.

5NO NEWCASTLE. 512.5 M.
 960 kc.
 12.0-2.0—London Programme relayed from Daventry.
 2.30—Broadcast to Schools; Lieut.-Col. G. R. B. Spain, C.M.G.,
 'Main Features of Northumbrian History—III, Anglo-Saxon
 Northumberland A.D. 400 to 1050.' 3.0—London Programme
 relayed from Daventry. 4.0—London Programme relayed
 from Daventry. 5.15—The Children's Hour. 6.0—London
 Programme relayed from Daventry. 6.30-11.0—S.B. from
 London.

55C GLASGOW. 405.4 M.
 740 kc.
 11.0-12.0—Gramophone Records. 3.15—Dance Music
 relayed from the Plaza. 4.0—Light Orchestral Concert. The
 Station Orchestra: Overture, 'Le Roi d'Yvetot' (Adam).
 Minnie Bell (Soprano); Ritorna Vincitor (Aida) (Verdi); Here
 in the quiet hills (Carne); The Carnival (Molloy). Orchestra:
 Prelude and Fugue in A Minor (Moonie). Minnie Bell: Dolls'
 Song (Tales of Hoffmann) (Offenbach); Through the Night
 (Wolf); Butterfly Wings (Phillips). Orchestra: Polovstian
 Dances (Prince Igor) (Borodin). 5.0—Household Talk:
 'Fruit and Vegetable Bottling,' by Mrs. Cranwick. 5.15—
 The Children's Hour. 5.55—Weather Forecast for Farmers.
 6.0—Musical Interlude. 6.30—S.B. from London. 9.15—
 James T. Woodburn, Producer of the Ardrossan and Saltcoats
 Players, Winners of the DeLarco Cup, on 'Our Experiences in
 America.' 9.30—Local Announcements. 9.35-11.0—
 Variety. The Station Orchestra: Overture, 'The Bronze
 Horse' (Auber). Charles Knowles (Bass-Baritone) and Orchestra:
 Prologue (Pagliacci) (Leoncavallo). Edward Isaacs (Piano-
 forte): Noel (Waltz) (Tchaikovsky); Christmas Day in the
 Morning (Holst); Study in G Minor (Mozzkowski). Helen Hen-
 schel (Mezzo-Soprano) to her own accompaniment. Three Irish
 Folk Songs (arr. Hughes). The Light of the Moon; Must I
 go bound; Ballynure Ballad. Orchestra: Morceau de Concert.
 'Day Dreams' (Haydn Wood). Rose Maryl: Lots of Little
 Items, The Hands you've Held, When you're young and romantic,
 and A Little Encouragement (Irish Character Sketch) (Maryl).
 Orchestra: A Gondola Love Song (Olson). Helen Henschel:
 Three French Folk Songs: Paris est au Roi (Paris is the King's
 seat) (arr. Weckerlin); L'Angelus Breton (The Angelus)
 (Duconday); J'entends le loup (I hear the wolf) (Theriot).
 Edward Isaacs: Three Miniatures (Isaacs)—Bohemienne,
 Gavotte, Capriccio. Charles Knowles: The Midshipmate
 (Adams); The Vagabond (Molloy); Anchored (Watson).
 Orchestra: March, 'Les Zouaves' (Clay).

2BD ABERDEEN. 500 M.
 600 kc.
 11.0-12.0—Gramophone Records. 4.0—Light Classical
 Concert. Cissy Duncan (Soprano). Nan Davidson (Pianoforte).
 Alec Nicol (Violin). The Station Orchest. Octet: March
 Militaire (Schubert); The Wand of Harlequin (Ewing). 4.10—
 Cissy Duncan: Do not go, my love; At the well; Happiness
 (Richard Hageman). 4.20—Alec Nicol and Nan Davidson:
 Sonata in F Major, Op. 24, No. 5 (Beethoven). Spring Sonata.
 4.40—Cissy Duncan: Sea Lullaby (German); On Wings of
 Song (Mendelssohn); Morning Hymn (George Henschel);
 Lament of Isis (Bantock). 4.50—Octet: Incidental Music
 to 'A Midsummer Night's Dream' (Mendelssohn). 5.0—
 Household Talk: 'Fruit and Vegetable Bottling,' by Mrs.
 Cranwick. 5.15—The Children's Hour. 6.0—The Station
 Dance Band. 6.30—S.B. from London. 9.15—S.B. from
 Glasgow. 9.30—Local Announcements. 9.35—A Scottish
 Variety Programme. Duffon Scott (Braid Scots Humorist).

Marie Sutherland (Pianoforte). Crue Davidson (Contralto)
 and Robert Watson (Baritone) in Solos and Duets. Pipe-Major
 G. S. MacLennan. Scottish Dance Interludes played by the
 Station Octet. Octet: March, 'The London Scottish' (Haines).
 9.40—Crue Davidson (Songs by Michael Diack): Wee Willie
 Winkie, Cradle Song, Creep afore ye gang, My Boy Tammy,
 Lochnagar (arr. Donald Ross). 9.50—Octet: Scottish Dances
 (arr. Kerr). 9.52—Marie Sutherland: Celtic Suite, 'Idylls
 of Iona' (Julian Nesbitt). 10.2—Octet: Scottish Dances
 (arr. Kerr). 10.4—Duffon Scott: Drama in a Barn, The
 Auctioneer (Scott). 10.16—Octet: Scottish Dances (arr.
 Kerr). 10.18—Crue Davidson and Robert Watson: Bonnie
 Wee Thing (Fox); Ae fond kiss (Diack); O gin I were a Baron's
 heir? (Holder); Huntingtower (Moffatt). 10.28—Octet:
 Scottish Dances (arr. Kerr). 10.30—Pipe-Major MacLennan:
 Air, 'Maiden of Morven' (Traditional). Marches: 'The
 Ross-shire Volunteers' (Connon); 'Loch Katrine' (Rose).
 Strathspeys: 'Roderick McDonald' (McDonald); 'Miss M.
 Campbell' (Campbell). Reel, 'J. Scott Skinner' (G. S.
 MacLennan). 10.42—Octet: Scottish Dances (arr. Kerr).
 10.44—Robert Watson: The Lass o' Patis Mill (Diack);
 Invocation (W. A. Henderson); The Bonnie Earl o' Moray
 (Moffatt); Willie's rare and Willie's fair (Diack). 10.54-11.0—
 Octet: Savoy Scottish Medley (arr. Somers).

2BE BELFAST. 306.1 M.
 990 kc.
 12.0-1.0—Concert by the Radio Quartet. 4.0—Mozzkowski.
 Orchestra: Ballet, 'Laurin,' Op. 53; Spanish Dances, Nos. 1,
 3 and 4. 4.25—Vocal Interlude. Elsie McCullough (Soprano):
 Cuckoo (Martin Shaw); Solveig's Song (Grieg); Wandering
 (Schubert); Lullaby (Mozart). 4.37—Faderewski Orchestra:
 Cracovienne Fantastique, Op. 14, No. 6; Menetti, Op. 14, No. 1;
 Melodie, Op. 16, No. 2. Tchaikovsky. Valse Melancolique
 and Scherzo (from Suite, No. 3, Op. 55). 5.0—Household
 Talk: 'Fruit and Vegetable Bottling,' by Mrs. Cranwick.
 5.15—The 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.
 8.0—Variety. Helen Abston (Songs at the Piano). Mrs.
 Rooney of Belfast. Wallace Cunningham (Entertainer).
 Giovanni Morelli (The Accordion Wizard). Variety Band
 conducted by Harold Lowe. 9.0—S.B. from London. 9.35—
 Choral and Orchestral Concert. The Excelsior Male Voice Choir,
 conducted by Charles Lindop, A.R.C.M. Orchestra: March,
 'Spirit of Pageantry' (Fletcher); Rural Suite, 'Woodland
 Pictures' (Fletcher). 9.50—Choir: Viking Song (Coleridge-
 Taylor); An Island Shelling Song (arr. H. Robertson); The
 Old Soldier (Armstrong Gibbs). 10.2—Orchestra: Selection,
 'The Mikado' (Sullivan). 10.14—Choir: Pilgrim's Song
 (P. Cornelius); Loch Lomond (arr. V. Williams); The Old
 Woman (arr. H. Robertson); Warriors' Chorus (Ratland
 Boughton). 10.26—Orchestra: March, 'Silver Trumpets'
 (Viviani). 10.30-11.0—Dance Music by the Syncopated
 Nozzets.

In the Near Future.

News and Notes from Southern Stations.

Bournemouth.

'Some Useful Biennials' will be the subject of Mr. George Dance's gardening talk on Friday, June 20.
 In his talk on Tuesday, June 26, entitled 'The Parish Pump,' Mr. F. E. Stevens will discuss the evolution of local administration.

Cardiff.

Jenkyn Llewellyn will be the soloist at a concert arranged for Wednesday, June 27.
 For her talk on the Far East on Saturday, June 30, Miss Eyllt Newbery has chosen the title of 'The Man in the Street in China.'
 The Vivatones, a newly-formed concert party, will, on Monday, June 25, give what is described as a Melange of Melody, Mirth and Mimicry, entitled 'Down the Vale.'
 The value of sleep is the subject of a talk to be given on Friday, June 29, by Miss Dora Vine, who will speak both from the points of view of an invalid and a professional nurse.
 Herbert Heyner is the vocalist in a string orchestral programme to be given by the National Orchestra of Wales, on Tuesday, June 26. He will sing Vaughan Williams's Five Mystical Songs, with the Orchestra, and some other solos.
 During the interval before the National Orchestra of Wales begins its second season at the City Hall, Cardiff, an extra concert will be given from 4.0 to 5.0 p.m. on Thursday afternoons by the Orchestra at the National Museum of Wales. The vocalist on June 28 will be Hilda Salt.

The evening concert on Thursday, June 28, will consist of a popular orchestral programme, in the course of which Trefor Jones, who, it will be remembered, was unable owing to illness to appear as arranged at one of the early symphony concerts, will contribute a number of items.

Daventry Experimental.

Two short plays will be broadcast from the Birmingham Studio on Monday, June 25—*Progress and the Builder*, by Edwin Lewis, and

Eleven-Fifty-Eight, a farcical adventure by Stuart Ready.

The Birmingham Studio Symphony Orchestra will be responsible for the evening programme on Wednesday, June 27, when the soloists are Miranda Sugden (soprano) and Winifred Brown (pianoforte).

A programme of chamber music by the Wilfred Ridgway Pianoforte Trio, arranged for Wednesday, June 27, includes Schubert's Trio in B Flat, Op. 99, pianoforte solos by Wilfred Ridgway and a recital of Brahms' songs by Dorothy Robson (soprano).

A concert by the Laton Red Cross Band will be given on Sunday afternoon, June 24. Among the items in the programme are the *Ballet Egyptian Suite* by Luigini, *Baccarolle* from *The Tales of Hoffmann* by Offenbach, and a Descriptive Intermezzo, *On a Sunday Morning*, by H. C. Horne.

Saturday, June 30, finds two band concerts in the programmes. In the afternoon there will be a concert by the Metropolitan Works Band, conducted by George H. Wilson, when the soloists will be Albert Voorsanger (violin) and Edith James (entertainer), and later a concert by the City of Birmingham Police Band, relayed from Cannon Hill Park, Birmingham, when the soloists will be Florence Cleeton (soprano) and P.C. Cook (cornet). Later the same evening a concert by the Birmingham Studio Symphony Orchestra will be given, under the direction of Joseph Lewis, the vocal items being contributed by Astra Desmond (contralto).

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)

NEW VENTURES IN BROADCASTING A Study in Adult Education

Being the report of a committee under the chairmanship of Sir W. H. Hadow, set up to inquire into problems affecting broadcasting and adult education.
 Illustrated Price 1/- (Post Free 1/3)

Apply to
 The B.B.C. Bookshop, Savoy Hill, London, W.C.2

PROGRAMMES for TUESDAY, June 19

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

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

9.15 Sir WALFORD
DAVIES: 'Music and
the Ordinary Listener

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT

DOREEN BRISTOLL (Soprano)
EILEEN WRIGHT (Violin)
MAY JARDINE (Pianoforte)

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

2.30 Sir WALFORD DAVIES: 'Elementary Music—
VII, The Dorian (RE) Mode'

3.15 Musical Interlude

3.20 M. E. M. STÉPHAN: Elementary French

3.50 Musical Interlude

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

4.15 Mr. VERNON BARTLETT: 'International
Affairs in the Twentieth Century'

4.30 WILLIAM HODGSON'S MARBLE ARCH PAVILION
ORCHESTRA (Continued)

5.0 'Holidays Abroad'—Mrs. B. TUFNELL:
'Czecho-Slovakia'

CZECHO-SLOVAKIA is off the familiar
track for most English people, and it
sounds even more remote under its post-war
independent name than it did when it still bore
the old name of Bohemia. But really it is not
only a picturesque and delightful country but
quite an accessible one—all of which Mrs. Blanche
Tufnell, General Secretary of the Czech Society
of Great Britain, will explain this afternoon.

5.15 THE CHILDREN'S HOUR:

SECOND DAY OF REQUEST WEEK

'The Village Band,' 'The Dicky-Bird Hop,'
and Whistling Solos by RONALD GOURLEY
A Farmyard Story, with Vocal Effects by C. E.
HODGES ('Peter')

A Zoo Talk by L. G. MAINLAND ('Leslie')—
if this can be arranged
Violin Solos by DAVID WISE

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 Mr. EDWARD SHANES: 'Con-
temporary Poetry'

7.15 THE FOUNDATIONS OF
MUSIC

RHEINBERGER'S ORGAN SONATAS
Played by LEONARD WARNER
From St. Botolph's, Bishopsgate
Sonata No. 2, Op. 65 (Continued)
Finale (Fugue)
Sonata No. 3, in G, Op. 88
Pastoral

7.25 Prof. F. W. BURSTALL:
'Engines for the Road and the
Air—II, History of the Develop-
ment of the Internal Combustion
Engine.'

Relayed from Birmingham

IN his first talk Professor Burstall
dealt generally with the ways
in which heat is converted into
power. Today he will go on to
explain how it is that the internal-
combustion engine uses so much
more of the heat supplied to it
than any other type, and he will
sketch the essential features of a
modern road motor—a subject
about which, in this age of petrol,
many of his listeners will already
know a good deal.

7.45 JULIAN ROSE
(Hebrew Comedian)

8.0 Musical Curiosities

VICTOR HELY-HUTCHINSON (Pianoforte)
THE WIRELESS ORCHESTRA, conducted by
JOHN ANSELL
PART I

ORCHESTRA
Funeral March of a Marionette.....Gounod
Toy Symphony.....Laubach

8.18 VICTOR HELY-HUTCHINSON

Kaleidoscope.....Goossens
The Hurdy-Gurdy Man; March of the Wooden
Soldier; The Rocking Horse; The Punch and
Judy Show; The Old Musical Box; The
Clockwork Dancer

8.26 ORCHESTRA

Dance of the Witches (from Incidental Music
to 'Macbeth').....Bantock

8.0-8.30 (DAVENTRY ONLY) Mr. J. C.
FLUGEL: 'The Psychology of Food and
Dress—II, Food and the Mind'

8.30 PART II

ORCHESTRA
March of the Kitchen Utensils (from 'The
Wasps').....Vaughan Williams

8.33 JOHN FIELD (Oboe); FREDERICK THURSTON
(Clarinet); and ERNEST HINCHCLIFFE (Bassoon)
The Village Choir.....
The Hen, the Donkey, and the } Charles Huguenin
Cuckoo.....

8.38 ORCHESTRA

A Southern Wedding.....Lotter..

8.47 VICTOR HELY-HUTCHINSON and Orchestra
Kitten on the Keys.....Confrey

8.52 ORCHESTRA

The Two Cats (from 'The Sleeping Beauty')
Robots.....V. Hely-Hutchinson
(Conducted by the COMPOSER)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

—Series VI, Music in Double Harness'

9.35 Local Announcements. (Daventry only)
Shipping Forecast

9.40 A Ballad Concert

OLIVE KAVANN (Contralto), HUBERT EISEDELL
(Tenor), MILDRED DILLING (Harp)

OLIVE KAVANN
Thanks be to God.....Dickson
In her old-fashioned way.....D'Hardelot

9.47 MILDRED DILLING

Impromptu Caprice.....Pierné
Two French Folk Songs.....arr. Grandjany
1. Et ron, ron, ron petit patapon
2. Le bon petit roi d'Yvetot

9.55 HUBERT EISEDELL

Looking back.....Scott
Loughareema.....Eisdell
Stars.....Lehmann

10.2 MILDRED DILLING

Vers la source dans le bois (Towards the spring
in the wood).....Tournier
Romantic Valse.....

Une vieille boîte à musique (An old
musical box).....De Severac
Mazurka.....Schnecker

10.10 ALDERSHOT COMMAND
SEARCHLIGHT TATTOO

In aid of Military Charitable Funds
Relayed from Rushmoor Arena, Aldershot
MASSÉD CAVALRY and ROYAL ARTILLERY
MOUNTED BANDS

PART I
(A special article on the Tattoo will be found on
page 483.)

10.12 RETROSPECT OF WAR

10.20 THE CRUSADES

Assembly of Crusaders, mounted and dis-
mounted
Blessing of the Crusade, and their departure
for war

This will be followed by the Mounted
Crusaders charging through a lighted area
while the remainder of arena is dark.

BAND and CHOIR accompany this item in
woods behind the Castle

10.35 Ballad Concert
(Continued)

OLIVE KAVANN

Trees.....Rasbach
A Brown Bird Singing

The Cuckoo.....Haydn Wood
.....Martin Shaw

10.42 MILDRED DILLING

Goblins' Dance.....H. Renie
Oriental Dance.....H. Cady
Concert Study.....Godefroid

10.58 HUBERT EISEDELL

When the swallows home } Maud
ward fly..... } Valerie
A Memory..... } White
Let us forget..... }

10.55 ALDERSHOT
TATTOO
PART II

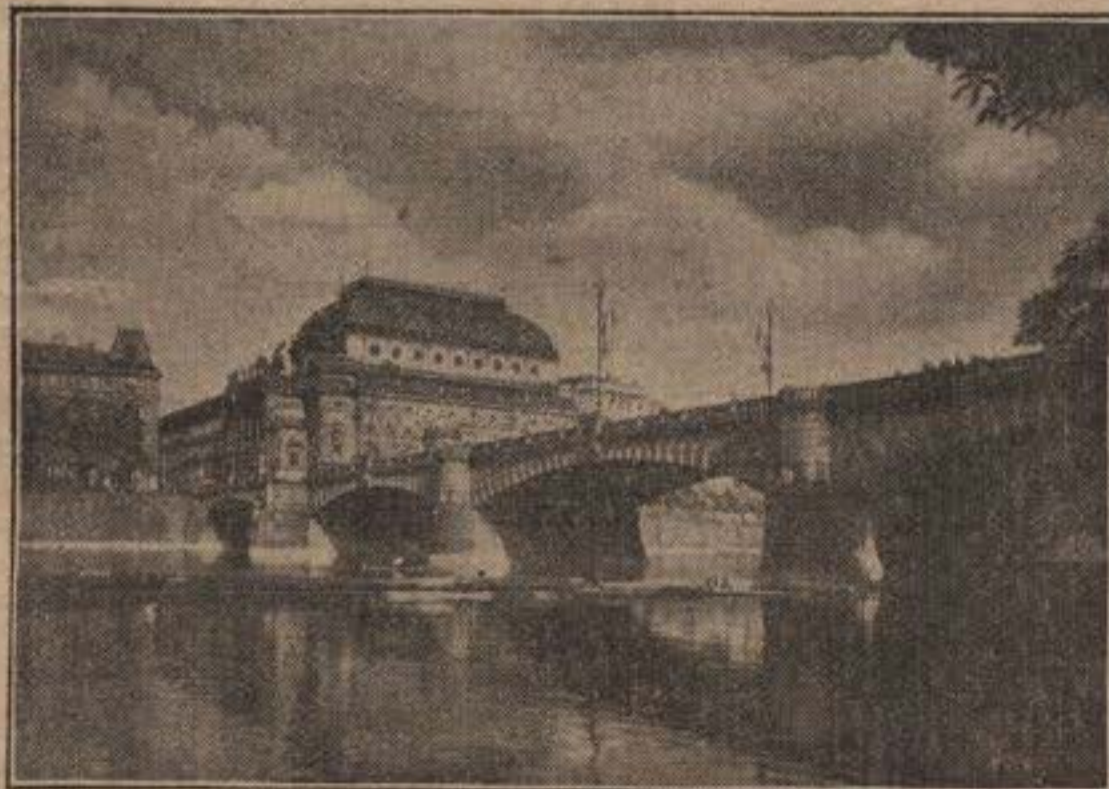
10.57 Massed Pipes and Highland
Infantry) Seaforth Highlanders)

11.7 WAR AND VICTORY

Performed by the Infantry of
the GUARDS BRIGADE, LANCERS,
SECTION GUNS A.A., AMBU-
LANCE, TANKS, H.L.I. BAND

11.15-11.45 FINALE

One verse of 'Abide with me'
will be sung, and the bugles
will play the LAST POST
followed by
GOD SAVE THE KING



THE CAPITAL OF BOHEMIA.

This view across the Ultava to the Czech National Theatre is typical of the fine
architecture of Prague, the capital of Czecho-Slovakia, the country about which
Mrs. Tufnell will talk in the 'Holidays Abroad' series this afternoon.

E.N.A.

Tuesday's Programmes cont'd (June 19)

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 Concert
From Birmingham

THE BAND OF H.M. 7TH QUEEN'S OWN HUSSARS
Conducted by Bandmaster F. SPENCER
Relayed from the Pump Room Gardens,
Leamington

March, 'Staffordshire Knot' *Dutoit*
Overture to 'Light Cavalry' .. *Suppl. arr. Godfrey*

4.15 HERBERT STEPHEN (Violoncello)
Sonata in E Minor *Birckenstock, arr. Salmon*
Adagio; Allegro; Largo; Gigue

4.25 BAND
Selection from
'The Maid of the Mountains'
Fraser-Simson

4.40 CLAIRE HARRIS
will Entertain

4.50 BAND
Two Hungarian
Dances (Nos. 5
and 6) .. *Brahms*

4.58 HERBERT
STEPHEN
Pierrot Amoureux
Cyril Scott
Allegro Appassionato
Saint-Saëns

5.8 BAND
Cornet Solo, 'The Garden of your Heart'
Dorel, arr. Ord Hume
Waltz, 'The Choristers' .. *Phelps, arr. Retford*

5.20 CLAIRE HARRIS
In further Entertainment

5.30 BAND
Suite, Egyptian Ballet..... *Luigini*

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Tale of Mr. Binks,' by Barbara Sleigh
Songs by Harold Casey (Baritone)
'The History of Games—Hockey,'
by O. Bolton King

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

6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
FLORENCE OLDHAM
(Songs at the Piano)
HARRY HEMSLEY
(Child Impersonations)

8.0 VARIETY
From Birmingham

THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS
IDA M. GILBERT
(Recital)

FRANK CANTELL and HARRY FREEMAN
(Duets for two Violins)

SIDONIE GOOSSENS
(Harp)

9.0 A Recital

ISOLDE MENGES (Violin)
HAROLD SAMUEL (Pianoforte)

Second Sonata, in A *Brahms*

ALL the three Movements in this work (it is the composer's hundredth 'Opus') have something of the reflective cast of thought that we often find in Brahms. There is vigour, but less of the sheer bursting forth of energy that most Sonatas display, especially in their first and last Movements.

In the FIRST MOVEMENT the Piano has the first main tune (note that it contains the characteristic Brahms 'arpeggio' figure—here a four-note motif that walks up the scale stairs two or three steps at a time).

The Violin repeats this melody and then comes the second main tune, similar in feeling to the first, gentle and amiable.

The Piano begins this also. The melody can be distinguished by the left hand's three-notes-to-a-beat on the first two beats of the bar, against the right hand's two notes—a 'cross-rhythmic' effect of which Brahms frequently made use.

There is a subsidiary theme, that begins with a brisk 'postman's knock' rhythm of three notes. On these melodies the Movement is built.

The SECOND MOVEMENT contains both tranquil and lively sections, the two moods alternating. The slow portion comes twice, and the lively one three times, its last appearance consisting of a Variation on part of its graceful melody.

The THIRD MOVEMENT is an engagingly happy Rondo, wherein the opening Violin tune comes round several times, with intervening episodes of rather strongly contrasted moods.

9.25 'Madam Butterfly'

Act II

Relayed from the Royal Opera House,
Covent Garden

10.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.15 Mr. C. LEONARD WOOLLEY: 'Ur of the Chaldees'

THREE THOUSAND years before Christ—some four thousand before London became a town—Ur of the Chaldees was a great city, dominating the trade and transport of Babylonia, and a centre of the worship of the great god Sin. Mr. Leonard Woolley is famous for his long and successful excavations in Ur, and in this evening's talk he will describe what his researches have revealed of the domestic lives of the people amongst whom Abraham was born.

The Organs broadcasting from

2LO—LONDON—New Palladium
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
2BE—BELFAST—Classic Cinema
2EH—EDINBURGH—The New Picture House

are WURLITZER ORGANS

also installed at: New Gallery Cinema; Grange, Kilburn; Broadway, Stratford; Plaza; Finsbury Park Cinema; Maida Vale Picture House; Madame Tussauds.
Offices: 33, King St., Covent Garden, W.C. Gerard 2231.



Two of the artists in tonight's programmes from 5GB—Isolde Menges (left) who, with Harold Samuel, gives a recital at 9.0, and Ida Gilbert (right), who takes part in the Variety programme at 8.0.

CZECHO-SLOVAKIA HEALTH AND HOLIDAY RESORTS

For inclusive charges, combining Travel with En Pension arrangements, also a number of interesting Tours in this locality, consult

"SUMMER HOLIDAYS"

An illustrated programme containing many hundreds of Tours and Holiday Arrangements at Home and Abroad.



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'Golden Shred' and 'Silver Shred'

Contain the whole of
the Goodness of the
Oranges and Lemons

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



ROBERTSON
—only maker

G.S.L.
G.F.

Tuesday's Programmes continued (June 19)

5WA CARDIFF. 353 M. 850 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 A LIGHT SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'The Secret Marriage'... *Cimarosa*
March of the Little Leaden Soldier... *Pierne*
'Pathetic' Symphony (2nd and 3rd Movements)... *Tchaikovsky*
Shepherd's Hey... *Grainger*
- 5.0 ELSPETH SCOTT: 'Trooping to the Far East'—Part I
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London.
- 7.0 A WELSH INTERLUDE
- 7.15 S.B. from London
- 8.0 A Programme of Music
By KENNETH A. WRIGHT
NATIONAL ORCHESTRA OF WALES
Conducted by the COMPOSER
Movements from 'Fantasy Pictures from a Pantomime'
The Gavotte in Pierrot's Garden; Harebell and the Fairy Pipers; Columbine's Dream Dance; Dance of the Clowns
JOHN THORNE (Baritone), Strings and Piano-forte
Songs of Childhood (Words by DORIS ROWLEY)
The Phantom Castle; The Dream Wall
A Waltz, 'Autumn Song'
Romance, 'The Chimney Corner'
An Old-time Gavotte, 'The Warming Pan'
Orchestra
Entr'acte, 'Under the Willows'
The B.B.C. Waltz
JOHN THORNE
Familiar Things (Words by L. du G. of Punch)
The Tea Caddy; The Tall Clock; The Old Chair
Love's Worship (Words by Violet Morland)
ORCHESTRA
New Suite, 'In England' (First Performance)
Penshurst Green (Country Dance and Romance)
Lament—Heatherfell 1928; Idyll; A Sussex Walking Tune
- 9.0-11.45 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs and a Story by Lilian Morgan
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 S.B. from London
- 8.0 S.B. from Cardiff
- 9.0-11.45 S.B. from London (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 2.30 London Programme relayed from Daventry
- 4.0 TEA-TIME MUSIC from Bobby's Restaurant
Directed by J. P. COLE
Selection, 'Classica'... *arr. Ewing*
Fox-trot, 'Firefly'... *Nicholls*
- 4.15 London Programme relayed from Daventry
- 4.30 TEA-TIME MUSIC (Continued)
- 5.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Lieut.-Col. J. H. COOKE: 'The Romance of Porchester Castle'
- 7.15-11.45 S.B. from London (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Competition Day. The Four Que Wees. Who's Who and What's What
- 5.45 'THE DARK CURTAIN'
A Play by EVELYN HERBERT
Presented by the MICROGNOMES
Characters in the Prologue and in the Epilogue:
Mrs. Varnley (the caretaker at Cumnor Hall) PAULINE CARR
Sybil Leigh (her visitor)... MOLLIE SEYMOUR
Geoffrey Denham (Sybil's fiancé) ERIC MORDEN
Characters in the Play:
Robert Dudley, Earl of Leicester CHARLES STAPYLTON
Amy Robsart (his wife)... PAULINE CARR
Richard Varney (Leicester's secretary and confidant)... ERIC MORDEN
A modern prologue, a sixteenth century play and back again to our own times for the epilogue;—but 'the play's the thing' and the centre of interest is a room in Cumnor Hall, once the residence of the Earl of Leicester. A thick, black curtain divides the sparsely furnished room from an outer hall, and here is reflected one of the famous historical side-lights of the Elizabethan era.
- 6.30 S.B. from London
- 7.0 MR. CHARLES HENDERSON, of the University College of the South-West, Exeter, 'Early Visitors to Plymouth—The Visit of Mistress Celia Fierres in 1695'
- 7.15 S.B. from London

7.45 A Light Comedy Programme

- HAROLD KIMBERLEY (Light Baritone), OLIVE GROVES (Soprano), and MABEL CONSTANDUROS
HAROLD KIMBERLEY and OLIVE GROVES
Duets
That's why I love you... *Ash*
Lindy... *Berlin*
MABEL CONSTANDUROS
A Suburban Tea Party... *Mabel Constanduros*
HAROLD KIMBERLEY
Cottaline... *Norton*
OLIVE GROVES
Little Princess Look-up... *Faraday*
HAROLD KIMBERLEY, OLIVE GROVES, and MABEL CONSTANDUROS
Comedy Conversations... *Mabel Constanduros*
HAROLD KIMBERLEY
Every little girl can teach me something new
Novello
OLIVE GROVES
Didn't know the way to... *Novello*
MABEL CONSTANDUROS
Baby and the Silkworm... *Mabel Constanduros*

HAROLD KIMBERLEY and OLIVE GROVES Couldn't we do it together

- HAROLD KIMBERLEY, OLIVE GROVES, and MABEL CONSTANDUROS
Cautious ('The Rebel Maid') *Montague Phillips*
- 8.45 HAROLD KIMBERLEY and OLIVE GROVES in Songs and Duets
Duet, 'Love has come to stay'... *Torrens*
HAROLD KIMBERLEY
Could I... *Tosti*
OLIVE GROVES
The Laughing Girl... *Ring*
Duet: 'At Love's Beginning'... *Lehmann*
- 9.0-11.45 S.B. from London (9.35 Local Announcements)

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

- 2.30 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 Dr. H. L. BROSE: 'The Analysis of Starlight'—III
- 7.15 S.B. from London
- 8.0 'Rosemary—For Remembrance'
ETHEL FENTON (Contralto). GLYN EASTMAN (Bass)
THE STATION TRIO, directed by ADA RICHARDSON
GLYN EASTMAN
Drake's Drum... *Stanford*
A Dinder Courtship... *Coates*
The Old Brigade... *Barri*
TRIO
Four Indian Love Lyrics... *Woodforde-Finden*
ETHEL FENTON
Love's Old Sweet Song... *Molloy*
The Sweetest Flower... *Hawley*
Rose in the Bud... *Forster*
TRIO
Cradle Song... *Ilynski*
Song without words... *Tchaikovsky*
GLYN EASTMAN
Nancy Lee... *Adams*
For ever and for ever... *Tosti*
Stonecracker John... *Coates*
TRIO
Selection from 'The Geisha'... *Jones*
ETHEL FENTON
Good-bye... *Tosti*
Ma Curly-headed Babby... *Clutsam*
Swing Along... *Cook*
- 9.0-11.45 S.B. from London (9.35 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Play, 'The Ghost of Battersby Manor' (*Hodges*). Songs from 'The Phantom Castle' (*Wright*). Lullaby, 'Mister Shadowman' (*Scott*)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 MR. E. CAREY-RIGGALL: Motor Cycling Talk, 'Supposing'
- 7.15-11.45 S.B. from London (9.35 Local Announcements)

Tuesday's Programmes cont'd (June 19)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

3.50 THE STATION ORCHESTRA
JOSEPHINE SAUNDERS (Contralto)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Nature Talk, 'Flies and Butterflies,' by Frank Lowe

5.30 MANCHESTER YOUNG PEOPLE'S WEEK
THE CHEETHAM CENTRAL SCHOOL FOR GIRLS CHOIR
Conducted by Miss M. E. YOUNG

O! had I Jubal's lyre *Handel*
Thou art repose *Schubert*
A Pipe *Walthew*
The Huntsman's Song *Harris*
(At the Piano, Dr. C. S. GAUNDY)
A Story, 'The Castle'

CHOIR
Let us now praise famous men *Vaughan Williams*
Over hill, over dale *Howard*
A Laughing Song *Stanford*

6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (contd.), directed by MICHEL DORÉ

7.0 S.B. from Leeds

7.15 S.B. from London

7.45 A Light Entertainment

THE STATION ORCHESTRA
Waltz, 'Venus on Earth' *Lincke*
HAROLD BROWN (Baritone)
Down the Vale *Moir*
The Garden of your Heart *Dorel*
When you come home *Squire*

'TIRED'
A Comedy in One Act by JULIET WILBOR TOMPKINS

Carrie Sullivan *HYLDA METCALF*
Susie Sullivan (her younger sister)
ELLA FORSYTH
Clarence *CHARLES NESBITT*
Agnes *MURIEL ALSTEAD*
The Baby

ORCHESTRA
Selection from 'The Spring Chicken' *Caryll*
BERTHA ARMSTRONG (Soprano)
Love is a dream *Cowen*
Bird of Love Divine *Haydn Wood*
In an Old-fashioned Town *Squire*

'IT'S SO BRACING'
A Seaside Episode by ANN STEPHENSON
He GEORGE BERNARD SMITH
She EDITH TOMS
Another HAROLD CLUFF

ORCHESTRA
Selection from 'The Golden Moth' *Novello*

9.0-11.45 S.B. from London (9.35 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

2.30—London Programme relayed from Daventry. 4.30—Organ Recital, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Ernest Sharp (Violin); Millie Chazan (Soprano). 6.30—S.B. from London. 7.0—Mr. H. C. Pauson on 'John Wesley.' 7.15—S.B. from London. 7.45—A Lakeland Programme: Orchestra, Roy Henderson (Baritone), Mr. Lee Dixon (Readings), Lewis Sidney (Entertainer). 9.0-11.45—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.15—Dance Music, relayed from the Plaza. 4.0—A Concert of Current Popular Song Hits and Dance Music. Bert Symes (Baritone) and the Station Orchestra. 5.0—'Holidays Abroad': 'Czecho-Slovakia,' by Mrs. B. Tufnell. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—Organ Recital by Mr. S. W. Leitch, from the New Savoy Picture House. 6.30—S.B. from London. 7.0—Mr. James Anderson; Dialect Talk, 'Frae a' the Airts.' 7.15—S.B. from London. 7.45—Scots Songs and Dances. The Station Orchestra: Scottish Dances (arr. Cole). Frank Gordon (Bass-Baritone); Duncan Gray, Macgregor's Gathering, and When the Eye comes home (Trad.). Orchestra: Highland Schottische, Petronella, and Circassian Circle (arr. Kerr). Frank Gordon: Go to Berwick, Johnnie (arr. Whigham Parker); Green grow the Rushes O and The Dell's awa' (Trad.). Orchestra: Elchsome Reel (arr. Kerr). 8.30—S.B. from Aberdeen. 9.0-11.45—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

4.0—Fishing News Bulletin. 4.5—Popular Ballad Concert. Octet. 4.12—R. D. Henderson (Baritone). 4.22—Octet. 4.37—R. D. Henderson. 4.47—Octet. 5.0—'Holidays Abroad': 'Czecho-Slovakia,' by Mrs. B. Tufnell. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.45—A Schubert Programme. Julien Rosetti (Pianoforte); Impromptu in F Minor, Op. 142. 7.55—Sydney Coltham (Tenor): The Lute Player; Idle Years; The Pool; In Springtime. 8.5—Julien Rosetti: Moments Musicaux in A Flat and F Minor. 8.12—Sydney Coltham: Who is Sylvia?; Serenade. 8.30—Songs and Stories of the Gael. Alexander McLean (Reader). Mary Lamont (Soprano). 9.0-11.45—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.

4.0—Concert. Orchestra. 4.28—Hugh Carson (Baritone). 4.40—Winifred Small (Violin). 4.52—Orchestra. 5.0—'Holidays Abroad': 'Czecho-Slovakia,' by Mrs. B. Tufnell. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. F. G. Beamish—III, 'Bee-keeping.' 7.15—S.B. from London. 8.0—Ballad and Instrumental Concert. Winifred Small (Violin) and Maurice Cole (Pianoforte): Sonata in C Sharp Minor (Dohnanyi). 8.17—Geoffrey Garrod (Tenor): Bright Star and When Lovers Meet Again (C. H. H. Parry). 8.25—Winifred Small: Prelude and Allegro (Pugnani-Kreisler); Chant Populaire Viennois (Brandl-Kreisler); Slavische Tanz (Zinbavist); Moto Perpetuo (Frank Bridge). 8.38—Geoffrey Garrod: God breaketh the Battle (from 'Judith') (C. H. H. Parry). 8.47—Maurice Cole: Griffen and Treasurers (Schumann); Tocata (S. Barlow); Romance (Sibelius). 9.0-11.45—S.B. from London.

CHARACTERS from DICKENS

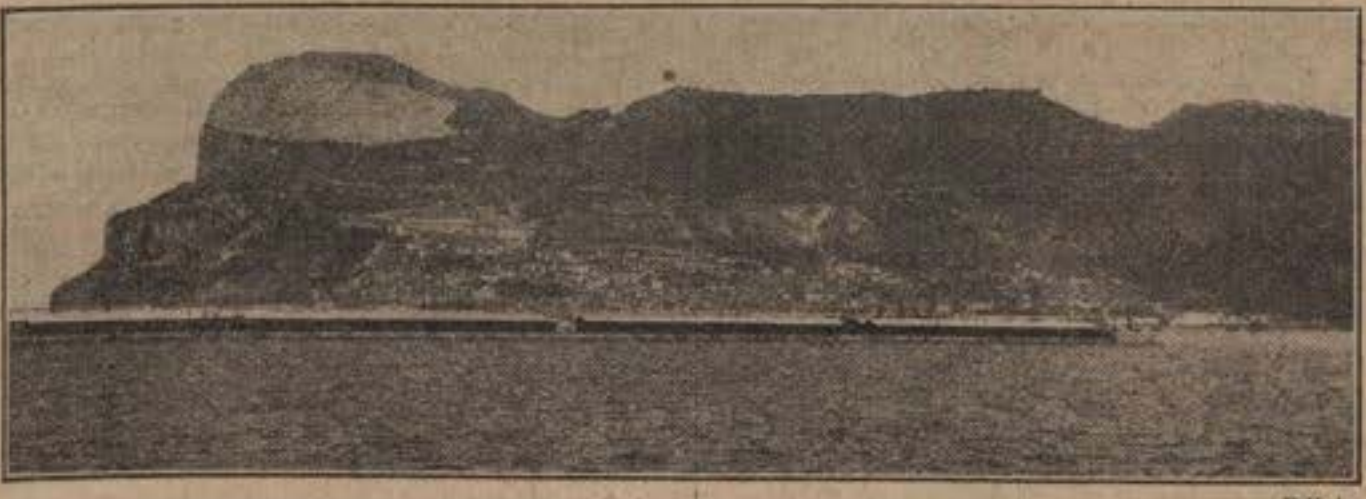


MISS TWINKLETON and the BILLICKIN.
"If you refer to the poverty of your circulation," began Miss Twinkleton, when again the Billickin neatly stopped her. "I have used no such expressions." "If you refer, then, to the poorness of your blood—" "Brought upon me," stipulated the Billickin, "expressly, at a boarding school—" "Then," resumed Miss Twinkleton, "all I can say is that, I am bound to believe, on your asseveration, that it is very poor indeed. I cannot forbear adding, that if that unfortunate circumstance influences your conversation, it is to be much lamented, and it is eminently desirable that your blood were richer."

The Billickin should have taken Iron Jelloids No. 2 with her meals. Everyone should take Iron Jelloids with meals now and again. They are the great **Blood Enrichers**. If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood, take Iron Jelloids. Iron Jelloids are palatable, reliable and easy to take. In cases of Anæmia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days treatment (costing 1/3) will convince you. For Neuralgia take Iron Jelloids No. 2A.

Iron Jelloids

For WOMEN Iron Jelloids No. 2
For CHILDREN Iron Jelloids No. 1
For MEN Iron Jelloids No. 2A
Ten days' treatment 1/3. Five weeks' treatment 3/-



A SEA VIEW OF THE ROCK. In her first talk on 'Trooping to the Far East,' which she will broadcast from Cardiff this afternoon, Miss Elspeth Scott will carry her journey as far as Gibraltar. This picture shows the famous Rock as seen from the sea.

PROGRAMMES for WEDNESDAY, June 20

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
PHYLLIS HUDSON (Contralto)
ERNEST WHITE (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

2.30 Mr. A. LLOYD JAMES: 'Speech and Lan-
guage'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMER-
VILLE: 'The England that Shakespeare Knew—
VII, Soldiers, Sailors and Explorers'

EVERYBODY who has read Falstaff's vivid description of his company of recruits, in *Henry IV, Part I*, will realize that an Elizabethan army formed a mixture very heterogeneous and not always particularly warlike; and the navy, in the days of the press-gang, contained elements equally strange. This afternoon Mr. Stobart and Miss Somerville will describe the soldiers and sailors, volunteer and pressed, and the travellers and explorers who filled England with their monstrous stories in Shakespeare's day.

3.30 Musical Interlude

3.45 Miss E. G. CLARKE: 'Food Values in Cook-
ing—II, Proteins'

WE have all heard a lot about proteins, and some of us have often wondered what these mysterious but obviously important things really are. This afternoon, in the second of her series of talks, Miss Clarke will explain what they are, what they are useful for, and where they are found, and in fact generally place them in the culinary scheme.

4.0 Light Classical Concert

HOWARD FRY (Baritone)

THE DORIAN TRIO:

KATHLEEN WASHBOURNE (Violin), PAULINE
TAYLOR (Violoncello), ENID LEWIS (Pianoforte)
Trio in C Mozart

4.15 HOWARD FRY

Silent Noon } Vaughan Williams
The Roadside Fire }
The Jocund Dance } Walford Davies

4.25 TRIO

Theme and Variations } Hubert Davies
Scherzo }

4.40 HOWARD FRY

And yet I love her till I die } Hubert Parry
Why so pale and wan? }
A Lover's Garland }

SIR HUBERT PARRY (1848-1918) left us no fewer than twelve books of *English Lyrics*, and many people rank some of these among the classics of song. From the sixth set comes a delicate setting of a well-known poem from Thomas Ford's *Music of Sundry Kinds* (1607), each verse of which ends 'And yet I love her till I die.'

The next fragment (from Set 3) fits vivacious music to Suckling's brisk rallying of the pale lover whose maiden won't listen to his prayers. Meekness and silence, he is sharply told, are of no use; and the conclusion of the whole matter is: 'If of herself she will not love, Nothing will make her. The Devil take her!'

A *Lover's Garland* (again from the sixth set) is a graceful song with verses from the Greek, by that famous lyric writer, Alfred Perceval Graves, 'I'm weaving sweet violets . . . Frail narcissus . . . for Heliodora's brow.'



9.35-11.0 'Paolo and Francesca'

A Tragedy in Four Acts by

STEPHEN PHILLIPS

Incidental Music by PERCY PITT, played by
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITT

Characters:

Giovanni Malatesta, 'The Hunchback'
(Tyrant of Rimini) HARCOURT WILLIAMS
Paolo, 'The Handsome' (Brother of
Giovanni) ROBERT DONAT
Valentino } (Officers of } ROBERT SPEAIGHT
Corrado } Paolo's } BRUCE BELFRAGE
Luigi } Company } PATRICK
WADDINGTON
Carlo (Servant to Giovanni)

HERBERT LUGG
Francesca da Rimini (Bride of Giovanni,
and Daughter of Guido da Polenta,
Tyrant of Ravenna)

GWEN FRANGCON DAVIES
Lucrezia Degl' Onesti (Cousin to Giovanni)
DOROTHY GREEN
Nita (Maid to Francesca) IVY DES VOEUX
Angela (a Blind and Aged Servant of the
Malatesta) DOROTHY HOLMES GORE
Guests, Couriers, Soldiers, Servants, etc.
RIMINI—1285

Scene 1. The Hall in the Castle of the
Malatesta

Scene 2. A Hall in the Palace

Scene 3. A Lane outside the Wall of the
Castle Garden, near a postern door

In 1285, Rimini, on the shores of the Adriatic, was the stronghold of Malatesta. The First Tyrant of Rimini left two sons, Giovanni, a man of invincible courage, inflexible will, impulsive, lame, deformed and ugly, and Paolo, so handsome and debonair that he was called 'Il Bello.'

Lucrezia, their tall, dark cousin, was a childless widow, not young, but still beautiful. She loved no one but Giovanni.

When Polenta of Ravenna gave his daughter Francesca to be the seal of his alliance with his neighbour of Rimini, Paolo was sent to bring home his brother's bride.

The First scene of the tragedy shows Giovanni standing in his gloomy Hall surrounded by his guests and retainers.



4.50 TRIO

Fourth Trio (in E Flat
Op. 70, No. 2) Beethoven,

THIS Trio is in four Movements, the first of which is preceded by a brief, rather slow Introduction. The almost mystical little opening theme of this appears again, still more significantly, when it leads in the second main tune of the Movement proper, and it re-appears in the Coda.

In the Second Movement a very dainty tune alternates with highly-contrasted material—the gruff Beethoven. In the Third Movement we have his grave beauty, and in the Finale much of his forthrightness.

5.15 THE CHILDREN'S HOUR:

THIRD DAY OF REQUEST WEEK

Either

'Professor Windlespoof's Waxworks'
(with lifelike imitations of notable Children's Hour personalities)

OR

Family Party by the AUNTS and UNCLES

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 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 The Rt. Hon. Lord DESBOROUGH: 'The
World Dairy Congress'

7.15 THE FOUNDATIONS OF MUSIC

RHEINBERGER'S ORGAN SONATAS

Played by LEONARD WARNER

From St. Botolph's, Bishopgate

Sonata No. 3, Op. 88 (concluded)

Intermezzo; Fugue

7.25 Mr. CLIFFORD N. COLLINSON: 'Foreign
Travel'

THIS talk is another in the series intended chiefly for younger listeners, and it deals with a subject dear to the imagination of every boy. For with Mr. Clifford Collinson 'foreign travel' means travel in the South Seas—those seas that have been studded with isles of romance ever since Ballantyne wrote 'The Coral Island,' and whose glamour has survived the march of civilization, with its motor-yachts and corrugated iron and petrol tins and Kanakas in ready-made lounge suits. As an authentic expert on the South Pacific, Mr. Collinson should have a large and very appreciative audience this evening.

7.45 VARIETY

ANGELA BADDELEY in a Sketch

BEATRICE EVELINE (Violoncello)

THE ST. GEORGE'S SINGERS

CYRIL LIDINGTON (Entertainer)

COLLEEN CLIFFORD (Songs at the Piano)

A SKETCH

'Early Birds'

Cast:

Auntie MABEL CONSTANDROS

Maud LILIAN HARRISON

Sue FLORENCE BAYFIELD

Nell MARY ALLAN

Milly MELANIE CASTEL

Programme Girl MIRIAM FERRIS

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35-11.0 'Paolo and Francesca'

by

STEPHEN PHILLIPS

(See Centre Column)

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

(Wednesday's Programmes continued on page 498).



Perfect Harmony

OUTSIDE—the fragrance, stillness and beauty of an English garden in the evening light. Inside—a sense of calm contentment deepened by the magic of music perfectly rendered, thanks to the Siemens Battery which will enable any set to reproduce at its best.

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Wednesday's Programmes cont'd (June 20)

5GB DAVENTRY EXPERIMENTAL

(491.3 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

(Continued from page 495.)

3.0 Chamber Music From Birmingham

THE SPA PIANOFORTE TRIO, directed by EDNA WILLOUGHBY

Relayed from the Pump Rooms, Leamington
Trio in E Flat, Op. 1, No. 1 *Beethoven*

BEETHOVEN was twenty-five before he published his Opus 1. This consists of three Pianoforte Trios, of which we are to hear the first. This has the usual four Movements, the first genial and expansive, the second graceful and suave, if not very deep in feeling, the third a sportive Scherzo (in place of the Minuet of the Haydn-Mozart fashion), and the last a piece abounding in joy, as of an athlete trained for a race, and delighting in the use of his supple limbs.

EDNA WILLOUGHBY (Pianoforte)

'Mephisto Waltz' *List*

TRIO

Trio in D Minor, Op. 63 *Schumann*

THE first and best-known of Schumann's Trios for Piano, Violin and Violoncello is in four movements. The **FIRST** is energetic and fervent. The **SECOND** is a brisk Scherzo, with a quieter middle part. The **THIRD MOVEMENT** is slow; Schumann himself describes it by asking that it shall be played 'with intimate feeling'; whilst the **LAST MOVEMENT**, he directs, is to be performed 'with fire.'



JOHN BARBIROLLI

conducts his own string orchestra in an hour's concert, from 8.0 to 9.0 tonight.

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

FLORENCE OLDHAM (Songs at the Piano)

REX PALMER (Entertainer)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Prison Flower,' by E. M. Griffiths. Musical Selections by the Edythe Jones Trio. Composition Essay, 'How Electric Lamps are Made,' by Major Vernon Brook. Jacko and a Piano

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

6.45 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CASTELL

Overture, 'The Cabaret' *Foulds*
Selection from 'The Bartered Bride' *Smetana, arr. Fetras*

7.5 FRANCES MORRIS (Soprano)

An Eriskay Love Lilt *arr. Kennedy-Fraser*
See where my love a-maying goes *Lidgey*
Shepherd's Song *Elgar*

7.15 ORCHESTRA

Dagger Dance } (from 'Natoma') *Herbert*
Invocation }
Rhapsody, No. 1 *List*

7.35 FRANCES MORRIS

A Pastoral *Carey, arr. Lane Wilson*
All suddenly the Spring comes soft

Frederick Attenborough
A Romany Spring Song *Horrocks*
Sing, joyous bird *Montague Phillips*

7.45 ORCHESTRA

Dance Suite, 'The Shoe' *Ansell*
The Sabot; The Ballet Shoe; The Court Shoe; The Sandal; The Brogue

8.0 The Barbirolli String Orchestra

Leader, BORIS PECKER

Conducted by JOHN BARBIROLLI

Concerto Grosso in C Minor, Op. 6, No. 3
Corelli, arr. B. Erlbach
Largo; Grave; Vivace; Allegro
(First Performance)

Peat Reek } *McEwen*
March of the Little Folk }
By the Tarn } *Goossens*
Handel in the Strand } *Grainger*
Suite for Strings } *Mozart, arr. Barbirolli*
Le Baiser d'Eunice (Eunice's Kiss) } *Vouge*
(Solo Violoncello, DOUGLAS CAMERON)

Waltz, 'Freut euch des Lebens' *Johann Strauss*

ARCANGELO CORELLI (1653-1713) was one of the founders of the modern art of the violin. Both in his playing and in his compositions he set a model of dignity and grace which became the tradition of the 'Corelli' school of violinists and violin playing in Italy, a tradition which ruled the whole violin world until the virtuoso or 'fire-work' school broke away in rivalry.

Corelli's 'Great Concertos' (Concerti grossi) are similar in their general planning and instrumental grouping to those of Handel, which have often been represented in radio programmes and described in these columns. The stringed orchestra for which they are designed consists of a small group that often works independently in a manner akin to that of solo playing and a larger group that acts in support.

Certain differences in ancient and modern practice give scope for the re-editing of these works.

It is a modern re-editing of the C Minor Concerto that is now to be given, as far as is known, for the first time. The work has four Movements, of which two are slow and two quick.

9.0 A MILITARY BAND CONCERT

REX PALMER (Baritone)

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL
Overture to 'Lodoiska' *Cherubini*

9.12 REX PALMER

The Sea Gipsy } *Head*
Give a man a horse he can ride }

9.18 BAND

Selection from the works of Brahms
arr. A. J. Stretton

9.40 REX PALMER

Come, O come, my life's delight *Harty*
Yarmouth Fair *arr. Warlock*

9.47 BAND

The Ox Minuet *Haydn*
Czardas, 'Letzte Liebe' (Last Love) *Gung'l*
The Bees' Wedding *Mendelssohn*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

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

(Wednesday's Programmes continued on page 499.)

The man who didn't use an



H.T. Accumulator



Brown bought an H.T. Dry Battery.



Because he thought it was cheap.



Distortion set in as this Dry H.T. lost its power.



Noises ruined reception as voltage of Dry Battery dropped.



No distant stations could be brought in.



Brown consults his neighbour, Smith.



"H.T. Dry Battery, that's your trouble. Dump it in the dustbin and come with me. I know the cure," says Smith.



On the way to his Oldham Dealer, Smith told Brown all about the Oldham H.T. Accumulator.

This is what Smith told Brown

H.T. Dry Batteries—that's the "nigger in the woodpile." I know your trouble. I've had some, too. It was the Oldham advertising in the "Radio Times" which put me wise. Since I built up my H.T. with Oldham 10-volt Blocks, all those beastly cracklings and noises have absolutely gone. No distortion now; tone is purer, volume greater and those distant stations are easy to get, too. I've stopped wasting my money on H.T. Dry Batteries. Once you've bought your Oldham H.T. Accumulator, there's only the small expense of recharging four or five times a year. Fact is, I didn't know what my set could do until I got an Oldham H.T.

OLDHAM 10-volt H.T. BLOCK

capacity 2,750 milliamperes, complete with connecting flex and two wanders plugs

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Extra large size, capacity 5,500 milliamperes.

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Wednesday's Programmes continued (June 20)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A Symphony Concert

Relayed from the NATIONAL MUSEUM OF WALES

THE NATIONAL ORCHESTRA OF WALES

- Overture in G Minor for Strings and Keyboard *Bach*
- Concerto in A Minor for Pianoforte, Flute and Violin, accompanied by Strings
- Symphony in D ('Parisian') *Mozart*

2.30 London Programme relayed from Daventry

4.0 THE STATION TRIO
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PIENGELLY (Pianoforte)
Trio in C *Brahms*

BARBARA CURTIS (Soprano)
Gentle Shepherd *Pergolesi*
Golden slumbers kiss your eyes
arr. Cedric Sharpe

Cherry Ripe *Horn, arr. Lisa Lehmann*

Trio
All through the night *arr. Redman*
My love's an Arbutus *arr. Redman*

BARBARA CURTIS
The Rose and the Nightingale *Keel*
June *Quilter*
Come, dance at our wedding *Sanderson*

Trio
Sally in our Alley *Redman*
Drink to me only *Redman*
David of the White Rack *Redman*

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 JUANITA DE PIETRO
Songs with Guitar and Mandoline and MARIO DE PIETRO in Selections on the Guitar and Mandoline

8.0 THE BRISTOL ORCHESTRA

Musical Director, RICHARD AUSTIN
Relayed from the Glen Pavilion, Clifton, Bristol

ORCHESTRA
Overture to 'Figaro' *Mozart*
Little Suite *Coleridge-Taylor*

WALTER GLYNNE (Tenor) and Orchestra
The English Rose ('Merrie England') *German*

ORCHESTRA
Mock Morris *Grainger*
Golliwog's Cake Walk *Debussy*
Gipsy Suite *German*

9.0-11.0 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

2.30 London Programme relayed from Daventry

4.0 A CONCERT

MURIEL LAKE (Soprano)
LEONARD WICKHAM (Tenor)
H. EMLYN JONES (Baritone)

THE STATION TRIO: T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR:

A Story told in Welsh by MAGDALEN MORGAN

6.0 London Programme relayed from Daventry



Mario and Juanita de Pietro will give Cardiff listeners a quarter of an hour of their entertainment with guitar, mandoline and songs, this evening at 7.45.

6.30 S.B. from London

7.45 S.B. from Cardiff

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.30 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

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'THE GHOST OF BATTERSBY MANOR'
(A Play by C. E. HODGES)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

1.45-3.0 THE SPEECH DAY WORKSOP COLLEGE THE DUKERIES

The Provost, the Venerable and Honourable H. E. LAMBART, Archdeacon of Shropshire
Sermon: Preacher, the Rt. Rev. the Bishop of LICHFIELD

Organ Voluntary by R. T. MAIN
Prize Giving Speeches by the Rt. Hon. LORD HUGH CECIL, M.P., and the Headmaster, the Rev. F. J. SHIRLEY
Relayed to Sheffield

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)

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

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Songs:
The Little Folk *Eric Coates*
I wonder if the goblins know *Stevens*
Stories:
The Dwarf of Dwarfs *Stobart*
The Elf, the Magician and the Nightingale
Williams

Pianoforte:
March of the Dwarfs *Moszkowski*
March of the Mannikins *D'Onicis*

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

4.0 Famous Northern Resorts SOUTHPORT

A MUNICIPAL BAND CONCERT

Relayed from the Bandstand

The Band of H.M. ROYAL MARINES (Plymouth Division)

(By kind permission of Col. Comdt. R. O. PATERSON, A.D.C., O.B.E., and Officers)
Conducted by Lieutenant E. GRAYSON

5.0 Manchester Young People's Week

Talk: 'Healthy Minds and Healthy Bodies'

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

7.46 Manchester Young People's Week

YOUNG PEOPLE'S CONCERT

EDNA JAMIESON (aged seventeen) (Pianoforte with Orchestra)

Concerto in C Minor (First Movement) *Beethoven*

EDNA BRAYMAYER (aged nineteen) (Soprano)
Sunset *Delius*

The Violet *Mozart*

MURIEL BURDEN (aged seventeen) (Violin)
Romance *Svendson*

The Minuet Style .. *Pugnani, arr. Kreisler*

JACK DAVIES (aged eight) (Pianoforte)

Studies in:

C Minor *Chopin*
E *Chopin*
G Flat *Chopin*

Accompanist, EDNA JAMIESON

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0—Gramophone Records. **2.30**—London. **4.15**—Music relayed from Fenwick's Terrace Tea Rooms. **5.15**—Children's Hour. **6.0**—Will Knowles (Entertainer). **6.20**—Royal Horticultural Society's Bulletin. **6.30-11.0**—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0 Gramophone Records. **3.15**—Dance Music relayed from the Plaza. **4.0**—A Gaelic and Hebridean Concert. Station Orchestra. Roderick McLeod (Baritone). **5.0**—'Food Values in Cooking'—II. **5.15**—Proverbs by E. G. Clarke. **5.15**—Children's Hour. **6.0**—Recital by Bessie Muirie (Contralto). **6.20**—Mr. Dudley V. Howells: 'Horticulture'. **6.30**—London. **6.45**—Juvenile Organizations Bulletin: The Boy Scouts. **7.0-11.0**—London.

2BD ABERDEEN. 500 M. 800 KC.

11.0-12.0—Gramophone Records. **3.45**—'Food Values in Cooking'—II. **4.0**—Fishing News Bulletin. **4.5** app.—Roberta Wilson (Soprano) and Lillian Thompson (Contralto) in Duets. Station Dance Band. **5.15**—Children's Hour. **6.0**—Station Octet in Wagnerian Fantasias. **6.15**—Mr. George E. Greenhow: 'Horticulture'. **6.25**—Fishing News Bulletin. **6.30-7.0-11.0**—London.

2BE BELFAST. 506.1 M. 960 KC.

12.0-1.0—Gramophone Records. **4.0**—Concert by the Radio Quartet. **5.0**—Mr. William J. Cairns: 'Sea-Holidays—I. Plans'. **5.15**—Children's Hour. **6.0**—Organ Recital by relayed from the Classic Cinema. **6.20**—London. **6.30**—S.H. from London. **9.35-11.0** app.—'Love in a Village'. A Comic Opera in Three Acts, by Isaac Bickerstaff. The Music by Dr. Arne.

PROGRAMMES for THURSDAY, June 21

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 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

THE LONDON ENSEMBLE QUINTET
OLIVE RUBENS (Mezzo-Soprano)

1.0-2.0 The Week's Recital of Gramophone
Records

2.30 Mr. ERIC PARKER: 'Out of Doors from Week
to Week—VII, Midsummer Day'

NEXT Sunday is Midsummer Day, which, though very often it comes long before the middle of our English summer (and it is certainly to be hoped that we have not yet had half our summer this year), yet definitely marks the turn of the year. This afternoon Mr. Eric Parker will describe how the blossom turns into fruit, how new flowers come in the garden, and how bird song ceases, and we say good-bye to the cuckoo.

3.0 **Evensong**

FROM WESTMINSTER ABBEY

3.45 Capt. B. MACCUNN: 'The Care of Cats'

IN a series of three talks on Thursday afternoons Miss Nancy Rose has dealt with how to look after our dogs. The future talks in this series will advise listeners on the care of other pets, and this afternoon the Assistant Secretary of the R.S.P.C.A. will say a timely word to cat-owners—particularly timely now that the holidays are here and so many people are apt, in sheer thoughtlessness, to leave their cats to that semi-starvation that is euphemistically termed 'foraging for themselves.'

4.0 ORGAN RECITAL BY EDWARD O'HENRY

Relayed from

MADAME TUSSAUD'S CINEMA

EVER since the one and only original Madame Tussaud came over from France with her Napoleonic relics and her flair for entertaining the public, her name has been a synonym for the children's Paradise and for the neurotics' nightmare of Victorian London. Is there any of us who has not as a child been taken round that awesome array of Kings and Queens and statesmen; who has not asked the way of the wax policeman, and stood in lengthy admiration of the flesh-and-blood commissionaire; who has not gasped at the historical tableaux (the execution of Mary, Queen of Scots, acquired a new reality after one had seen that impressive scene); who has not ached with timorous longing to venture into the Chamber of Horrors, and been told firmly that he was not old enough yet? When Madame Tussaud's was burnt down we felt that another bit of the old London had vanished, with Regent Street and the Empire and the horse-buses and all the rest. But it has arisen again from its ashes, triumphant, as full as ever of waxen celebrities, with a new Chamber of Horrors and a new and imposing cinema thrown in. How surprised old Madame Tussaud would be if she could know that, under her own name, organ music from a cinema (if she could be made to realise what a cinema is) was to be transmitted regularly through the ether, and heard by people all over the British Isles!



NORAH BLANEY,

the versatile actress, singer, composer and pianist, will entertain London listeners for a quarter of an hour this evening (7.45 to 8.0).

4.30 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

5.15 THE CHILDREN'S HOUR:

FOURTH DAY OF REQUEST WEEK

FREDERICK CHESTER in West Country songs and Stories

'Spring-Cleaning at Folly Manor'

'When the Cow Slipped'—an altogether fantastic business by B. WALTON O'DONNELL ('Bandy')

With help from other people

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

6.15 Market Prices for Farmers

6.20 Musical Interlude

6.30 TIME SIGNAL,
GREENWICH; WEATHER

FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Girl Guide Programme

7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'

7.15 THE FOUNDATIONS OF MUSIC

RHEINBERGER'S ORGAN SONATAS

Played by LEONARD WARNER

From St. Botolph's Bishopsgate

Sonata No. 8, in E Flat Minor, Op. 110

First Two Movements

Prelude; Intermezzo

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—II, Man and the Balance of Nature.' *S.B. from Cardiff*

LAST week Professor Tattersall described the Balance of Nature—that intricate system by which the endless variety of animals, parasites and plants live on each other, forming a great complex pattern disturbed only by periodic dislocations that ultimately adjust themselves. This evening he will explain how man, 'Nature's insurgent son,' revolts in every way against the natural laws of the scheme of which he originally formed a part.

7.45 NORAH BLANEY

SOME years ago a partnership known as Norah Blaney and Gwen Farrar was dissolved. It was like the splitting of a star, and where there had been one light in the theatrical firmament there now twinkled two, one of whom will come to the microphone for a quarter of an hour tonight. Norah Blaney is a pianist and a composer as well as an actress and singer, although it was in the last capacities that she played so charmingly in *The Vagabond King*, and since then she has been playing a straight part in *Out of the Blue*. But with all these talents she is obviously capable of putting up a really first-rate 'one-man show' when she visits the Studio tonight.

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

8.15 'Cavalleria Rusticana'

Relayed from the ROYAL OPERA HOUSE,
Covent Garden

9.45 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

10.0 Local Announcements. (Daventry only)
Shipping Forecast

10.5 CHARLOT'S
HOUR

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well-known theatrical director

ANDRE CHARLOT

11.5-12.0 DANCE
MUSIC: THE SAVOY
ORPHEANS, FRED ELIZALDE and his MUSIC,
from the Savoy Hotel



LONDON'S HISTORIC OPERA HOUSE—IN THE TIME OF GEORGE III.

For two centuries the Royal Opera House, Covent Garden, has been the headquarters of opera in England—the centre to which came the greatest singers and conductors in the world, where grand opera was sung before the most brilliant audiences of the London season. The great tradition of Covent Garden opera (which is this year being relayed regularly by London and 5GB) is recalled by this Rowlandson engraving of the interior of the original Opera House that was burnt down in 1809.

Thursday's Programmes cont'd (June 21)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Symphony Concert

Relayed from the WINTER GARDENS, Bournemouth

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Deputy Conductor, MONTAGUE BIRCH

DIANA TREVANION (The Cornish Contralto)

DOROTHY FOLKARD (Pianoforte)

ORCHESTRA

Overture, 'Land of the Mountain and the Flood' *MacCunn*

Suite from 'Carmen' *Bizet*

March of the Smugglers; Habanera; Nocturne; The Mounting of the Guard; Bohemian Dance

Fantasia for Piano and Orchestra, 'Africa'

Saint-Saëns

(Soloist, DOROTHY FOLKARD)

DIANA TREVANION

Hymn to Aphrodite ('Sappho Songs') *Bantock*

ORCHESTRA

'The Irish' Symphony *Stanford*



Helen Henschel and Edward Isaacs take part in the Orchestral Concert from Birmingham tonight at 10.15.

LEON GOOSSENS

Piece *Huë*

Adagio (Slow Piece) *Faure*

Rondo *Bach*

QUINTET

Selection of Popular Ballads *arr. Parkington*

9.0 'She was No Lady'

From Birmingham

A Play by ST. JOHN G. ERVINE

Presented by STUART VINDEN

Sir Alfred Pickles, K.B.E., M.P.

WORTLEY ALLEN

Henry Learmouth (a Private Inquiry Agent)

WILLIAM HUGHES

Lady Pickles

MABEL FRANCE

Mrs. Graveney (a Caretaker)

F.A. CHAMBERLAIN

SCENE 1. Sir Alfred's study in his sumptuous mansion in Park Lane. Sir Alfred is alone and appears very worried. He is startled by the

ringing of the telephone bell.

SCENE 2. A room in an empty house in Dearey Street some twenty minutes later.

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

Overture to 'Poet and Peasant' *Suppé*

Slavonic Rhapsody *Friedemann*

ELSA DURELLE (Contralto)

Sink, red sun *Del Riego*

My Ships *Del Riego*

FRANK NEWMAN (Organ)

Waltz in D Flat *Chopin*

Entr'acte, 'Sleepy Hollow Tune' *Kountz*

La Cinquantaine *Marie*

Grand March from 'Tannhäuser' *Wagner*

ELSA DURELLE

Still as the Night *Böhm*

Down in the Forest *Landon Ronald*

ORCHESTRA

Spanish Serenade *Glazounov*

Entr'acte, 'So Tired' *Sizemore*

5.45 THE CHILDREN'S HOUR (From Birmingham)

Songs by Dorothy Moore (Mezzo-Soprano). A Children's Play, 'The Longest Day,' by John Overton. Margaret Ablethorpe (Pianoforte)

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

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

MABEL CONSTANDUROS

BERNARD ANSELL (Entertainer)

8.0 The Gershom Parkington Quintet

LEON GOOSSENS (Oboe)

QUINTET

Selection from 'Manon' *Massenet*

LEON GOOSSENS

Concertino *Colin*

QUINTET

Poem *Fibich*

Black Roses *Sibelius*

Malaguena *Moszkowski*

9.30 A PIANOFORTE RECITAL by KATHARINE GOODSON

Two Studies: A Flat and F Major, Op. 25 *Chopin*

Waltz in A Flat, Op. 64 *Chopin*

Hungarian Dance in D Flat *Brahms*

Intermezzo in C *Brahms*

Rhapsody in E Flat *Op. 119* *Brahms*

Pastel (Complaint) *Gretchaninov*

The Sea *Palmgren*

Rigaudon *Hinton*

Concert Study in F Minor *Dohnanyi*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 AN ORCHESTRAL CONCERT

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL). Conducted by JOSEPH LEWIS

Overture to 'A Midsummer Night's Dream' *Mendelssohn*

HELEN HENSCHEL (Mezzo-Soprano) and Orchestra

It was a lover and his lass (from 'Shakespearean Songs') *Quilter*

Blow, blow, thou winter wind

10.32 EDWARD ISAACS (Pianoforte) and Orchestra

Concerto No. 1, in C, Op. 15 *Beethoven*

Allegro con brio; Largo; Rondo—allegro scherzando

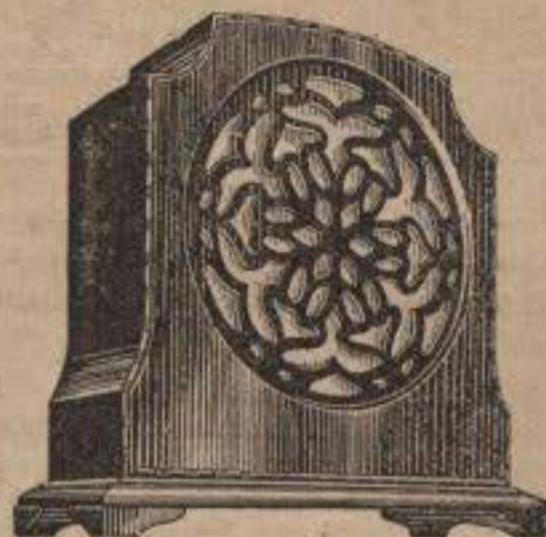
11.0-11.15 HELEN HENSCHEL and Orchestra

Seguidilla (from 'Carmen') *Bizet*

ORCHESTRA

Finale from Symphony No. 31, in D, K.297, 'The Parisian' *Mozart*

(Thursday's Programmes continued on page 502.)



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Thursday's Programmes continued (June 21)

5WA CARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS:
Miss CELIA EVANS, 'North, South, East, and West from London City—From London to Land's End'

3.0 London Programme relayed from Daventry

4.0 A Symphony Concert

NATIONAL ORCHESTRA OF WALES

A 'Faust' Overture.....Wagner
THIS Overture was written in Paris in 1840 (when Wagner was twenty-seven), in the midst of opposition and failure. It was re-written in 1853.

The composer said in a letter to Liszt that the title of the Overture should be *Faust in Solitude*. It was originally intended as the first Movement of a 'Faust Symphony.'

The subject is, of course, the mediaeval personage, Dr. Faust, known to us chiefly through Goethe's great Drama and Gounod's Opera, who is tempted to sell his soul for renewed youth.

There is a rather gloomy Introduction, and then the Overture proper opens, the First Violins giving out the principal melody. After a time the Flute gives out a second melody, which the composer said represented the lines from Goethe's *Faust* which begin, 'A sweet uncomprehended yearning drives forth my feet from woods and meadows free.' Out of these two melodies the Overture grows. The peace of its close may perhaps represent Faust's final redemption. Note, in this connection, the similarity of this idea to that underlying *The Flying Dutchman*.

HOWARD WINTLER (Tenor) and Orchestra
By Silent Hearth (from 'The Mastersingers')
Wagner

ORCHESTRA
Bohemian Dance ('Fair Maid of Perth')...Bizet
Searf Dance (Callirhos).....Chaminade

HOWARD WINTLER
Silent Noon.....Vaughan Williams
Now sleeps the crimson petal.....Quilter

ORCHESTRA
The 'Unfinished' Symphony.....Schubert
Overture to 'The Yellow Princess'...Saint-Saëns

5.0 A PIANOFORTE RECITAL

5.15 THE CHILDREN'S HOUR:

'Una, the Red Cross Knight'

A Play adapted from Spenser's 'Faerie Queene,' by DOROTHY COOMBS

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 A Scene from 'The Amber Gate' by Kitty Barnes. Presented by The Newport Girl Guides

7.0 S.B. from London

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—II, Man and the Balance of Nature'

7.45-12.0 S.B. from London (10.0 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Songs by Archie Simpson

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Girl Guide Programme

7.0 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

The Longest Day, with the Longest Stories told by the Longest Tongues in less than an hour

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

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

2.40 BROADCAST TO SCHOOLS:
Mr. A. H. WHIPPLE: 'Nature Study'

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 Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Play Song for Little Folk (*Parsons*), including 'Tramcar'; 'Teddy Bear'; 'Noah's Ark'; 'School'; 'Playing at Shops.'

Story, 'Farmer John's Birthday Dinner' (*S. M. Hills*)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts—Buxton

A Concert by the

BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA

Musical Director, HORACE FELLOWES

Relayed from the Pavilion Gardens

5.0 Mr. W. REDPATH SCOTT: 'A Romantic Corner of the Isle of Man'

5.15 THE CHILDREN'S HOUR:

Manchester Young People's Week

St. Mary's Road Central School for Girls and Boys Choir

Conducted by Miss E. PIMBLETT

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—II, Man and the Balance of Nature.' S.B. from Cardiff

7.45-12.0 S.B. from London (10.0 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 KC.

2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Dr. E. W. Wheldon, 'Potato Disease.' 6.15:—London Programme relayed from Daventry. 6.30:—London. 7.25:—Cardiff. 7.45-12.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-Week Service, conducted by Rev. F. B. Herford, Holy Trinity Episcopal Church, Riddrie, assisted by the Station Choir. 3.15:—Dance Music, relayed from the Plaza. 4.0:—Light Orchestral Concert. Station Orchestra. Mary Hamilton (Pianoforte). 5.0:—Rev. W. S. Crockett, D.D.: 'The Scottish Countryside—The Scott Country.' 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, Organist). 6.30:—S.B. from London. 6.45:—Sir John Stirling Maxwell: 'Sylviculture—Under the Greenwood Tree.' 7.0:—London. 7.25:—Cardiff. 7.45:—London. 11.5-12.0:—Edinburgh.

2BD ABERDEEN. 500 M. 600 KC.

4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert. Station Octet: Bourrée and Musette (Morgan); Dance of the Hours (La Gioconda) (Ponchielli). 4.10:—Peggy Wallace (Pianoforte). 4.20:—Octet. 4.35:—Peggy Wallace. 4.45:—Octet. 5.0:—'The Scottish Countryside—II, The Scott Country,' by Rev. W. S. Crockett, D.D. 5.15:—Children's Hour. 6.0:—A Tea-Time Concert by the Station Octet. Bizet. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.45:—S.B. from Glasgow. 7.0:—S.B. from London. 7.25:—S.B. from Cardiff. 7.45:—S.B. from London. 11.5-12.0:—S.B. from Edinburgh.

2BE BELFAST. 505.1 M. 980 KC.

3.30-3.45:—A Short Religious Service. 4.0:—Haydn Orchestra. 4.30:—Herbert Woodburne (Baritone). 4.42:—Orchestra. 5.0:—Robert Crosssett: 'A Holiday with Tent and Motor Cycle.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—London. 7.25:—Cardiff. 7.45-12.0:—London.



James



THE HANDIWORK OF MAN.

No better example of man's interference with the normal workings of Nature—of which Professor Tattersall will talk this evening at 7.25—could be found than the contrast between these two bulldogs of the present day and of a century ago. The modern bulldog (on the left) has been evolved by selective breeding from his prototype on the right (reproduced, by courtesy of Messrs. Benn, from Edward C. Ash's book on 'Dogs'), which entirely lacks the now characteristic features of protruding jaw, wide chest and strongly-bowed legs.



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PROGRAMMES for FRIDAY, June 22

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
ORREA FERNEL (Violin); HETTY BOLTON
(Pianoforte)
Sonata in A, Op. 12, No. 2 Beethoven
First Sonata Delius

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 Metropole

3.0 Mr. J. C. STOBART and Mr. ERNEST YOUNG:
'Empire History and Geography. History:
Other Empires. Geography: Routes to the
East'

3.25 Musical Interlude

3.30 CONCERT TO SCHOOLS
THE SYBIL EATON QUARTET:
SYBIL EATON (1st Violin); MAVIS BACCA (2nd
Violin); RAYMOND JEREMY (Viola), ALLEN
FORD (Violoncello)
FRANK HASTWELL (Baritone)

4.30 Musical Interlude

4.45 A SONG RECITAL
by DAPHNE BETTGER (Soprano)
Sea Wrack Harty
Care Selve (Dear Woods) Handel, arr. A. L.
Non so piu (I know no more) Mozart
Le miroir (The Mirror) Ferrar
Extase (Ecstasy) Duparc

5.0 Miss MURIEL CURREY: 'Dalmatia and
Albania'

THE Balkan countries form—to the ordinary
man—a confusing medley of races, languages
and nationalities that the post-war readjustment
of its names and frontiers has only worse con-
founded. Miss Currey, who is a well-known
lecturer for the League of Nations Union, has
just returned from a visit to Dalmatia and Albania,
and in this afternoon's talk she will describe
present-day conditions in these various Balkan
lands.

5.15 THE CHILDREN'S HOUR:
FIFTH DAY OF REQUEST WEEK
HELEN ALSTON in songs at the piano
'More about the Bugginses,' by MABEL
CONSTANDUBOS
'With Voice and Mouth-Organ'—A. S. HIBBERD
(Stuart)
Songs with the Guitar by D. F. TENNANT ('David')

6.0 FRANK WESTFIELD'S ORCHESTRA
FROM THE PRINCE OF WALES PLAYHOUSE,
Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES: The B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC
RHEINBERGER'S ORGAN SONATAS
Played by LEONARD WARNER
Sonata No. 6 (Concluded)
Religious March; Fugue

7.25 Prof. J. DOVER WILSON: 'Six Tragedies of
Shakespeare (An Introduction for the Plain
Man)—II, Macbeth'

OF all Shakespeare's tragedies, none is more
clearly suited for the stage, and not merely
for the library, than *Macbeth*. Apart altogether
from the poetry of it, its drama is gripping and
forceful enough to thrill even a crook play fan.
This evening Professor Dover Wilson will discuss
the atmosphere of the play, its humour and its
tragedy, and estimate it as one of the great
'morality plays' of the world.

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VAUDEVILLE

SOME listeners like Symphony Concerts
and some live for Dance Bands; some
are devoted to the Children's Hour and some
care for nothing so much as the Educational
Talks. But they all have the one soft spot,
and a really good Vaudeville programme
early in the evening pulls 100 per cent. This
evening at 7.45, listeners to London and
Daventry will hear George Graves, the origi-
nal Baron Popoff, the most exuberant
comedian of the real old-fashioned type
(not too 'refined' to wear a red nose) on our
stage. Supporting him in the same bill are
Julian Rose and Nick Adams, the Potash
and Perlmutter whom the Gentiles love;
and Cecily James, who carries the hall-mark
that membership of the Co-Optimists
bestows. Make sure your set is hitting on
all its valves when these stars come on the
air—this evening at 7.45.

7.45

VAUDEVILLE

GEORGE GRAVES
TEDDY BROWN (Xylophone)
JOHN KIRBY (Entertainer)
JULIAN ROSE and NICK ADAMS
(Potash and Perlmutter)
CECILY JAMES (Soubrette)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN, Road Report

9.15 Topical Talk

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35-11.0 A Landon Ronald Concert

DORIS VANE (Soprano)

HAROLD WILLIAMS

THE WIRELESS ORCHESTRA
Leader, S. KNEALE KELLEY
Conducted by the COMPOSER

THE ORCHESTRA

A Birthday Overture

DORIS VANE and Orchestra

Dramatic Scene for Soprano 'Adonais'
(Words arranged from Shelley's Poem by Vernon
Blackburn)

ORCHESTRA

Suite from 'The Garden of Allah'

1. Prelude.
2. In an Eastern Garden
(Violin Solo, S. KNEALE KELLEY)
3. Kyrie Eleison
4. Dance of the Ouled-Nail.

DORIS VANE

The Lamb } From 'Four Songs of Innocence'
Spring }
Away on the Hill } From 'Four Songs of
A Little Winding Road } the Hill'
Accompanied by the COMPOSER

HAROLD WILLIAMS and Orchestra

Dramatic Scene, 'The Lament of Shah Jehan'
(Poem by Sir IAN MALCOLM)

ORCHESTRA

Three Dances for Orchestra

1. Valse Caprice
2. Danse des Morts (Dance of the Dead)
3. Danse Bacchante (from Suite de Ballet)

SIR LANDON RONALD needs no formal
word of introduction to a B.B.C. audience,
or to any other British audience. He comes of
musical stock, for he is the son of Henry Russell,
whose *Cheer, boys, cheer*, and *A Life on the Ocean
Wave* were so popular in their day.

After his period of study at the Royal College
of Music, he toured as Solo Pianist in Wormser's
Prodigal Son, a musical play without words,
then conducted at Covent Garden, played Melba's
accompaniments in America, and has in the last
thirty years become famous as a Conductor.
A few years before the war he became Principal
of the Guildhall School of Music, and the R.C.M.
elected him an honorary Fellow in 1924.

As a composer he is best known by his incidental
music to the dramatic version of Robert Hichens'
novel, *The Garden of Allah*, and by his Songs.
These range from tiny 'encore songs' to dramatic
scenes such as *The Lament of Shah Jehan* and
Adonais (a setting of Shelley's Elegy on the
death of Keats).

The Suite from *The Garden of Allah* consists
of the preludes and interludes to the various
parts of the play. They are entitled: (1) Pre-
lude; (2) The Garden; (3) Kyrie Eleison (based
on a Gregorian Chant); and (4) The Dance of
the Ouled-Nail (an African native entertainer).

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

Friday's Programmes cont'd (June 22)

5GB DAVENTRY EXPERIMENTAL

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

- 3.0 AN ORGAN RECITAL**
by **BERTRAM J. ORSMAN**
(Organist and Director of the CHOR, HOLY TRINITY, Upper Tooting)
Relayed from St. Mary-le-Bow
Funeral March and Hymn of Scraphs, Op. 17
Guilmant
The 'Largo' from 'Xerxes' *Handel*
MARY HAMLIN (Soprano)
Wie Melodien zieht es mir (Like melodies, it draws me on) *Brahms*
Sonntag (Sunday) *Franz*
Im Herbst (In Autumn) *Franz*
BERTRAM J. ORSMAN
Andante (Slow) and Allegretto (Fairly quick) from 4th Organ Sonata *Mendelssohn*
Military March in D, No. 1, Op. 51 *Schubert*
Fugue in G. Minor, Op. 7 *Marcel Dupré*
MARY HAMLIN
Eriskay Love Lilt (Songs of the Hebrides) *arr. Kennedy Fraser*
The Snowdrop *Harold Craxton*
The Watermill *Vaughan Williams*
At the Well *Hagemann*
- BERTRAM J. ORSMAN**
Psalm Prelude No. 1, Op. 32
Howells
Londonderry Air *arr. Stuart Archer*
Fugue in D. *Bach*
- 4.0 THE B.B.C. DANCE ORCHESTRA**
Personally conducted by **JACK PAYNE**
FLORENCE OLDEHAM (Songs at the Piano)
REG PALMER (Entertainer)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):**
'The Laziest Creature in all the World,' by G. Bernard Hughes. Songs by Marjorie Hovord (Soprano). Edgar Lane (Recitals). 'True Adventure Stories—The Constant Prince,' by Margaret M. Kennedy
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN**
- 6.45 Light Music**
PAULINE MAUNDER (Soprano); **NORMAN VENNER** (Baritone)
THE RICHARD BRINKMAN SEXTET
Suite, 'In Downland' *Hewitt, arr. Fletcher*
April Song; Shepherd Lullaby; Lavender Time
- 6.53 PAULINE MAUNDER**
Nocturne *Head*
The Year's at the Spring *Hastog*
- 7.0 SEXTET**
Moresque (In Moorish Style) *Eric Coates*
If my songs had wings *Hahn, arr. Mouton*
Intermezzo *d'Albert, arr. J. Doebber*
- 7.10 NORMAN VENNER**
Devotion *Strauss*
Absent *Metcalf*
Beyond Compare *Benny*
- 7.18 SEXTET**
Suite, 'Roman Festivals' *Fourdrain*
- 7.30 PAULINE MAUNDER**
Bright is the ring of words *Hadow*
Memories *Hadow*
A Birthday *Woodman*

- 7.38 SEXTET**
A Russian Dumka (First Performance) *Krein*
Thoughts of Autumn *Massenet, arr. Mouton*
- 7.48 NORMAN VENNER**
Down Vauxhall Way *Oliver*
The Good Men of Eirinn *Hughes*
A Ballynure Ballad (County Antrim) *arr. Hughes*
- 7.55 SEXTET**
March and Choir of Elves .. *Mendelssohn, arr. Zeitberger*
- 8.0 'The Mirage of Cowardice'**
by **RALPH DE ROHAN**
Read by himself
- 8.25 A Light Orchestral Concert**
From Birmingham
CONSTANCE WILLIS (Contralto); **DAVID MCCALLUM** (Violin)
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by **JOSEPH LEWIS**
Overture to 'The Devil's Country Seat' .. *Schubert*



David McCallum, violinist, will play and Constance Willis, contralto, will sing, in the Orchestral Concert from Birmingham tonight.

- obscurity, and was never put on the stage.
CONSTANCE WILLIS and Orchestra
Non so piu ('I know no more,' from 'The Marriage of Figaro') *Mozart*
Habnena (from 'Carmen') *Bizet*
- 8.45 ORCHESTRA**
Minuet, 'My Lady Lavender' *Peter*
DAVID MCCALLUM
Song without words *Mendelssohn*
Gavotte and Gigue in E *Bach*
Antique Caprice *Balogh, arr. Kreisler*
- 9.0 ORCHESTRA**
Siegfried Idyll *Wagner*
- 9.18 CONSTANCE WILLIS**
Over the River *McLeod*
Time, you old gipsy man *Besly*
Morgan le Fay *Bantock*
Border Cradle Song *Ford*
DAVID MCCALLUM
The Old Refrain *Brandt*
Allegretto (Fairly quick) *Bocherini, arr. Kreisler*
In the Woods (after Paganini) *Vogrich*
- 9.40 ORCHESTRA**
Suite from 'The Fancy Dress Ball' .. *Rubinstein*
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report**
- 10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND** from the Hotel Cecil
- 11.0-11.15 FRANK ASHWORTH and his BAND** from the Hotel Metropole
(Friday's Programmes continued on page 506.)

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An insurance policy can, if desired, be combined with the repayments, so that in the event of death the mortgage would be paid off and the house left free of encumbrance.

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R.T.I.

Friday's Programmes continued (June 22)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 DORA VINE: 'Invalids—The New Patient in Hospital'

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

5.15 THE CHILDREN'S HOUR

6.0 'Taunton Historical Pageant,' by the MAYOR OF TAUNTON

6.15 London Programme relayed from Daventry

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

9.35-11.0 **Joie de Vivre**
A Medley of Music-Hall Favourites
Both Old and New
Presented by
IVAN FIRTH, PHYLLIS SCOTT and VIVIENNE CHATTERTON
Including a Cockney Sketch
'THE DUCHESS OF DOHERTY COURT' by ALFRED MOLLES



A 'Joie de Vivre' programme, full of favourite music-hall songs old and new, will be broadcast from Cardiff tonight. Here are the three people, all popular broadcasters, who will present it—Vivienne Chatterton (centre), Ivan Firth and Phyllis Scott.

3.0 London Programme relayed from Daventry

5.0 Mr. W. A. CLEGG, President of 'The Athenaeum,' Plymouth: 'Actors Old and New—III, The Actor of a Century Ago'

5.15 THE CHILDREN'S HOUR
'Under the Greenwood Tree,' told in Song, Verse and Story

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

2ZY MANCHESTER. 384.6 M. 780 KC.

3.0 THE STATION ORCHESTRA
Overture to 'Rienzi' Wagner
Prelude and Cradle Song Järnefelt
CHARLES REVANS (Tenor)
The Stars are brightly shining ('Tosca')
Oh mistress mine Puccini
For you alone Quilter
ORCHESTRA
Gopak Moussorgsky
Selection from 'Rose Marie' Friml and Stollart

3.55 BROADCAST TO SCHOOLS:
Reading, 'Westward Ho!' (Charles Kingsley)

4.0 Professor G. W. DANIELS: 'The Romance of the Cotton Industry—VII, How the Lancashire Cotton Industry is Organized'

4.20 THE STATION ORCHESTRA

Military March... Schubert
Incidental Music to 'Monsieur Beaucaire'... Ross

CHARLES REVANS
Bright shines the moon to-night Verdi
The Monkey's Carol
Stanford
Dido's Lament ('Dido and Encas')..... Purcell

ORCHESTRA
Overture to 'The Marksman' ('Der Freischütz')..... Weber

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

12.0-1.0 London Programme relayed from Daventry

2.40 BROADCAST TO SCHOOLS:
Professor J. C. KIRKMAN: 'The Romance of Wireless,' III

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 (9.30 Local Announcements)

9.35-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Miss B. E. M. HUNT: 'Downland Tales—Aureola Lucy'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.50 Local Announcements)

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—Ocean Exploration and Deep Sea Soundings'

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)

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

12.0-1.0 London Programme relayed from Daventry

2.20-2.45 BROADCAST TO SCHOOLS:
Mr. J. R. B. MASEFIELD: 'A Nature Talk'

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Story, 'The Rhinoceros' (Davidson)
THE AVUNCULAR MUSICIAN (Violin)
Schön Rosmarin (Lovely Rosemary) } Kreisler
Liebesfreud (Love's Joy) }
On Wings of Song ... Mendelssohn, arr. Papini

6.0 HAROLD GRACE (Violin)
NORMAN LILLEY (Pianoforte)
Serenade Toselli
Souvenir Drdla
Love Song Sammartini
Rondino Beethoven, arr. Kreisler
Mattiata Tosti, arr. Kreisler
Andante from 7th Concerto De Bériot
Songs my mother taught me
Dvorak, arr. Kreisler
Prize Song ('The Mastersingers')
Wagner, arr. Wilhelmj
Fantasia on Puccini's 'La Bohème'

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

5.0 Mr. ALAN GRIFF reading his own short story: 'The Tavern'

5.15 THE CHILDREN'S HOUR
Stories of Engineering—Adventure II, told by Edward Cressy
An Afternoon for Tiny Tots

THE STATION ORCHESTRA
Baby's Opera Byng
Tiny Tot arr. Lotter
Parade of the Tin Soldiers Jessel
JEAN NIX: 'Why the Apples have Stars' and other Stories
More Songs from 'Now we are Six' (Fraser Simson), sung by HARRY HOPEWELL
Some Nursery Rhymes (J. Magnard Groves), sung by BETTY WHEATLEY

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 HARRY GREY (Banjo)
Speedwell Grimshaw
Crazy Jo Reser
Go, Go Colicchio
Lollipops Reser
Banjoviality Filha

8.0 S.B. from Leeds

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

Friday's Programmes cont'd (June 22)

9.35-11.0 A Ballad Concert

CHARLES KELLY (Pianoforte)

Sonata, Op. 27, No. 2 (The 'Moonlight')

Beethoven

Adagio sostenuto; Allegretto; Presto agitato

NORRIS PARKER (Baritone)

Selected Songs

STILES ALLEN (Soprano)

She wandered down the mountain side .. Clay

My dearest heart .. Sullivan

Fair House of Joy .. Quilter

At Sunrise .. Ronald

CEDRIC SHARPE (Violoncello)

Poem .. Fogg

CHARLES KELLY

Waltz in E Minor .. Chopin

Nocturne in F Sharp .. Chopin

The Hunt .. Paganini, arr. Liszt

NORRIS PARKER

Selected Songs

STILES ALLEN

O that it were so .. Bridge

None will know .. Ronald

Roses Red in the Garden .. Ronald

New Moon .. Lumley

CEDRIC SHARPE

Lullaby .. Peterson

Arabian Melody .. Glazounov, arr. Whitehouse

The Angelus .. Cedric Sharpe

Little Columbine .. Sammons

Other Stations.

5NO NEWCASTLE.

312.5 M.
960 kc.

12.0-1.0.—Gramophone Records. 3.0.—London Programme relayed from Daventry. 5.0.—Lady Margaret Sackville: 'Women Adventurers.' 5.15.—The Children's Hour. 6.0.—Organ Recital. Relayed from the Havelock Picture House Sunderland. Thirty Minutes in Spain. Selection from 'Carmen' (Bizet); Spanish Rose (Hanley); La Paloma (Yradier); Le Tango du Réve (Maldern); Valentinia (Padilla); Marcheta (Schertzingler); My Carmenita (Duramo). 6.30.—S.B. from London. 7.45.—Harry Scuthorpe (Xylophone and Vibraphone). Dancing Stars (Green); Prelude, 'Merchant of Venice' (Rouse); Andantino (Vibraphone Solo) (Lemare); Dainty Miss (Barnes); Stéphanie (Czibulka). 8.0.—Concert by Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Farnedale (Bizet); Selection from 'The Mikado' (Sullivan); Meditation from 'Thaïs' (Massenet) (Solo Violin, Anna Lynas); Melodies from 'The Gipsy Baron' (Strauss); Forget me not (Macbeth); Morceaux for Strings, 'Pizzicato' (Clifford); Titania (Cornet Solo, Arthur Laycock) (Rimmer); Fantasia, 'Tannhäuser' (Wagner). 9.0-11.0.—S.B. from London.

5SC GLASGOW.

405.4 M.
740 kc.

3.15.—Dance Music. Relayed from the Plaza. 4.0.—Station Orchestra. Overture, 'Zampa' (Hérold). Annie Hood (Soprano). The Auld Hoose and The Spinnin' Wheel (Trad.); Bonnie Dundee (arr. MacCunn). Orchestra. Romantic Suite (Stanley). Annie Hood. The Nightingales of Lincoln's Inn (Oliver); Island Shieling Song (Kennedy-Fraser); Easter Hymn (Bantock). Orchestra. Suite from Ballet, 'Les Deux Pigeons' (Messager). 5.0.—Coolin and Woggs, R.L.S.'s Dogs, by Rosaline Masson. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Orchestral Interlude. Station Orchestra. Overture, 'Nebuchadnezzar' (Verdi); Picturesque Suite (O'Brien); Valse, 'Orion' (Lottier). 6.30.—S.B. from London. 6.35.—S.B. from Edinburgh. 6.50.—S.B. from London. 9.35-11.0.—Midsummer. Olive Groves, Harold Kimberley, and Orchestra.

2BD ABERDEEN.

500 M.
600 kc.

11.0-12.0.—Gramophone Records. 4.0.—Fishing News Bulletin. 4.5.—Studio Concert, Station Orchest. Overture, 'Heraclitus' (Wagner); Spanish Serenade (Glazounov). 4.15.—Annie S. Clark (Contralto). Walt (Guy D'Hardelot). Daddy's Sweetheart (Lisa Lehmann). Valse (Kennedy Russell). 4.25.—Octet. The Guildford Suite (Dunhill). 4.35.—Annie S. Clark. Gala Water (R. A. McFarren); Leslie Lindsay (Malcolm Lawson); My Bonnie (Kate Vannah). 4.45.—Octet. A Scottish Fantasia (arr. David Stephen). 5.0.—Coolin and Woggs, R.L.S.'s Dogs, by Rosaline Masson. 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. 6.25.—Fishing News Bulletin. 6.30.—S.B. from London. 6.45.—S.B. from Edinburgh. 6.50-11.0.—S.B. from London.

2BE BELFAST.

306.1 M.
380 kc.

12.0-1.0.—Concert by the Radio Quartet. Overture, 'The Bohemian Girl' (Balfe); Mandarin Dance, 'Chang' (Finck); Suite, 'Hindoo Pictures' (Hansen); An Autumn Song (H. Wood); Selection, 'A Country Girl' (Menckton); Three Dances (H. Finck); Spanish March, 'Cádiz' (Chueca). 3.0-3.15.—Broadcast to Schools: Mr. H. Richard Hayward, 'Folklore of Northern Ireland' 4.0.—Concert, Radio Quartet. Overture, 'Morning, Noon and Night' (Suppé); Prelude (Rachmaninov); Suite, 'At Gretna Green' (Fletcher). 4.24.—Kathleen Daunt (Mezzo-Soprano). The Sunset Glow, The Pest, Laughing and Weeping, Impatience (Schubert). 4.36.—Quartet. Four Characteristic Waltzes (Coleridge-Taylor); Selection, 'The Daughter of the Regiment' (Donizetti); March, 'Great Big David' (Lottier). 5.0.—Coolin and Woggs—R. L. S.'s Dogs, by Rosaline Masson. 5.15.—The Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic. 6.30.—S.B. from London. 7.45.—Concert Music. The Symphony Orchestra, conducted by E. Godfrey Brown. Overture to the Opera, 'La Nuit de Mai' (Rimsky-Korsakov); Legend, 'The Enchanted Lake, Op. 62 (Ljadov). 8.5.—Joseph Farrington (Bass) with Orchestra. Recit., 'I rage, I melt, I burn'; Air, 'O ruddier than the cherry' (from 'Acis and Galatea') (Handel); She alone charmeth my sadness (from 'Irene') (Gounod). 8.17.—Orchestra. Movements from 'Antar' Suite, Op. 9 (Rimsky-Korsakov). 8.39.—Joseph Farrington. Non più andria (from 'Marriage of Figaro'), and O bear us, Isidoro and Oisris (from 'Maggie Flute') (Mozart); Largo al factotum (from 'Barber of Seville') (Rossini). 8.51.—Orchestra. Turkish March (Moussorgsky). 9.0.—S.B. from London. 9.35.—Orchestra. Wand of Youth, Suite, No. 1 (Elgar). 9.57.—Joseph Farrington. The Old Bard's Song (Iceland Boughton); A Ballynure Ballad (arr. H. Hughes); Ethiopia saluting the Colours (Chas. Wood); Captain Stratton's Fancy (Peter Warlock). 10.9.—Philip Whiteway Serenade (Arensky); Romance (Palmgren) Liebesfreund, (Kreisler). 10.22.—Orchestra. Bourne and Gigue from 'Much Ado about Nothing' (German). 10.30-11.0.—S.B. from London.

What is Wrong With the Programmes?

A Candid Letter from a Listener.

SIR—As I listened to a recent broadcast of a burlesque pantomime, I felt suddenly that I knew what was wrong with broadcast entertaining. It was not that the artists were lacking in talent (far be it from me to suggest that), but the whole programme was carried out with an air of amateurishness and improvisation. In fact, there were occasions when the audible amusement of the entertainers themselves prevented my hearing what I must presume to have been a joke.

This same air of informality pervades almost all items, except the work of the best announcers and a very few lecturers. Of purely musical items I do not presume to judge. Now, while it is very engaging of the entertainers to try to put us at our ease, as we listen in the negligent seclusion of our own homes, there are two great drawbacks.

In the first case, we are led to treat the programmes too casually—listening as to a friend for whom we must make allowances and to whom we need not attend too closely—and since everything depends upon the concentration of our sense of hearing, we lose much, and gradually grow bored, as with an intimate but garrulous friend. But the

other drawback is even greater. The programme is not for us individually, but for the whole listening nation.

Any work of art must make this universal appeal, but in broadcast art it must be instantaneous. Time and use will refine other entertainments or consign them to oblivion—as the broadcast entertainment is born, so it will remain in the minds of the audience—for a moment as mere pastime, or for ever as a type of perfection.

Perfection or polish or brilliance—it is all the same—art, hardened and refined until it will stand the test of time or promiscuity and still not appear artificial. Perhaps if all those who are concerned with the production of broadcast entertainments—lecturers, vaudeville, talks, burlesques, everything—were to concentrate on doing their best, giving no thought to putting us at our ease, there would be less adverse criticism. At least, those who wanted to listen would be better served, and perhaps no waverers would be inveigled into wasting time.

Yours, etc.,

ERIC ARNOLD.

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For three years now "Celestion" has been climbing steadily to its goal of ascendancy. To-day "Celestion" has not only reached that goal, but is maintaining it firmly. "Celestion's" enviable position is due to its guarantee of ability to survive the six most stringent tests of every high-class loud speaker. These are:—

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PROGRAMMES for SATURDAY, June 23

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

1.0-2.0 THE CARLTON HOTEL OCTET, directed by RENÉ TAPPONIER, from the Carlton Hotel

3.30 An Afternoon Concert

THE CONCORD SINGERS
THE SLYDEL OCTET

OCTET

Overture, 'May Day'....Haydn Wood
Slumber Song.....Schumann

3.45 CONCORD SINGERS

Folk Song, 'The Farmer's Boy'
arr. Vaughan Williams
Part Song, 'Drake's Drum'
Coleridge-Taylor

3.52 OCTET

Waltz, No. 1.....Durand
Serenade for the Doll.....Debussy
Slavonic Dance, No. 8.....Dvorak

4.5 CONCORD SINGERS

Jacobite Song, 'The Hundred Pipers'
arr. Harry May
Part Song, 'The Song now Stilled'
Sibelius
Folk Song, 'The Happy Farmer'
arr. Harry May

4.12 OCTET

Spanish Ballet.....Désormes
Still as the Night.....Böhm

4.25 CONCORD SINGERS

Part Songs:
Three Fishers (Kingsley)....Goldbeck
In Old Nassau.....Murchison

4.32 OCTET

Selection from 'Merrie England'
German

4.45

VAUDEVILLE

BARNEY O'REILLY (Entertainer)
YVETTE DARNAC (French and English Songs)
JOHN KIRBY (Entertainer)

5.15 THE CHILDREN'S HOUR:

SIXTH DAY OF REQUEST WEEK
'Alice attends a Mad Tea-Party'
Selections by the OLOF SEXTET
Verse by E. S. RUSSELL ('Belinda')

6.0

ORGAN RECITAL

By REGINALD FOORT, from the Palladium

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

6.45

NORA DELANEY

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

7.15 THE FOUNDATIONS OF MUSIC

RHEINBERGER'S ORGAN SONATAS
Played by LEONARD WARNER
Passacaglia from Sonata No. 8, in E Minor,
Op. 132

A PASSACAGLIA is a continuous set of Variations upon a short tune. The tune is usually introduced, as here, in the bass.

7.25 Col. PHILIP TREVOR: Eye-Witness Account of the England v. West Indies Match

7.45 A MILITARY BAND CONCERT

BETSY DE LA PORTE (Contralto)
WILLIAM BOLAND (Tenor)

THE WIRELESS MILITARY BAND, conducted by JOHN ANSELL

Triumphal March, 'Cleopatra'... Mancinelli
Overture to 'Egmont'..... Beethoven

A poor soul sat sighing..... Keel

8.7 WILLIAM BOLAND

Flower Song ('Carmen')..... Bizet
Vesti la giubba (On with the motley) Leoncavallo

8.15 BAND

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

SIBELIUS, Finland's greatest composer, has had remarkable recognition from his countrymen. A year or two ago, on his sixtieth birthday, the President of the Republic personally invested him with the Grand Cross of the Order of the White Rose of Finland, and Parliament voted an increase in the pension of 50,000 marks, which he has received since 1915, to 100,000 marks. A national subscription raised in his honour amounted to 270,000 marks.

In such music as his tone poem *Finlandia*, the *Kalevala Suite*, and best of all in his seven Symphonies, we find the best—the virile, rugged Sibelius, using national idioms and often deriving the rhythms of his music from those of traditional Finnish folk-poems.

8.25 BETSY DE LA PORTE

Two September Songs.....Quilter
The Haven of Rest called Home
Haydn Wood
Five Eyes.....Armstrong Gibbs

8.32 WILLIAM BOLAND

Who is Sylvia?.....Schubert
All Souls' Day.....Schubert
Invictus.....Huhn

8.40 BAND

Ballet Music from 'Victoria and Merrie England'.....Sullivan
Introduction; Berceuse (Cradle Song);
Druids' March; Mistletoe Dance;
May Day

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. G. WATSON PARKER: 'More Motoring Matters'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'FANCY MEETING YOU!'

A Revue for Broadcasting in Ten Original un-Scenes

Book and Lyrics by CLIFFORD SEYLER
Music by BILLY MILTON and HARRY S. PEPPER

Cast:

PATRICIA ROSSBOROUGH
PHILIP WADE
NORMAN GRIFFIN
FRANK DENTON

1. Prologue
2. The Stage of the Frivolity Theatre
3. Victoria Station at Midnight
4. Interior of 1st Class Pullman Car
5. Brighton Front
6. A Castle Hall
7. In an Aeroplane
8. The Open Sea
9. Grown-up Baby's Bed-time Story
10. Somewhere in Spain
Including the Revue Chorus

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



MASTERS OF THE MICROPHONE—MICHAEL HOGAN.

As actor, author and producer, Michael Hogan has been associated with some of the most successful recent achievements of the radio drama. He collaborated with Mabel Constanduros in that thrilling play, *The Surotoor*, which was broadcast last month; and the same team is responsible for the forthcoming appearance of the well-known 'Bugginses' in literary form.

THE Conductor-Composer-Cellist, Mancinelli (1848-1921), for a few years directed the Covent Garden Orchestra, and afterwards that of the Metropolitan Opera House at New York. He wrote several Operas, an Oratorio and a Cantata (both of which were produced at the Norwich Festival), and incidental music to Cossa's play *Cleopatra*. From this we are to hear a March.

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 Beethoven 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.

Saturday's Programmes cont'd (June 23)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

VARIETY

From Birmingham

GORDON BRYAN (Pianoforte) in a 'Maritime' Recital

CONSTANCE WENTWORTH (Soprano) and
FREDERIC LAKE (Tenor)
(in Folk Songs and Duets)

EDITH PENVILLE (Flute)

HELENA MILLAIS (the Actress-Entertainer)

4.30 THE PICCADILLY DANCE BAND, directed by
CHARLES WATSON, from the Piccadilly Hotel

5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by Walter Glynn (Tenor). 'All on a Mid-
summer's Day,' by Mabel Franco. Edith Penville
(Flute)

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

6.45 Light
Music

From Birmingham

THE BIRMINGHAM
STUDIO ORCHE-
STRA, conducted by
FRANK CANTELL

Overture to
'Sakuntala'

Goldmark

Selection from 'Lilac Time'

Schubert, arr. Clutsam

7.10 MICHAEL MULLINAR (Pianoforte)

Gavotte and Rondo Bach
Spinning Song from 'The Flying Dutchman'
Wagner, arr. List

March of the Dwarfs Grieg

7.20 ORCHESTRA

Italian Caprice Tchaikovsky
Romantic Piece and Gavotte Chaminade

7.40 MICHAEL MULLINAR

Aragonese Jota (Spanish Dance) Albeniz
Minuet from 'Bergamasque Suite' Debussy
Spoon River (American Folk Song) Grainger

7.50 ORCHESTRA

Suite of 'Three Oriental Sketches' Langey
Among the Arabs; In a Chinese Tea Room;
Persian March

8.0

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

8.30

A Symphony Concert

ISABEL GRAY (Pianoforte)

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by MAURICE BESLY

ORCHESTRA

Overture, 'Fingal's Cave' Mendelssohn
Trio in C-Minor Bach, arr. Besly

8.50 ISABEL GRAY and Orchestra

Symphonic Variations Franck

9.10 ORCHESTRA

Folk Song Suite Liadov
A Complaint; Humorous Song; Cradle
Song; Dance Song; Choral Round

9.25 ISABEL GRAY

Papillons (Butterflies) Rosenthal
Hark, hark, the Lark Schubert, arr. List

9.32 ORCHESTRA

Theme and Six Diversions German
The Forgotten Rite Ireland
Shepherd Fennel's Dance Balfour Gardiner

EVERYONE knows the type of composition called 'Theme (or Air) and Variations,' if only through Variations on *The Bells of Aberdovey* or *Bluebells of Scotland*. It is difficult to think of any composer of any importance who has not tried his hand at writing variations on some tune which took his fancy.

Edward German's *Theme and Six Diversions* is really a *Theme and Six Variations*, only he uses the word 'Diversions' because, we are

told, the Theme is treated more freely in some of them than in the old style of 'Variations.'

The Theme (which is preceded by a forceful Introduction) is slow and solemn. Edward German comes from the Welsh border, and perhaps it is permissible to find a suggestion of Welsh hymn tune in this Theme. The Six Diversions

are in the following styles:—

(1) Fairly quick, dignified; (2) Very quick and playful; (3) Quick and lively (A Gipsy Dance); (4) Slowish, but with movement; calmly. (The Muted Strings are here divided into ten parts.) (5) Quick, in valse style; (6) Slowish, with movement.

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 A Ballad Concert

From Birmingham

BOOTH HITCHEN (Baritone)

Earl Bristol's Farewell Becket Williams
Fury of the Sea Tours
My Song is of the Sturdy North German

JULIETTE ALVIN (Violoncello)

Arioso Bach, arr. Franko
The Cherubs Couperin, arr. Salmon

10.37 WALTER GLYNN (Tenor)

The Unforeseen Cyril Scott
Faery Song Boughton
In Sympathy Leoni

BOOTH HITCHEN

The March Bantock
An Island Sheiling Song arr.
Hebridean Sea Reivers' Song } Kennedy-Fraser

10.55 JULIETTE ALVIN

Russian Songs Lalo
Spanish Serenade Glazounov

11.5-11.15 WALTER GLYNN

The Lone Lily Bothwell Thompson
Still in dreams I see her Chuckerbutty
Who is Sylvia? Schubert

(Saturday's Programmes continued on page 510.)



Constance Wentworth (left) and Helena Millais will take part in the Variety programme this afternoon.

World-famous Columbia Artists Now Broadcasting

JOSEPH SZIGETI (Violin)
Broadcast June 5th

SZIGETI'S poetic rendering of the Beethoven Concerto broadcast from one of the recent National Symphony Concerts must have gained him many thousands of fresh admirers, and music-lovers are becoming increasingly aware of the numerous convincing specimens of his unique art available on Columbia records.

12-inch Double-sided, 6/6 each

- L 2097 SLAVONIC DANCE in G minor, No. 1 (Dvorak—Kreisler)
- L 1788 LARGO (Veracini; trans. Corti) (With KURT RUHRSEITZ at the Piano)
- L 1788 Zephyr (Jeno Hubay—Op. 30, No. 5)
- L 1963 Siciliano and Rigaudon (Francoeur, arr. Kreisler)
- L 1963 Slavonic Dance in "E" Minor (Dvorak-Kreisler)
- L 2037 Le Printemps (Darius Milhaud)
- L 2037 Menuet (Debussy-Dushkin)
- L 2037 Tambourin Chinois (Kreisler)

10-inch Double-sided, 4/6 each

- D 1527 Minuet, in "G" major (Beethoven)
- D 1527 Corcovado, "Saudades do Brasil" (Darius Milhaud, arr. C. Lavey)
- D 1557 Nigun (Improvisation). In Two Parts (From "Baal Shem"—Pictures of Chassidic Life) (E. Bloch)
- D 1581 Caprice, No. 24 (Variations in "A" minor). In Two Parts (Paganini)

E. HOWARD-JONES (Piano)
Broadcast June 4-9th

12-inch Double-sided, 4/6 each

- 9094 Moonlight Sonata (Beethoven)—
Part 1.—Adagio sostenuto (First Half);
Part 2.—(a) Adagio sostenuto (Concluded);
(b) Allegretto;
- 9095 Part 3.—Presto agitato (First Half);
Part 4.—Presto agitato (Concluded)

10-inch Double-sided, 3/-

- 4429 Capriccio in "B" minor (Brahms, Op. 76, No. 8)
- Ecossaises (Beethoven—D'Albet)

The B. B. C. Wireless Symphony Orchestra

(Conducted by PERCY PITT)

12-inch Double-sided, 4/6 each

- 9259 Aida—Grand March (Verdi)
- 9259 Aida—Selection (Introducing: Temple Scene, Act I; Celeste Aida) (Verdi)
- 9263 CASSE NOISSETTE Suite (Tchaikovsky)—
to
9262 In Six Parts on Three Records
- 9278 Ruy Blas—Overture. In Two Parts (Mendelssohn)

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EVERY FRIDAY

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Saturday's Programmes cont'd (June 23)

(Continued from page 500.)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-12.45 A POPULAR CONCERT**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Selection from 'Aida' Verdi
March, 'Fame and Glory' Matt
Suite, 'Sylvan Scenes' Fletcher
- 3.30** London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:**
'Midsummer Magic,' by C. E. Hodges
- 6.0** London Programme relayed from Daventry
- 6.30** S.B. from London
- 7.0** Mr. CHARLES CROFT: 'The Poets' Corner of the West'



Edwin Bassell

THE POETS' CORNER OF THE WEST
is the subject of the talk that Mr. Charles Croft will broadcast from Cardiff this evening at 7.0. This photograph shows the view over Clevedon from Dial Hill.

- 7.15** S.B. from London
- 7.25** Captain A. S. BURGE: 'Baseball and Other Topics'
- 7.45** A Log Cabin in Colorado

SONGS I HEARD THERE

A Monologue written and spoken by
FRED E. WEATHERLY, K.C.

Edward Somerset—an old Oxford man—is the owner of an undeveloped mine in Colorado. For years he has been struggling, hampered by poverty and old age, to do enough work at his mine to keep his claim alive. His wife is with him, and their one hope is that some day a speculator will buy the mine.

Tonight—he is sitting alone in the cabin, his wife having gone for necessities to the town below. Visions of the past rise in rapid succession before his eyes, and in fancy he hears songs that he has loved and several that he has sung himself.

When his wife returns and wakens him from his dream, she hands him a newspaper, in which he reads that Science has discovered means whereby actual songs sung by living

voices can be heard over miles of space. He takes his wife's hand in his, and his closing words are, 'Thank God for Science.'

The songs will be sung by
ETHEL DAKIN (Mezzo-Soprano)
and GLYN EASTMAN (Baritone)
assisted by THE STATION MALE VOICE CHOIR

- 8.30** The Poppies of Bexhill Concert Party
Relayed from the Pavilion, Llandaff Fields
- 9.0-12.0** 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. W. H. JONES: 'A Ramble in Gower—IV, Port Eynon to Worm's Head'
- 7.15** S.B. from London

7.45 MEMORIES

An 'Old Folks' Programme

THE STATION TRIO: T. D. JONES (Pianoforte),
MORGAN LLOYD (Violin), GWILYM THOMAS
(Violoncello)

Melody in F Rubinstein
Barcarolle from 'Tales of Hoffmann' Offenbach

RHYS WILLIAMS (Baritone)

To Anthea Hatton

Anchored Watson

Bugail Hafod y Cwm D. Parry

MORGAN LLOYD

Y Deryn Pur (The Dove)

Welsh Air, arr. Sammons

MATTIE DAVIES (Contralto)

The Song that reached my Heart Balfe

The Old Rustic Bridge by the Mill Skelly

EDDIE WILLIAMS

in 'Southern Memories'

Featuring Eugene Stratton's Popular Numbers

TRIO

Down South (Barn Dance) Myddleton

RHYS WILLIAMS

Simon the Cellarer Hatton

Hiraeth D. Jenkins

GWILYM THOMAS

The Broken Melody Van Biens

MATTIE DAVIES

Love's Old Sweet Song Molloy

Ar Hyd y Nos Welsh Air

TRIO

Ballad Memories arr. S. Baynes

- 9.0-12.0** S.B. from London (9.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30** London Programme relayed from Daventry

4.30 Proceedings of the Stonehenge
High Court
assembled to investigate
Claims to the Stonehenge Flitch

Relayed from the Amesbury Great Carnival and
Stonehenge Midsummer Solstice

- 5.15** London Programme relayed from Daventry

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

Saturday's Programmes continued (June 23)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: A Royal Salute in Three Cheers and a Hooray
 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)

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)

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

3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: Stories: The Magician's Revenge (Timmis), Mildred's Fosterling (Mortimer Batten), The Station Trio; In the Zoological Garden (Zicher), Scheherazade (Indian Dance) (Schmalstich)
 6.0 London Programme relayed from Daventry
 6.30-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 THE STATION ORCHESTRA
 Overture to 'Orpheus in the Underworld' *Offenbach*
 First Suite, 'Peer Gynt' *Grieg*



MR. FRED E. WEATHERLY, the famous song-writer, will broadcast his monologue, 'A Log Cabin in Colorado,' from Cardiff this evening at 7.45.

DOROTHY BINGHAM (Violoncello)
 Sonata *Sanmartini, arr. Salmon*
 In three movements:
 (1) Quick; (2) Slow; (3) Lively.

WILLIAM REES DAVIES (Bass-Baritone)
 The Vagabond *Vaughan Williams*
 Song of the Clock *Burchell*
 Out where the big ships go *Hewitt*

ORCHESTRA
 Musical Switch *Alford*
 Selection from 'The Girl Friend' .. *Gershwin*

DOROTHY BINGHAM
 Allegro Spiritoso *Senaille, arr. Salmon*
 Old Swedish Air *arr. Squire*
 Mazurka *Popper*

WILLIAM REES DAVIES
 At Grendon Fiar *Paul Marie*
 Cargoes *Shaw*
 Fishermen of England ('The Rebel Maid')
 *Phillips*

ORCHESTRA
 Rustle of Spring *Sinding*
 Sea Sheen *Eric Fogg*
 Selection, 'Mozartiana' *Kling*

5.0 Manchester Young People's Week
 Talk: 'Bright Spots in City Streets'

5.15 THE CHILDREN'S HOUR

5.30 Manchester Young People's Week
 Varna Street Elementary School for Boys Choir
 For the beauty of the earth..... *Bach*
 England *Hubert Parry*
 Hey ho! to the greenwood *Byrd*

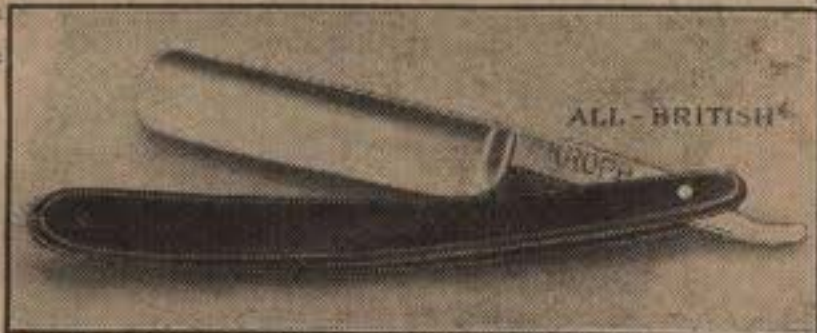
A Story:
 'Mr. Pickwick and his Friends join a Shooting Party,' from 'The Pickwick Papers,' by Charles Dickens

(Manchester Programme continued on page 513.)

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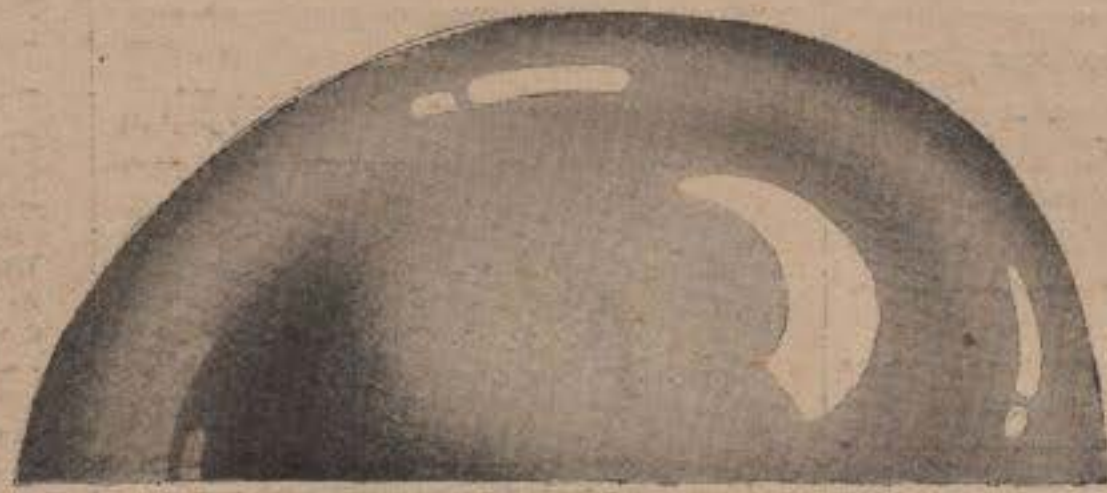
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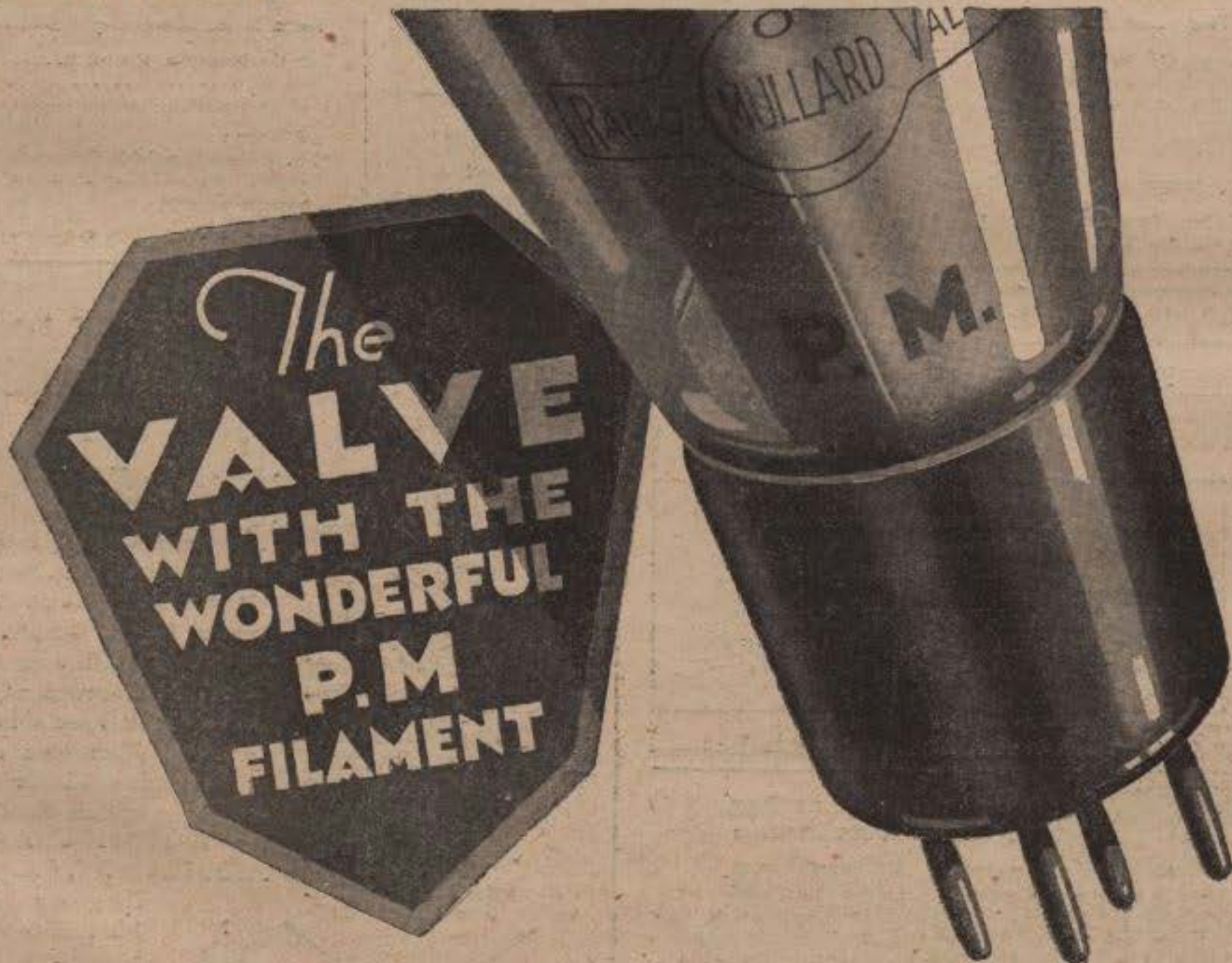
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Saturday's Programmes cont'd (June 23)

(Manchester Programme continued from page 511.)

CHOIR
Orpheus with his Lute Sullivan
The Moon is up (Conductor, J. A. STEPHENS)
O'Neill
Cargoes Shaw
(At the Piano, Master HARRY FACER)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Manchester Young People's Week
Mr. J. H. TOBBITT, Chairman of the Executive Committee for Manchester Young People's Week, 'A Retrospect and a Message'

7.15 S.B. from London

7.25 Mr. F. STACEY-LINTOTT: Sports Talk

7.45 **VAUDEVILLE**
JOHN KIRBY
JOHN HENRY
WALLACE CUNNINGHAM (Ventriloquial Humorist)
JEAN PAULE and LEONIE LASCELLES (Comediennes)
MAURICE JONES (Actor-Entertainer)
NELSON JACKSON (in his Latest Songs and Jests)
Supported by THE STATION ORCHESTRA

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

Africa—V. A. Witch Doctor. 7.15—London. 7.45—John Kirby. 8.0—Revue, 'Fancy Meeting You.' 9.0—London. 9.35—A Band Night. The Newcastle City Police Band (by kind permission of Mr. F. J. Crawley, Chief Constable) conducted by W. A. Crose. Charles Knowles (Baritone). 10.35-12.0—London.

55C GLASGOW. 405.4 M. 740 KC.
11.0-12.0—Gramophone Records. 3.30—The Gamblers Concert Party, relayed from Kelvingrove Park. 5.0—Musical Interlude. 5.15—Children's Hour. 5.56—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—London. 7.0—Mr. Jack House, C.A., Eye-Witness Account of the Glasgow Historical Pageant. 7.15—London. 7.25—Edinburgh. 7.45—Dundee. 9.0—London. 10.35—Dance Music. 11.15-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.
3.30—Peggy Henderson (Soprano). The Pipe Band of the Salvation Army Life Saving Scouts. 4.20—Pianoforte Interlude by Marie Sutherland. 4.30—Dance Music. 5.15—Children's Hour. 6.0—Dance Band. 6.30—London. 7.0—Glasgow. 7.15—London. 7.25—Edinburgh. 7.45—Dundee. 9.0-12.0—London.

2BE BELFAST. 506.1 M. 880 KC.
4.0—Orchestra. 4.20—J. W. Sowerby (Violoncello). 4.35—Joseph Farrington (Bass). 4.48—Orchestra. 5.15—Children's Hour. 6.0—Organ Recital. 6.30—London. 7.45—A Military Band Concert. Mat Mulcahey (The Old Besom Man from County Tyrone). The Station Military Band, conducted by E. Godfrey Brown. 9.0-12.0—London.

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

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

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.
3.30—London. 4.15—Music relayed from Tilly's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London. 7.0—Mr. Frank K. Matsden, 'A Traveller's Tales from South'

The Microphone Says—

WHENEVER there is a play of real beauty, thought, and intention produced in London, the pit and the cheaper parts of the house are always full. The fashionables have shown over and over again that they will not go to the serious theatre unless it can be made a fashionable craze, while the unfashionable have proved that they cannot be kept away from the serious theatre.—Mr. James Agate: *Dramatic Criticism.*

At least nine people out of every ten appear to like a seaside holiday best. I wonder why? There may be special virtues in sea-air; and doctors may preach the value of sea bathing. But hills can be quite as bracing, if not more so, and I really believe that the seaside is commonly chosen, not so much because it is good for children, as because it is good for their parents. The parents are not at a loss to know what to do with the children. Put them on the sand and all is well.—Mr. A. B. B. Valentine: *Holidays in Britain—The North Riding Coast and Moors.*

THERE are many things which British and American musicians can learn from one another. In particular, British musicians may learn a great deal about orchestral organization from American musicians, and American musicians may learn something about choral singing from British musicians.

The development of orchestral playing in America during the past few years is amazing. Almost every High School has its orchestra, and that not the sort of childish orchestra you may be imagining, but one complete with all the instruments to which a Sir Henry Wood or a Percy Pitt is accustomed.

As to American broadcasting, it can be summed up in these words: '700 stations, good transmission, but no proper finance, hence no properly organized programmes and—chaos!'—Mr. P. A. Scholes: *Musical Criticism.*

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.	SCHOOL PAMPHLETS	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)
Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Daughlin. Chemistry and Daily Life (Illustrated), by Dr. S. Glaustone. Finance in the Modern World, by Various Authors. Modern Transport (Illustrated), by Mr. W. M. Tetley Stephenson. Engines for the Road and Air (Illustrated), by Prof. F. W. Burstall. The Meaning of Good, by Prof. H. J. W. Hetherington. Nature's Reaction to Man, by Prof. W. M. Tattersall. The Psychology of Food and Dress (Illustrated), by Mr. J. C. Flugel.	School Syllabus Secondary School Syllabus Manchester Syllabus Newcastle Syllabus Scottish Stations Syllabus Cardiff Syllabus Music Manual Boys & Girls of Other Days, Course III Empire History & Geography Out of Doors from Week to Week The England that Shakespeare Knew French Manual Glasgow French Manual Glasgow Nature Study The Romance of the Cotton Industry	July The Daughter of the Regiment.	LIBRETTI (a) Please send me _____ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve! SCHOOL PUBLICATIONS (b) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. AIDS TO STUDY PAMPHLETS (c) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series. ALL PERIODICAL PUBLICATIONS. (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.
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 Daughter of the Regiment,' which is to be broadcast from 5GB on July 9, and from London, Daventry, and other stations on July 11.			
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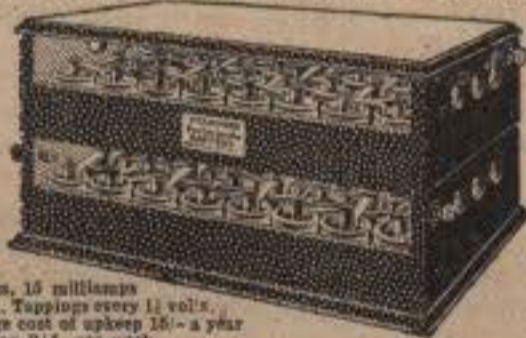
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