

EVERY PROGRAMME FROM EVERY STATION (June 24-30)



# THE RADIO TIMES

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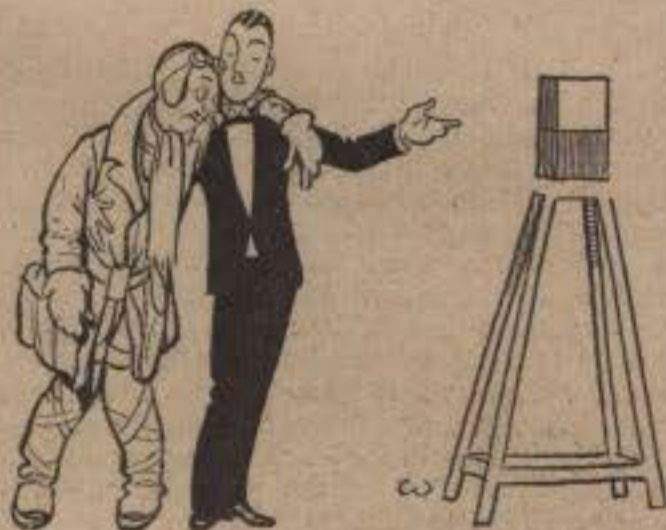


## Both Sides of The Microphone



### 'T.E.C.,' Harrogate, Please Note.

I RECENTLY received a letter from a listener in Harrogate who suggested that *The Radio Times* should contribute its mite towards the increased enjoyment of broadcasting by forthwith ceasing to appear. It would be so much jollier, he thought, if no one knew in advance what the programmes were to be. I replied kindly but firmly. This sort of notion must not get about, or I shall find my job taken from me. A small innovation in this same direction is, however, to



'Has just arrived from flying round the World.'

be attempted. On Friday evenings, from July 6 onwards, there will be, between 10.45 and 11 p.m., a space in the London and Daventry programme which will not be filled until the last moment. This quarter of an hour will, I understand, usually be one of vaudeville. In any case, the programme will have a topical, last-minute, 'stop press' flavour. Thus, a musical comedy star who is leaving to take up a better position in the U.S.A., or an aviator who has just arrived from flying round the world, may be invited to fill this 'hush-hush' period.

### Craxton and Manucci.

ON July 3 the well-known British pianist, Harold Craxton, will broadcast a short recital from 5GB. Mr. Craxton has done notable work in editing and revising a great deal of old English music, some of which, together with items by Chopin, will form the programme of his recital. Two days later, on July 5, another distinguished soloist, Manucci, the Italian 'cellist, will be heard from London.

### Our Explanation.

A NUMBER of listeners have been irritated by the fact that in several cases lately the timing, and even the names, of the operas relayed from Covent Garden have been wrongly announced in our programme columns. We apologize. The experience must have been singularly distressing—as harrowing as the discovery of a mistake in Bradshaw. But the fault is not ours. Of necessity, we go to press some considerable time before the date of issue. The Opera Syndicate give us as accurate information as possible—but theirs is no light task. As those of you who saw Maurice Moscovitch in *The Great Lover* will have realized, the presentation of grand opera, with foreign artists, is a tricky business—and the director must heave a sigh of relief when the curtain rings up on the right opera, with a complete cast peacefully assembled.

### Songs of the Bible.

THE present Sunday afternoon readings, 'Foundations of English Poetry,' will be concluded on July 8. Then will follow a return to the Old Testament readings. The new series will be entitled, 'Songs of the Bible.' It has been arranged by Prof. James Moffatt, D.D., formerly of Glasgow and now of the Union Theological Seminary, New York. The readings will consist of lyrical passages from the Old Testament—the Song of Deborah (Judges v, 1-31), a Song of Innocence (Job xxxi, 13-37), etc.

### News of Moment.

I FIND that news of American broadcasting generally provides me with a paragraph. I hear today from the Ipana Troubadours, one of America's leading dance bands both on the air and off, that their broadcasts have been the source of much pleasure and instruction in American prisons. A correspondent from Auburn Penitentiary writes: 'Gentlemen—Many of the members of our prison orchestra started their musical education by listening to the Ipana Troubadours. The



'American dance bands of a very sinister appearance.'

ambition of our musical prisoners is to be proficient enough to obtain positions in broadcasting orchestras upon their release.' Now I understand something which has been puzzling me for a long while. It had often occurred to me that the members of American dance bands were of a very sinister appearance. Perhaps the millennium is at hand, when gunmen will beat their guns into saxophones and their knuckledusters into trombones—and Jack Payne shall lead them.

(Continued overleaf.)

### Brighter Cricket.

A PARTICULARLY interesting discussion is to be broadcast from 5GB on July 2 from 8.0-9.0 p.m. Colonel Philip Trevor, who writes on cricket in the *Daily Telegraph*, and 'Pat' Hendren, of England and Middlesex, are to debate the question of 'What is Wrong with Cricket?' In spite of greyhounds, baseball, tennis, and beggar-my-neighbour, cricket remains the national game, and its welfare must be of interest to everyone who likes the combination of high summer, green grass, white flannels, and good sportsmanship. If anything is really wrong, let us find it out.

### A Missionary's Story.

THE work of the missionary along the West Coast of Africa has been a tough one, for here until lately reigned supreme every form of juju, fetichism and magic. Dr. A. W. Wilkie, C.B.E., who gives a missionary talk from the London Studio on Sunday afternoon, July 1, has worked for nearly thirty years in 'the white man's grave,' first in Calabar as a member of the United Free Church of Scotland Mission, and then along the Gold Coast, where in 1918 he took over superintendence of the work formerly carried out by German missionaries.

### The Listener's Watch Dog.

THE Wireless Organizations Advisory Committee continues its watchful activities on behalf of the listener. At its sixteenth meeting on June 4 it discussed such questions as the relative importance of precise punctuality and artistic unity, possible demonstrations of high-quality reception at various centres throughout the country, the inclusion of short gramophone recitals in the evening programmes, etc.

### Of Ships' Concerts.

A LETTER came today from Muriel George and Ernest Butcher, who are touring South Africa together. They travelled out on the *Windsor Castle* with Sybil Thorndike and Lewis Casson, who had their daughters Mary and Ann with them. The ship's concert seems to have been a 'starry' affair, with the senior Cassons playing scenes from *The Taming of the Shrew*, the Butchers singing folk songs as you and I know they can sing them, and Mary Casson and Carleton Hobbs 'obliging' with single turns. Some people have all the luck. Most concerts at sea consist of amateur sopranos singing *Un bel di vedremo* out of tune. When Percy A. Scholes came back from New York last month, the leading Jewish Cantor of America was on board the *Manretonia*. He was the 'star' of the concerts, 'and,' says Mr. Scholes, 'he sang so loudly I was afraid ships at sea would imagine we were in distress and rush to our rescue!'

### An Appeal You Should Consider.

LONDON'S Good Cause Appeal on Sunday, July 1, will be made by the Countess of Carlisle in aid of the British Hospital for Mothers and Babies. This institution is more training school than hospital. It trains midwives, who work not only in England but in every part of the Empire. The system introduced by the British Hospital of a year's training for midwives is now compulsory in this country. H.M. the Queen opened its new building in 1922. Owing to lack of funds, only one-third of the projected National Training School could then be built. A second section is to be begun next month at a cost of £30,000—only half of which is at present at hand. Donations will be gratefully acknowledged by the Countess of Carlisle, British Hospital for Mothers and Babies, Woolwich, S.E.18.

### Come to Daventry!

THE Medical Officer at Daventry is supposed to have said that the presence of 5XX and 5GB in the neighbourhood has made his home-town a happier and a healthier place. Last night I had a nightmare. I was in Daventry, once a sleepy Midland market town, but now a fashionable spa where elderly hypochondriacs came to 'take the waves.' In my dream I saw an old gentleman with a crimson face racing past me in a bath chair on his way to take a dip in the Daventry Shipping Forecast as its briny rays came streaming from the aerial.



'An old gentleman racing past in his bath-chair.'

### Choral Singers, Please Note.

MEMBERS of choral societies within thirty miles' radius of London will be interested in the B.B.C.'s scheme for the formation of a permanent amateur 'National' Wireless Chorus of about 250 voices. Each year, the broadcasting of the more important great Choral works—such as Honegger's *King David*, or Schonberg's *Gurrelieder*—demands the services of a greater chorus than Mr. Stanford Robinson's well-known Wireless Chorus, which consists of thirty-eight voices. Eligibility for this National Chorus will depend upon a singer's connection with his local society, so that the new body cannot be said to compete in any way with existing organizations. Applications should be forwarded to the B.B.C. through the secretary of your local society. Every applicant will be given an audition. Members of the Chorus will have to attend approximately ten rehearsals for each performance. The conductor and trainer will be Mr. Stanford Robinson, though the public performances will be conducted by leading British and Continental musicians.

### The 'Daughter of the Regiment.'

OUR programmes this summer have been marked by a perfect 'orgy' of opera, from both the Royal Opera House and the Studio. Puccini has been particularly well represented by broadcasts of *Manon Lescaut* and *The Girl of the Golden West* from Savoy Hill, and relays from Covent Garden of various acts of *Turandot* (in which Eva Turner was superb) and *La Bohème* (in which another English artist, Margherita Sheridan, upheld our reputation against the foreign invasion). The last opera of the 1927-28 'Libretto Season' will be broadcast on July 9 (5GB) and 11 (London, etc.). This is Donizetti's *Daughter of the Regiment*, first performed in London in 1847 with Jenny Lind in the title-rôle. The story of the opera is briefly as follows: Maria, an aristocratic orphan, is adopted by a French regiment. She wins the heart of a young peasant who 'joins up' in order to be near her. Her relations discover her and snatch her away to the family castle where she is to marry a husband of their choosing. But at the moment of the ceremony, Maria remembers the good old days with the regiment and—I leave the rest to your imagination. Percy Pitt will conduct the broadcast performances, the principal parts being sung by Sylvia Nelis (Maria), Hedde Nash (Tonio, her soldier lover) and Harry Brindle (Sergeant Sulpisio, who 'mothered' the daughter of the regiment).

(Continued on page 522.)



### Samuel Pepys, Listener.

By R. M. Freeman.

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

At Supper, the Col<sup>l</sup>. gives me stout mixt with cyder, the first time of my ever drinking it; and if it prove (tomorrow) to have liked me as well as I like it, I mean to continue it. Supping with us 2 young bachelours of the most infinite mirth and gayety. Set me thinking (rather sadly) of when I was gay and mirthfull and a bachelour.

May 30.—This morning I prickt the blister on my wife's nose with a darning-needle, which reduces the bigness of it, but not the redness, to her great discontent, with some jerks at me that I have bungled the pricking. Where to I might have made her a sharp answer, but did not, seeing that every allowance must be made for the tempers of a vain woman with an angry nose. So to fetch the care-phones and connect them for her listening-in; which shall, I believe, (if anything can) beguile her into forgetting her angry nose. And—praise God and Savoy Hill—it did.

May 31.—Being about to goe and buy me some new summer waistcoats and other fancy matters, come a letter with news that old Uncle Peter Pepys is grievously sick of an enflammation to his lungs. So to wait upon the buying of my new fancy matters till I see whether he live or die. We danced a little this night, my wife and I, to the wireless, and should have danced longer but for her bringing her high heel heavily down on my bad foot. Whereat, in my anguish, did damn her to her face; the first time I have damned my wife to her face this yeare, God forgive me for it.

June 1.—Reading in the paper an article upon 'The girl of today,' by my Lady Woldingham, that is puffed up to the skyes almost in the headlines. But Lord! The poorest, sorriest, silliest, twaddel imaginable, only a Marchioness wrote it.

May 29.—Royall Oke day, but none now knows or marks it. Yet in my boyhood not to wear a sprigg of oke on this morning was punishable by pinching in the soft of the arm. Watching Doris lay breakfast, it made me sorry the old fashion is gone out, she having the most temptingly plump pinchable arms that ever I did behold.

My wife keeps her bed with a blister to her nose-tipp by sitting in the sun yesterday against my advice—a great red angry blister that no powder will dim, for all her slapping it on in dollops, having first vaseleened it to make the powder stick.

I to Mitcham to mine old friend Col<sup>l</sup>. M. Bidder, to his shack in the woods by the river Wandle, a sweet place and in all respects most infinitely contrived both for simplicity and convenience (a rare conjunction). He is a most ingenious man for notions and for his knowledge of engines, whereby he reckons to save himself above 50l a yeare in repayrs. When next my wireless sett goes amiss, I mean to ask him to eat lunch with us. Canooing on the river with my Col<sup>l</sup>'s lady, and good sport up a side-stream full of snags, and in one place a strand of barbed-wire stretched across to keep out trespassers, but by God's mercy saw it in time to duck it, before it scalped us. Landed and some discourse with Sir. C. Worsfold and his lady, with much wit and good entertainment. He hath, I find, a neuritick legg like mine, and great joy we had in pitting our tortures one against the other, most pleasurable beyond everything almost. Presently to see them play tennis. My Col<sup>l</sup>'s lady wears socks over her stockings in playing, and is, so she says, to keep her feet from gritting. Hers have topps with a neat like-Wedgwood pattern to them, making a good set-off to her pretty ancles.

*The Pocket Book is Stolen!*

# 'The Mewing Cat'

Chapter Five of *Old Magic*,\* Bohun Lynch's story of adventure. That listeners have enjoyed the opening chapters is evidenced by the many letters of congratulation received by the author. You can begin *Old Magic* this week.

**T**HIS is a story of the Future, of England in the twenty-first century. Tom Carlew, a broadcaster in the service of the C.O.R.T. (the Central Office of Radio Transmissions), and his friend Melvil Rooke, the antiquarian, are on the track of a mystery connected with the death of Spiridon Kakoglou, a Greek financier, head of the Mid-Devon Farming Syndicate, which has tried unsuccessfully to achieve a monopoly of all farming in the West Country. Kakoglou's schemes had met with mysterious opposition in Devonshire. Before his untimely death on Dartmoor, he had come into possession of an old notebook of the eighteenth century, full of strange drawings and inscriptions. One drawing in particular—of a crude doll-like figure—interests Rooke, who has traced a similar figure carved on the walls of a house in Holland Town, a slum in North London. He and Carlew are aware of being followed. Someone is showing great interest in the old notebook, which Carlew has in his possession. And now news has just been broadcast from the C.O.R.T. that a further blow has been directed against the Mid-Devon Farming Syndicate, whose machine sheds at Culverton have been wrecked by an explosion.

**T**HE following morning, after breakfast Tom Carlew folded the letter he had already written and put it, together with several sheets of soft paper,

He was looking across the road towards The Mewing Cat. 'Sec,' he said, 'coming out of the side door, there. It's—why, it's Guy Harvester himself!'



around the old pocket-book and put this into a strong envelope. He would send it, registered, to Sir Francis Cadogan, who would receive it by air-mail that afternoon. There was a post-office on the ground floor of the building, and with the packet in one hand, and a bundle of books that he was about to return to a neighbour in the other, Carlew left his flat and went down the stairs.

There were a good many people about at that time of the morning, for the floor below him consisted of a number of offices, and men and women were hurrying to and fro. At the swing door of the post-office, which opened from a wide corridor, he was jostled by a man trying to push his way in before him. With his hand upon the glass panel of the door, Tom Carlew paused to let this fellow, who was evidently in a great hurry, through. To his astonishment the man suddenly turned from the half-opened door and seized his wrist.

'You thief!' the fellow shouted aloud. 'You've stolen my purse!' Hampered by the bundle of books and with neither hand free, Carlew tried to twist himself from the fellow's grasp, at the same time spluttering with anger and utterly failing to find words to suit the occasion. The man held on with a strong grip, and as they struggled, Carlew felt himself violently pushed from behind. In the next instant the packet containing the old notebook had been plucked from his hand. He turned, still in the grip of his first antagonist, and caught a glimpse of a grey-bearded fellow who was immediately lost in the now thickening crowd. It was the man he had seen watching his windows the previous evening.

The whole incident up to this point had occupied very few seconds. Carlew had been so utterly taken aback that he had not been able to utter a sound. Now suddenly he dropped his parcel of books, wrenched himself free, and with a shout, darted into the crowd after the thief. But the people nearest him had heard the first man's shouted accusation and he found himself held. The first man—a tall, bony fellow with piercing black eyes—leapt to the fore again.

'He's got my purse,' the man shouted. 'I felt him pick my pocket. Hi, constable!'

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

A policeman on duty in the corridor near the further entrance to the post-office, seeing that something was wrong, had now moved in their direction. Both Carlew and his accuser started to talk at once.

'A man pushed against me and took a packet I was carrying.'

'He's picked my pocket; he's got my purse.'

'Now—now—now—now,' said the constable. 'What is it?'

'This man —' Carlew began, only to be interrupted immediately by the other.

'He's stolen my purse. He's got it in his pocket.'

'He's got my parcel, at least, he hasn't—some other chap—' It sounded foolish, but in the heat and hurry of such a moment, foolish things are often said, especially by innocent people.

'I give him in charge,' said the tall man. 'I tell you he's got it in his pocket.'

'I've not got it,' said Carlew, with the policeman's hand on his arm. 'I've never seen the fellow before. I tell you it's a dodge. He had a man with him who ran off with a packet I was just going to post—a thing of great value, which doesn't belong to me.'

'Doesn't belong to you, eh?' repeated the constable. 'Come along to the station, and you, too, as you're charging him.'

The police-station was in an adjoining street, and Carlew, violently indignant as he was and desperately perturbed at the loss of borrowed property which might be of great value, realized that nothing was to be gained at the moment by further expostulation. After all, he had not stolen the man's purse; his confederate, on the other hand, had got clean away with the notebook. The charge would have to be dropped and he might be able to turn the tables on the tall man.

On leaving the building they crossed the main street by the gently-arched foot-bridge, and proceeded along a covered pavement which gave upon the first floor of the opposite row of shops. A few of the throng outside the post-office had followed them, though vehemently discouraged by the constable. Presently, walking abreast, the policeman holding Carlew by the arm, they turned down a wide arcade, lit from far overhead by a glass roof. Halfway down this thoroughfare was the police-station, facing an entrance to an Underground station. Here there were swift escalators, which at

this hour were crowded with folk going about their business.

They turned in at the police-station, but Carlew suddenly stopped short.

'I thought so,' he said, quietly,

The tall man had disappeared.

'Now,' he continued, 'you can search me for that purse, but in the meantime, between them they've got a good five minutes' start. When you've gone through my pockets for the purse, I shall have to trouble the inspector with my own story.'

It was as yet only half-past nine in the morning, and he had three hours before he need report himself at the C.O.R.T. He must find Rooke and tell him about the loss of the notebook. To be robbed of any property in circumstances of such impudence was provoking enough, but when the theft entailed the loss of something belonging to other people, and confidently committed to his charge, he felt well-nigh desperate. And not only he, but the C.O.R.T. itself, would feel compromised. Theirs, after all, was the primary responsibility; he was a member of their staff, on him would fall the blame. Tom Carlew was sensitive about his duty. The old pocket-book might, or might not, be an article of great value; it was certainly an object of considerable interest. While it had been in his charge he had taken all normal precautions to safeguard; it now he suddenly remembered Rooke's strange outburst of the previous night; how that he would feel much more comfortable about him, Carlew, when he had got rid of the pocket-book. Well, he was rid of it, but in circumstances of the most unfortunate sort.

FROM the police-station, which was just off the south side of New Oxford Street, Tom Carlew walked to the top of Kingsway and took a tram to the Strand. Here, not far to the east of Somerset House, and entirely overshadowing that venerable building, was New Century House, a huge block exactly complemented by a sister building on the south side of the river, the two being connected by one of the larger of the new Thames bridges. At the top floor of New Century House, commanding a wonderful view over London and the Surrey hills, was the modest office of the *Antiquarian Review*. Here on three days a week Melvil Rooke was to be found in an inner room entirely lined with old calf-bound volumes and equipped appropriately enough with ancient furniture. Leaning back in a big arm-chair, persistently faithful to his old-fashioned tobacco pipe, his desk littered with letters and old manuscripts, his gaze more often than not was directed away from the business in hand to the river, with its towering embankments, interlacing bridges, and the swift motor boats and barges which dashed to and fro upon its still sunlit waters.

'Just let me get through these letters,' Rooke said when Carlew came into the room, 'and then I'll attend to you. You know where to find the cigarettes. I shall be very anxious,' he went on after a pause, during which his secretary had been reminding him of certain appointments which he was due to keep that day. 'Very anxious to hear what Cadogan has to say about that pocket-book.'

'And I,' said Tom Carlew, 'am still more anxious to hear what Scotland Yard has got to say about it. To say nothing of the C.O.R.T.'

Rooke raised an eyebrow, and Carlew told him of the adventure of that morning. Rooke seldom showed surprise.

'Last night,' he said, 'up in Holland Town I felt warm. No, I'm not talking about the weather. I felt on the edge of something. We're in a thick fog, we don't know what we are looking for, let alone where to look for it. Have you told the C.O.R.T. yet?'

'No, that's a pleasure in prospect.'

'Well, then, Harvester? You're primarily responsible to him.'

'I wanted to tell you first. May I get hold of Harvester on your telephone?'

'Of course.'

'He's generally at Kakoglou's head office in Piccadilly. I'll get on there,' and Carlew took up the directory and adjusted the

#### PRO and CON.

The Editor of *The Radio Times* receives each week many hundreds of letters from listeners. From these it is evident that there exists today a keen, intelligent, and critical interest in Broadcasting. It is, however, a well-established fact that, for every reader who puts pen to paper, there are many who, though they may have a strong individual point of view, do not, for one reason or another, take steps to express it.

With this fact in mind, and to encourage our readers to give vent to their opinions, we propose to publish each week, beginning in our issue of July 6, the two best letters, one of appreciation, the other of criticism, of the B.B.C.'s policy and programmes. To the writers of each will be sent a cheque for One Guinea.

The Editor reserves the right to publish the writers' full names and addresses, and to print also points from any other letters which may be of general interest.

In view of the restriction upon editorial space, letters should be not more than 200 words in length.

automatic telephone. 'Is Mr. Harvester in the office? It's very urgent. Carlew is my name.' There was a pause while some enquiry was being made, and Carlew stood listening, with his anxious face on Rooke's.

'Don't,' whispered the latter, 'tell anyone about the notebook except Harvester himself.'

Carlew nodded and turned again to the instrument. 'When do you expect him back? (He's out,' he added aside.) It's a very urgent matter indeed. Can you say where I shall find him? Please tell him when he returns that Mr. Carlew wishes to speak to him at the earliest possible moment. No, that's all. Thank you.' And he hung up the receiver.

'They said he'd gone to North London, and wouldn't be back before twelve, and at twelve I've got to go to the C.O.R.T.'

'North London?' said Rooke. 'I wonder. We'll go there too, to Holland Town.'

'But what earthly good is that?'

'I don't know. It's an inspiration of mine. We've got to fill in time somewhere before you go to the C.O.R.T., and why not that? I tell you I feel warm there.'

They descended by the lift to the deep-level station beneath New Century House, and in a very few minutes had emerged at Holland Town. The station here was some way east of the canal they had visited the previous night, whence Carlew had been guided by Rooke, without paying any particular attention to the locality through which they passed.

To-day there was a clearness in the atmosphere which betokened more rain in the near future. All the gentle colours of London were intensified; each drab and humdrum prospect revealed a secret of latent beauty. Here were no white, cliff-like palaces, towering to the sky, but the long, mellow street, whose dullest windows lay in purple shade, while blistered paint work gleamed white or primrose, and every little tree in the narrow gardens between the houses stood out sharply defined in exquisite green.

'Round to the right here,' said Rooke, 'this way. Last night when I got home I took the trouble to look up that book I told you about, 'Unanswered Riddles'; and that led me to a post office directory, which in turn brings us to this corner.'

'What is it?' Carlew asked.

'That,' said Rooke and pointed across the way to a small tavern. 'Look at the name.'

CARLEW read the plain red letters painted across the front of the low house beneath the discreetly curtained windows—'The Mewing Cat.'

'Odd name for a pub,' he said, 'but London pubs have always been famous for curious names.'

'Yes,' Rooke replied, 'but this one has a history. The house you see there before you was built—when? say, fifty or sixty years ago, but a pub of that name has been here in the same place for more than a century. It was so called originally, in memory of that old horror I told you about last night. The first victim of that mysterious series of crimes was a poor old pussy cat who was discovered on a door-step, mewing its last breath. The poor beast had been treated with the most revolting cruelty.'

'You make me sick.'

'Yes, it was a nasty business. Well, they call the pub after it—"The Mewing Cat." And the name has come down to the present day.'

While they talked the clear sky had very suddenly become overcast, and from the North a storm-cloud of an inky purple was advancing with a slow and angry majesty upon London. It was said afterwards that no such cloud had been seen within living memory. The very streets began to grow dark.

'We're going to catch it in a minute,' said Rooke, but his companion paid no attention. He was looking across the road towards The Mewing Cat.

'See,' he said, 'coming out of the side door there. It's—why, it's Guy Harvester himself.'

Next week's chapter tells of the disappearance of Guy Harvester and the trail which led to the chapel in Holland Town.

*The Talk of the Week. No. 22.*

## The Beauties of Biography.

Young authors who are contemplating blossoming into Biography—now most popular of literary sports—as well as those who are interested in the work of such contemporary biographers as Maurois, Strachey, Guedalla, and Ludwig, should read this complete and witty guide to the subject which was recently broadcast from London, by Harold Nicholson, who has himself written 'lives' of Byron, Verlaine, and Tennyson, and that most delicious collection of 'near-biographies,' 'Some People.'

**T**HE first problem in biography is the choice of a point of view. From the outset you must make up your mind whether you wish to write a scholarly biography or one which is merely brilliant: whether you intend to be erudite, ethical, informative, moving, impassioned, pert, witty, sarcastic, or simply disagreeable. On the whole, I should advise the beginner to adopt the scholarly point of view. If he has access to a good library or to a good encyclopædia he will find that scholarship comes easily enough. The reviewers of his book, who might otherwise be irritated or hostile, will become deferential. Once you can convey that effect of knowing what you are writing about you can then be as witty and humorous as you like. But inaccuracy by itself is not, in biography, a very valuable element.

Having chosen your aspect, your thesis, or your point of view, you must keep to it. It is very disconcerting to the reader if the biographer begins in an ironical vein and then becomes impassioned.

### Beware of Rivals!

Next comes the question of a subject. It is best for the present to eschew the lives of people whose biographies have recently been published by Mr. Lytton Strachey, or M. André Maurois, or Mr. Guedalla. In your first biography you should avoid coming into open competition with such masters of technique. You should avoid also choosing a subject which has simultaneously been chosen by someone else. The British public, gullible though it be in all matters affecting biography, is yet unlikely to swallow two books on the same subject appearing within a week of each other. One of the two books is likely to be disregarded, and, for all you know, that one may be yours. This, then, is the first snag in the choice of subject, namely, that you can never be certain that someone else has not also chosen the same subject for himself. While you, in London, are accumulating material on the life and genius of James Haliburton, the Egyptologist (1788-1862), there may be a widow in sleepy Chester who is also writing a book on the genius and life of that great Egyptologist, James Haliburton (1788-1862). There is no absolute safeguard against such a disaster. You would be well advised, however, before embarking on your biography, to visit the London Library and there to ask for the books, for *all* the books, on Mr. James Haliburton. If these books have already been taken out, and if they remain out for prolonged periods, you may suspect that some other rat is gnawing at your material. The Librarian, if he takes you seriously, will tell you the name of this unseen competitor; you can establish communication with your rival, and some arrangement or compromise can generally be made.

Other requirements will depend upon your temperament. I do not think myself that one can write a successful biography of someone whom one despises *all round*. A little contempt for one's victim is, of course, essential, since otherwise your biography might lack that astringent quality which is so much in demand. But there must be some point of contact, some hyphen of sympathy, between yourself and your subject, and this point of admiration must, I feel, be emotional rather than intellectual. One should never write the life of someone whom one would not have cared very particularly to know.

### Choice of a Victim.

The second essential in the choice of subject is therefore that the victim should interest the biographer personally and emotionally: without this emotional connection between the author and his subject, the book will be mere dust and ashes. With it, the book will possess that suggestion of pity, that hint of mercy, which will at once soften and enliven the contempt by which all good biographers (by which I mean all modern biographers) should be inspired.

This brings me to the problem of method. Having determined your attitude and selected your subject, it is time to begin. The first thing to do is to buy a large and strongly-bound note-book. Having acquired this book, you will number the pages, and on the fly-leaf you will write the letters of the alphabet, leaving a space between each for subsequent insertions. This fly-leaf will constitute your future index of material and is very important. Unless your material is carefully arranged and indexed it will not be readily available when you start to write. If, as is generally the case, you know nothing about the person whose life you are about to publish, you will be well advised, before you start on your note-book, to look him up in the Dictionary of National Biography. There you will find recorded the main facts of his life, together with some vague and discreet references to his character and morals. It will be your business, later on, to render these references as precise and indiscreet as possible, but for the moment you are concerned only with collecting headings for your note-book. In the Dictionary of National Biography you will read, let us say, that General Buckfield (1836-1906)—I choose a name at random—did not, after the age of fifty-five, 'take that care of his health which his medical adviser would recommend.' You will at once record this fact under the letter D in your note-book. 'Drink,' you will write, 'addiction to. See pa. 50.' And on page 50 you will repeat that heading, leaving the page blank for later research.

### Accuracy Rather Important.

Having thus obtained your main headings, you will then proceed to the London Library and take out the standard work on your victim. It will probably be in two, or even three, volumes, and if you are lucky it will be written in a tender manner which it will be pleasurable for you to deride. Nothing is of more assistance to a biographer than the sentimentality of the authority from whom he draws his information. In fact, I should advise the beginner to choose a subject on which the standard work has been written by a widow or other close relative of the deceased. Such works, while providing all the details that will be required, are frequently composed in a spirit of affection, not to say of hero-worship, and thus offer many opportunities for delicate irony and playful contempt. At the same time, the beginner should realize that he is not merely composing a work of art, but he is also making an important contribution to history. He must be accurate regarding the facts and the dates of his narrative, and these facts must from the outset, with the aid of his note-book, be carefully co-ordinated and arranged. It is a good plan to divide your note-book into sections. The first section will deal with the external circumstances of your story and occupy, say, forty pages. The next forty pages will be devoted, under separate headings, to character. The rest of the note-book will be used for material which, from its proper place, was crowded out.

### Query—Drink?

When taking notes from the main authority which will constitute the scaffolding and girders of your work, you must be very lavish with the pages of your note-book. Only write your notes on the right-hand page, leaving the left-hand page free for subsequent insertions. Allow two or three pages for each heading. In the strictly biographical portion of your note-book you would, for instance, devote two pages to 'antecedents,' two to 'heredity'—a popular branch of study—one to 'father,' three to 'mother,' four to 'other relations,' one to 'childhood,' and so on. You will, during the process of summarizing your main authority, keep a sharp eye open for your character entries. Thus, if you read of an uncle who died unmarried at the age of fifty-two in the Bermudas, you will at once be on the alert. You will make a note under your 'Drink' heading in the character section, and will write: 'N.B.—Uncle who died unmarried in Bermudas. Query, drink.' Such insinuations are invaluable in establishing your point of view.

By the time you have finished with your standard authority, and have thus compiled the main facts and facets of your biography, you will wish to prove that your predecessors

on the field were not only ridiculous, but inaccurate. Imagination alone will not suffice for this task, and you will thus be brought face to face with what is known as 'research.' This is done by going once more to the London Library and consulting all the indexes of all the books which are likely to have a bearing on your subject. This is wearisome work, and may take you from two to three hours. You may be obliged even to copy extracts from at least twelve different books. These extracts or quotations, if they confirm your point of view, should be written out in your note-book neatly and accurately. If they do not confirm your point of view, they can be ignored. It is imprudent actually to misquote: all one can do is to 'select'; no biographer is worthy of the name who does not possess a genius for selection.

Having thus accumulated and co-ordinated not only your material but also your counter-material, you will do well to digest it. It is possible that, having by now learnt more about your victim, you may be tempted to

modify your original point of view. Any such temptation must be sternly resisted. Nothing, as I have said, is so fatal to the unity of a work of art than a change in the point of view. The most you can allow yourself is what is called 'a subtle transition.' Of such transitions the most remunerative is the 'came to mock and remained to pray' transition. All readers love this particular transition—it satisfies their sense of poetic justice; biographies in which this transition is skilfully effected sell very well indeed.

#### Men of Action Preferable.

When you have accumulated and digested your material you can begin to write your book. If your biography is what is known as a 'critical biography,' you will also be obliged to read your victim's works. This is often very exhausting, and it is for this reason preferably that very busy people who wish to write biography should confine their choice of subject to men of action. It is far more trouble, for instance, to read through Wordsworth's 'Prelude' than to induce your

publisher to lithograph an old plan of the Taku Forts. You will also find it convincing and useful to insert quotations, especially foreign quotations. There is a very complete index to the collected works of Sainte Beuve, as also to those of Goethe. And if these fail you, there is always Taine.

There are, of course, other difficulties which may assail the would-be biographer. He may, for instance, be met by problems of construction, by problems, even, of style. The former will generally solve themselves, provided only that the original conception of the subject is sufficiently firm. Style, on the other hand, is less easily disposed of. The great difficulty with people who are unable to write is that they are unable to write. I can suggest no infallible remedy for this defect. I can suggest only that such people should try and write like themselves. And not like Mr. Lytton Strachey. And not like M. André Maurois. And not, even, if he will forgive my saying so, like Mr. Guedalla.

## Both Sides of the Microphone.

(Continued from page 518.)

#### Books to Read.

YOU may care to add to your library list the following novels reviewed by Mrs. M. A. Hamilton in her talk of May 31: 'The Saviour of Life' by Arnold Benn (Cassell); 'The Emigrant,' by Frederick Howard (Longmans); 'The Hustling Hobo,' by D. B. Lawlay (Butterworth); 'Phyllida,' by H. S. Reid (Chatto and Windus); 'A President is Born,' by Fannie Hurst (Cape); 'The English Miss,' by R. H. Mottram (Chatto and Windus); 'The Age of Reason,' by Philip Gibbs (Hutchinson); 'The Turn of the Wheel,' by June March (Richards).

#### The Party Spirit.

ONE of the most delightful things about Radio is the way in which it brings one in friendly contact with all sorts of people whom, merely owing to the inexorable fact of space, one could otherwise never hope to meet, far less know. A correspondent from America, in the course of a generally interesting letter about American Radio, gives an amusing story of the latest 'party-craze' in New York. Various hostesses gave Assyrian, Jug-and-Bottle, Pyjama, Bohemian, Zoological, and other parties. Finally, a hostess, eager to outdo the rest, sent out invitations for a 'White Elephant' party. But, alas, for good intentions! All the ladies invited arrived—with their husbands!

#### THE Linkman.

ON July 6 a specially interesting item is being broadcast from 5GB. Mr. George Gros-smith has written a burlesque in which he proposes to introduce 'Shades of the Old Gaiety Theatre.' The burlesque is to be entitled *The Linkman*, and will be produced by Mr. Harry Grattan, who has been responsible for the 'books' and the production of so many intimate revues. In the hands of two such experts at their respective jobs, and with such a theme to work on, anticipation and realization for once should be certain of coincidence. *The Linkman* will be repeated on the following evening from London, Daventry, etc.

#### Farewell and Au Revoir.

A RATHER delightful and informal party was given at Savoy Hill on June 9 to wish Miss Gertrude Lawrence all good fortune and a speedy return to England. Miss Lawrence is sailing this week for New York, where she is to play again this autumn. The company included



#### AU REVOIR!

After the party—in the centre (left to right) George Gershwin, Gertrude Lawrence and Nelson Keys, on the steps of Savoy Hill.

George Gros-smith and Nelson Keys, Rex Evans and George Gershwin. The latter, who has already, I hear, written the music for a new musical comedy in which Miss Lawrence will appear, has just come from Paris, where on May 30 his Concerto in F was played for the first time with great success, causing a considerable sensation.

#### Mr. Gershwin and Jazz.

IT was interesting to hear that Mr. Gershwin is honestly not interested in the further history of his work, once it has been written and once performed. He made, however, an exception in the case of the famous 'Rhapsody in Blue,' because it had brought him so many letters from people who said that their lives had definitely gained something from hearing it played. As to Jazz, Mr. Gershwin believes it will persist, as all folk-music persists. Jazz, in short, is American folk-music. The form has been mutilated and twisted to cover everything and anything modern, but, in Mr. Gershwin's opinion, Jazz stands really for a method of attack, a point of view, an outlook. It can be applied to anything. Similarly it ought not to be applied to everything; any more than one applies, for example, the ancient Greek style of artistic expression to everything indiscriminately. You have only to talk to Mr. Gershwin for five minutes to discover that, in his hands at least, Jazz is something serious, and dignified.

#### Concert News.

FORTHCOMING orchestral programmes from London include a Symphony Concert on Sunday, July 1, conducted by Stanford Robinson (with Sybil Eaton, violinist); a Light Orchestral Concert on July 2, conducted by John Ansell (with Hedde Nash, who has sung at the Old Vic); and on Friday, July 13, a Symphony Concert conducted by Godfrey Brown, Musical Director of the Belfast Station.

#### Radio More Popular than Ever.

THOSE Jeremiahs and Cassandras who believe that the popularity of Wireless is beginning to decline and prophesy a speedy end to public interest in broadcasting will no doubt be disappointed to hear that the organizers of the National Radio Exhibition have this year received more applications for space from manufacturers than ever. There will be 262 stands at Olympia on September 22 as against 220 last year.

"The Announcer"

# Points of View.

## I. 'Switch On the Lights.'

'Astyanax,' the well-known writer on broadcasting, discusses the future development of radio drama with ordinary visual drama on its own ground.

IN the issue of *The Radio Times* of June 1 there was published an interesting letter over the initials 'S. W.' urging listeners to plays 'to switch off their lights and listen in darkness.' 'Then,' adds S. W., 'it is so easy to visualize what is happening.'

Now, this letter is quite remarkably instructive. It reveals an attitude towards broadcast plays so mistaken as to make one wonder seriously whether it is worth while continuing with experiments in radio drama at all. I received the other day a letter from an anonymous correspondent couched in rather similar terms. Only he aided this 'visualizing' by turning different coloured lights off and on according to the progress and mood of the play that was being broadcast.

Whether the failure lies at the door of the listeners, or of the radio playwright and producer, I do not know and I would prefer not to express an opinion. Probably the responsibility is divided. But—pace Mr. Cecil Lewis—something must be very wrong somewhere, if, after four years or so of experimenting in a new medium, there is found to be a general impression that the medium is not a new one at all—merely a sort of inferior substitute for old mediums.

I do not think it can be put sufficiently strongly that the broadcast play has—or should have—nothing whatsoever to do with visualization. It has to do with the ear—not with the eye. It does not matter a pin whether the listener is in a room with a candle, facing the searchlights of a battleship, or lying in pitch darkness. The radio play does not—or should not—be considered a feeble attempt to make up to those confined to their homes for their inability to go to the theatre or the cinema. Its appeal—I run the inevitable risk of repetition—is to the ear, not to the eye. If to hear a broadcast play only results in listeners

'wishing they could have really seen it,' and regretting the comparative inefficiency of their imaginations, their 'minds' eyes,' that broadcast play is a failure. That is why, in my personal opinion, I consider that, in spite of the intrinsic interest of experiments along that line, recent plays like *Speed*, *Pursuit*, and so forth, have failed. Their constant and rapid changes of scenic background—alleged to the technique of film scenarios—demand the constant use of the 'mind's eye.' To succeed they demand to be visualized imaginatively, the imagination being based on and stimulated by sound.

So much success they may achieve. But that success is a failure from the standpoint of the absolute radio play. For the latter to succeed it must aim at and achieve satisfaction of the ear alone. Its main factors should be a situation which would be dramatic even were all the listeners deprived altogether of their sight, words and language of beauty and significance, plus the proper handling of the human voice as an instrument complete in itself. If the poetic drama is only kept alive by a certain almost sentimental tradition; if the art of the use of the human voice is nowadays almost a lost art, here is the supreme chance for the upholders of battered falling standards and lost causes. Write a new poetic drama for the radio. Encourage the discovery and employment in its production of—not actors, who nowadays have no need to train or use their voices elaborately and skilfully beyond the ordinary but specialists in the new technique of the microphone voice.

There is the further point that the would-be author of radio plays must be encouraged on grounds purely economic. How this can be done is, in my view, one of the most difficult problems of radio drama. It calls for as much time, trouble,

and intelligence to write a radio play as to write an ordinary play or a film scenario. But at present the reward is hopelessly, disproportionately small, in the event of success. As a purely hypothetical suggestion, it might be possible for the B.B.C. to pay a successful radio author with publicity rather than actually in cash, and so to give him the necessary encouragement to continue this line of special work. For nowadays the author lives as much by publicity as by cheques, and no agency can rival the B.B.C. in this line whenever it cares to exert itself along it. I am aware that such an idea may conflict hopelessly with the excellent non-advertising policy of the Corporation. But the specialized radio author, like the specialized radio actor, must be found, and, when found, encouraged.

Unless I am entirely mistaken in my theory of the absolute radio play, we have in its development and encouragement practically a new art. As a new art it must stand on its own feet. It must find its specialist practitioners. It must not owe its very existence to its being considered, as it were, a younger sister of the legitimate theatre and the cinematograph, borrowing its words and actors from the former, its spirit and scenario from the latter.

With Mark Antony, the enthusiast for radio drama should say 'Lend me your ears!' It is for the ear of the country that radio drama must cater—an ear which is rapidly being dulled by the perpetual grind of machinery, the hooting of cars, the tintinnabulation of jazz-bands, the din of crowds and megaphones. The ear of the country, if I may mix a metaphor, is thirsty for beautiful sounds—for a change and for an inspiration. Radio Drama is the supreme opportunity for our poets. It must not be denied them; and they must grasp it. Switch on your lights! Light your pipes! Listen! ASTYANAX'

It should not, he urges, attempt to compete

## 2. The Way of Wireless in the Wilds.

In the accompanying article Mr. J. Robertson-Scott, Editor of our contemporary, *The Countryman*, briefly describes the great influence which broadcasting is exercising upon the life of rural communities.

THE other day I went into a newsagent's shop in a little market town. I asked what periodical sold most. I was told *The Radio Times*—126 copies!

Then I went into a village newsagent's shop. Here there was one publication only—buttressed by a captivating insurance scheme—which sold more copies than *The Radio Times*!

Can one ask for more practical evidence to show how much wireless has entered into the lives of country people? I go into one farm worker's cottage after another and find *The Radio Times* there. I go into farmhouses and find wireless as firmly established as teatime.

Not so long ago I felt I ought to visit an old cottage woman whose husband had died. When I called—I ought to have called before—it was with, perhaps, an apologetic air. What did I find? That her daughters—there are so often daughters eking out cottage existences—had given her a wireless set, and that she was sitting in great contentment with the latest kitten on her lap and earphones on, listening to the Thursday afternoon service in Westminster Abbey. At our Poor Law institutions, where, thanks to a kind Master, we have loud-speakers and earphones all over the place, the old women, a-bed and in their sitting-rooms, listen to the wireless right through the day from the morning weather forecast.

It is idle to suggest that wireless means little to villagers who have got it in their cottages. The

politicians who think that, the churches who think that, the men and women who are reasonably content with things just as they are and think that, are hugging illusions. Is it likely that villagers who have heard over their wireless some of the best public speaking, some of the best music, and some of the best preaching, who have listened to competent men and women discussing social problems, and sketching in a fascinating way the incidents of our history, have not compared such mental fare with what they have been given at the ordinary type of village public meeting, lecture, and concert, at many a church and chapel, and in some country weekly papers?

The notion that only the lighter provender is received gladly by rural patrons of wireless is nonsense. There is already perceptible in many villages in Southern England, where hitherto education has not been held in such esteem as in the North, a changing attitude towards not only the school but the secondary school, and it is wireless that has had much to do in bringing about the improved condition of things.

Need I say that if cottage or farmhouse listening were merely a reception of facts or simply a means of passing the time it would not amount to much! What matters is that it is a stirring of the mind and a widening of sympathies. The village listener is being gradually taken out of his village, out of his county, out of England, even out of Europe. He is being given a chance of readjusting himself. He is being brought into contact with men, ideas,

new attitudes, new aims. In a transition period in an agricultural and social life the farm worker and his master, the farm worker's wife and the farmer's wife find themselves not only looking at new things but looking in a new way at things they have always seen.

To suppose that, after this eruption of new ideas and new experience at its firesides, the countryside is the same as it has always been, is to be singularly unimaginative. The newspaper has done much to nudge the countryside; the cycle and the motor-bus, the schools and the women's institutes have done much; but after the newspaper, which had wireless's advantage in getting to the fireside, no instrument of the forward movement has done so much as wireless. It is not only that it is at the fireside, it is a voluntary thing. It is not imposed. The countryman and countrywoman have not been taken to it. They have taken it to themselves.

Wireless, the social reformer, has the ball at its feet in the villages, for in the villages there are men and women who have still time to think. If to technique and financial resources wireless continues to add statesmanship, feeling, and imagination, it will have more to do with the changes that are coming in Britain-outside-the-Towns than any other agency.

Politicians and parsons debate a little loftily whether they shall avail themselves of wireless or no. As they will find out very soon, they have no option. J. ROBERTSON-SCOTT.



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# An 'Open-Air' Saturday.



On Saturday afternoon, June 30, London and Daventry, etc., are relaying commentaries on two of the leading events of the London Season—the Royal Air Force Pageant and the Lawn Tennis Championships. Listeners who cannot go to Hendon or Wimbledon will be able to 'attend' in spirit.



## The Royal Air Force at Hendon.

**Y**OU must picture a wide open space ringed with a pale, blurred mass of faces upturned to the sky; more motor-cars in serried blocks than you can dread seeing even in Oxford Street during rush hours; blue sky and green grass (or just possibly—for even the Royal Air Force has no control over those depressions moving southwards from Iceland—grey sky and brown mud); the buzzing of tens of thousands of voices; the martial strains of the R.A.F. Band; and then the hum, the growling crescendo, the rattle, and the roar of our fighting and bombing aeroplanes! They sweep past, almost wing-tip to wing-tip, aligned and dressed in perfect formation like a company of the Brigade of Guards. They dip and swoop, rise and spin, dive, zoom, flutter like falling leaves. One moment there is a squadron so high above you that the aeroplanes might be midges against a sunset. The next, and involuntarily you duck your heads as the aeroplanes, now apparently as big and twice as formidable as a motor-bus gone mad and launched into the blue, whirr a few yards above the clustered hats and motor-cars. Individual pilots whom, if you met them in ordinary life, you would probably mistake for schoolboys, perform their aerobatics, the trapeze 'stunts' of the air. Massive, sinister, night and day bombers; tiny, whizzing scouts; lithe, deadly fighting planes, follow each other in succession, or squadron by squadron. Men jump from balloons as casually as though they were stepping off a tram. Fighters mingle in a 'dog-fight' so frenzied that it is hard to believe it is not 'the real thing.' Bombers fly low and launch their deadly missiles; and a combined attack is launched on an oil refinery, which shoots up a blaze of flame and clouds of smoke.

These are the items from the display which the B.B.C. has arranged to broadcast from Hendon Aerodrome on the afternoon of June 30. But for those who can be there to see, and not only to hear, there will be many other incidents of thrilling interest, including an attack on transport by a flight of single-seater fighters; a parade of new and experimental types of machines; and eight squadrons of mingled bombers and fighters taking off in rapid succession. This broadcast, though a repetition of a previous success, cannot be more than an echo of the display, which should emphatically be seen as well as heard. Still, even the echoes, as it were, from the sky over Hendon should interest many of the people who are prevented by space and time from going in person to the display.

We all live in the hope that the day may come before very long when the Air Force will be able to drop the 'Force' from its title, and turn all its attentions to international communications and trade. But till that day comes, in present conditions the Air Force must hold its place among the Services, and the nation which maintains it should have an interest in (and knowledge of) its composition and activities as great as that which it has in the Navy and the Army. The Royal Air Force has become our first line, not only of defence, but of that attack which is the best form of defence. The display offers marvellous opportunities to all those who wish to gain in a short time some fairly comprehensive idea of the most youthful service, whose motto might well be 'Last but not least,' and in whose vocabulary the word 'impossible' simply does not exist.

## The Lawn Tennis Championships.

**O**F all athletic pageantry Wimbledon is the most personal to its spectators. The appeal of Henley, Epsom, Wembley, Ascot, is one of vague mass-excitement. The men and girls whose punts line the course at Henley are seldom experts, in any degree, of rowing. The majority of those who, with bated breath, watch the Derby know no more about the horses than the odds at which they are quoted in the morning newspaper. They are there for a 'thrill' or to be in the fashion. But the crowd round the centre court consists largely of Betty Nuthalls and Henri Cochets in miniature, who, were the flesh as willing as the spirit, would themselves be contesting the championships.

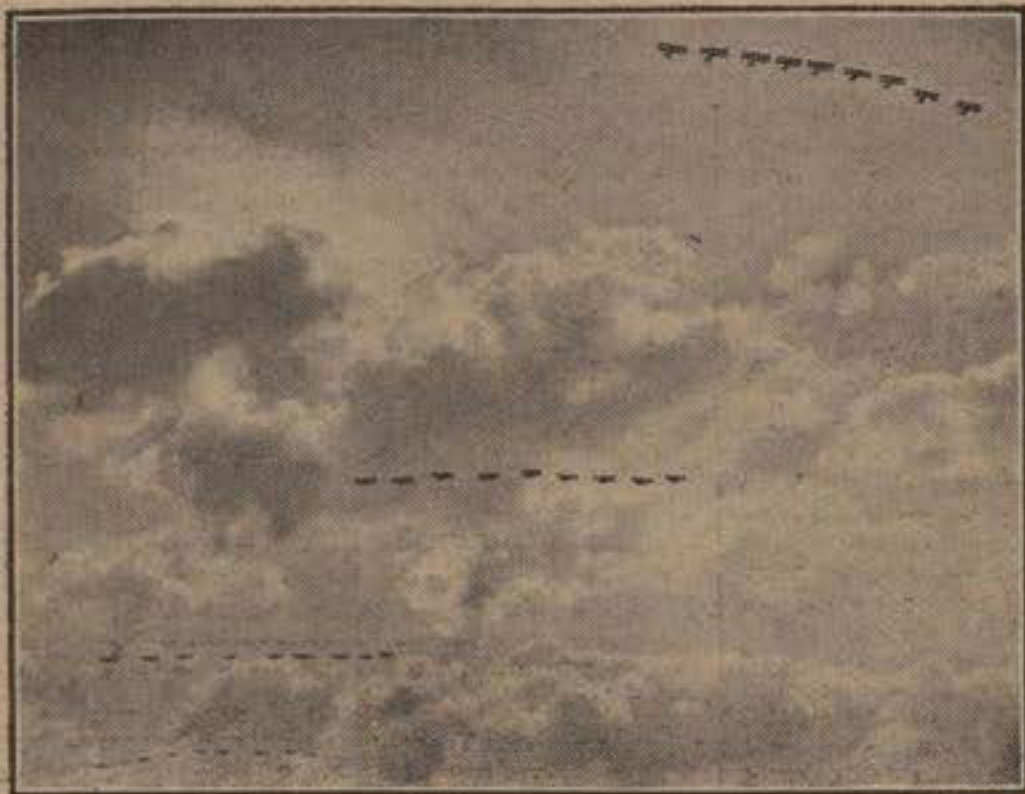
They know. That flashing drive of Lacoste's deep to Borotra's back-hand—they feel for Borotra in his task of returning it, with Lacoste at the net ready smoothly to dispose of any ball that comes within his reach. They will recall similar tactics which led to their own utter undoing in last week's American Handicap at the local club. They are an audience of connoisseurs. They have experience of the fine flavour of the game as it is played—not merely as it is watched.

In these days, if we are to believe the newspapers, every Wimbledon is 'the greatest Wimbledon since the war.' These tennis championships are a dramatic business. On the wide green stage of the centre court, the drama lies almost more in the clash of personalities than in the clash of strokes. The relentless logic of a Rene Lacoste (who, like the Dohertys, has proved that there is a *right* way of playing tennis) is opposed to the inexhaustible versatility of a Tilden; the unflinching strength of a Betty Nuthall, to the epigrammatic brilliance of a Lili Alvarez.

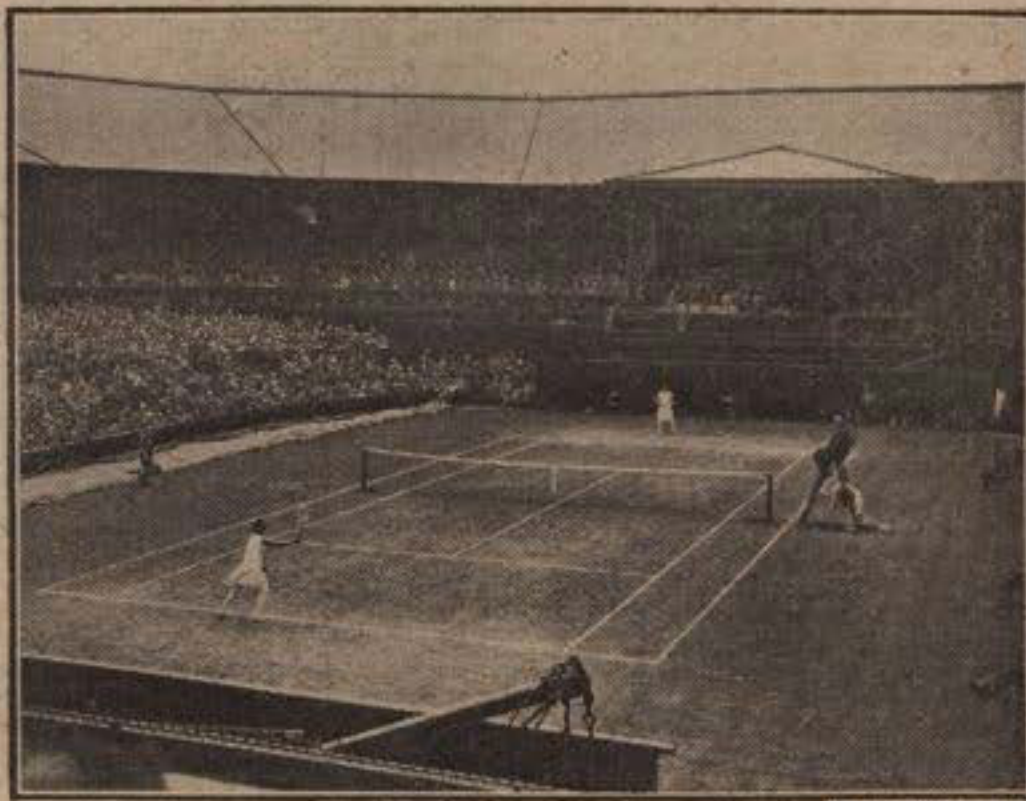
The arena between the towering ferro-concrete stands seems to catch in its trap all the sunlight that Providence ever granted to England. Once the ball is in play and all is hush and immobility—except for the whitely flashing figures of the players, the thud of a 'top-spun' ball and the singing note of a tightly-strung racket—the players appear to the onlooker as two lonely and diminutive figures. There can be no strain greater than this ordeal.

Last year the experiment of broadcasting from the centre court was attempted. That it was successful was due largely to the skill of the commentators. The same two experts will be on hand during this week and next. Naturally, it is impossible to predict the exact times at which the descriptions of matches will be relayed. As those of you who have been to Wimbledon know, not every centre court match has its dramatic appeal. Nor is it possible to predict until the day itself the time at which the 'big' matches will be available. The number of commentaries broadcast will increase during the second week, when potential finalists are beginning to emerge.

Despite the presence of a strong cohort of foreign 'accs,' this year's Wimbledon should be, for English listeners, more interesting than last. The recent French championships demonstrated the fact that our home players are not so far in the rear as we had once imagined. Particularly in the Women's Singles event, we have more than a chance of recovering a cup which lately has spent too much of its time on foreign sideboards.



Photopress



Sport and General

# PROGRAMMES for SUNDAY, June 24

## 2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

### 3.30 An Orchestral Concert MIDSUMMER DAY

ELSIE SUDDABY (Soprano); ROBERT MAITLAND (Bass)

THE WIRELESS ORCHESTRA (Leader, S. KNEALE KELLEY), Conducted by LESLIE HEWARD  
Overture to 'A Midsummer Night's Dream'  
*Mendelssohn*

IN the *Midsummer Night's Dream* Overture you will hear: (1) Fairies (light, flitting music for the first minute or so); (2) Festal pomp; (3) The bray of an ass (Bottom, 'translated'). These are the three outstanding ideas from which this wonderful Overture grows. The work is famous for its fine quality, and for the fact that Mendelssohn wrote it before he was eighteen.

### 3.40 ROBERT MAITLAND and Orchestra Pogner's Address ('The Mastersingers,' Act I) *Wagner*

THIS is the song—or rather speech set to music—in which the worthy Pogner, a ripe citizen of Nuremberg, declares that he will give the hand of his daughter to the suitor who shall best prove his claim by minstrelsy. The declaration is made at a meeting of Mastersingers on a Sunday morning in the sixteenth century.

### 3.45 ORCHESTRA Prelude, 'The Afternoon of a Faun' *Debussy*

DEBUSSY'S Orchestral Prelude *The Afternoon of a Faun* is a dream-picture of a yesterday-afternoon, vaguely remembered by a Faun (a woodland half-deity) who tries to recall whether he actually encountered 'nymphs, white and golden goddesses,' or whether it was but the 'shadow of a vision, no more substantial than the notes of his own flute.'

The music was suggested by a poem of Mallarmé. Its lines and its images have not been 'followed,' but rather felt or experienced, so fine and luxurious is this wonderful painting in the tones of a modern orchestra.

In *Festivities*, the first of three *Nocturnes*, Debussy intended to make a musical picture of 'the restless dancing-rhythm of the atmosphere interspersed with sudden flashes of light.' 'There is also,' he said, 'an incidental procession (a dazzling imaginary vision) passing through and mingling with the aerial revelry; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things.'

Thus the aim is to give, in terms of sound, impressions of the rhythmic effects of light and of cloud-formations.

### 4.5 ELSIE SUDDABY and Orchestra Recit., 'O welcome now'.... } Air, 'O how pleasing to the } ('The Seasons') scenes' ..... } *Haydn*

IN *Summer*, the second part of Haydn's Cantata *The Seasons*, we have songs of noon and of sultry afternoon ('and panting languid man and beast outstretched upon the ground'); then comes this song of pleasant shades and cooling breezes. In the opening Recitative the playful Haydn lets us hear (in the orchestra) the purling brook and the hum of insects.

### 4.10 ORCHESTRA Midsommarvaka ..... *Alfvén* Carnival in Paris ..... *Swendsen*

### 4.30 ROBERT MAITLAND Selected Songs

### 4.38 ORCHESTRA Suite for Wood-Wind, 'In the Garden' *Dubois* The Birds; The Little Visits; Drops of Rain

### 4.52 ELSIE SUDDABY The fields are full ..... *Gibbs* In the Seraglio Garden ..... *Delius* Immanence ..... *Boughton*

### 5.0 ORCHESTRA Prelude, Dance and Procession (Act III of 'The Mastersingers') ..... *Wagner*

THE most commanding character among the Mastersingers of Nuremberg was Hans Sachs, a man of action (he made boots) and of contemplation (he was a poet). In the Prelude to the third Act of Wagner's Opera the orchestra



ALL THE YEAR ROUND?

A corner in a London backyard—a tiny clearing in the great forest of bricks and mortar that stretches for miles on every side—that is the nearest approach to the fresh air ever achieved by many a London child. To save some at least of these children from spending all the summer months in their slums is the aim of the Children's Country Holiday Fund, for which Miss Betty Nuthall will appeal tonight.

gives us a picture of Sachs in thoughtful mood. The Dance—a light tripping measure—shows us 'prentices at play. Presently they are scattered to their posts by the approaching Procession of the Mastersingers' Guild, come to hold a high ceremony—the singing contest fore-shadowed early this afternoon in 'Pogner's Address.'

### 5.15 THE FOUNDATIONS OF ENGLISH POETRY— XIII, SHELLEY AND KEATS Read by Miss FAY COMPTON and Mr. ROBERT HARRIS

BETWEEN them, Shelley and Keats have probably given the first taste of the real rapturous enjoyment of poetry to more people than any other poets in the language; for they are all that youth imagines poetry should be. This afternoon's reading will include some lovely lyrics—Shelley's 'Invocation to the Spirit of Delight,' 'Music, when soft voices die,' and 'Ode to the West Wind,' and Keats's 'Bards of Passion and of Mirth,' 'La Belle Dame Sans Merci,' and of course the famous 'Ode to a Nightingale.'

### 5.45-6.30 Bach Cantata 'MY SPIRIT WAS IN HEAVINESS'

ELSIE SUDDABY (Soprano)  
TOM PICKERING (Tenor)  
ROBERT MAITLAND (Bass)  
THE WIRELESS CHORUS

THE WIRELESS ORCHESTRA, conducted by  
STANFORD ROBINSON  
For the words of the Cantata, see page 529  
(Next week's Cantata will be 'Compassionate Heart of Eternal Love')

### 8.0 A Religious Service

From the EDINBURGH STUDIO  
Conducted by Rev. Prof. HUGH MACKINTOSH,  
D.D., D.Phil.  
S.B. from Edinburgh  
Scripture Sentences

Hymn, 'The Church's one Foundation'  
(Revised Church Hymnary, No. 205)

Prayer  
Scripture Lesson, St. John xvi, verses 23-33  
Hymn, 'O for a closer walk with God'  
(R.C.H., No. 457)

Address by Rev. Prof. HUGH R. MACKINTOSH  
Prayer

Hymn, 'Come, we that love the Lord'  
(R.C.H., No. 447)  
Benediction; Vesper

### 8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Children's Country Holiday Fund by Miss BETTY NUTHALL

TO live in London all the year round is bad enough, but for a child to have to spend the summer in a London slum is a fate that no child-lover can think of with equanimity. The fund for which Miss Betty Nuthall, the famous tennis 'prodigy,' will appeal tonight was started in 1884, and since then it has provided a fortnight's holiday in the country for nearly a million and a quarter children, drawn from the poorest parts of London—children, who, as the Prince of Wales said, 'in the ordinary course of events would spend their whole youth without ever setting eyes on open country or ever once filling their lungs with country air.'

(Contributions should be sent to Miss Betty Nuthall, Children's Country Holiday Fund, 18, Buckingham Street, W.C.2.)

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

### 9.5 A MILITARY BAND CONCERT

ESTHER COLEMAN (Contralto)  
ETHEL BARTLETT and RAE ROBERTSON  
(Duets for Two Pianofortes)  
THE WIRELESS MILITARY BAND, conducted  
by B. WALTON O'DONNELL  
Overture, 'The Mill on the Cliff'.. *Reissiger*

### 9.15 ESTHER COLEMAN As drones the bee ..... *Bedford* The Nightingale ..... *Harries* Deirdre's Farewell to Scotland arr. Kennedy-Fraser

### 9.22 BAND Alsatian Scenes ..... *Massenet* Sunday Morning; In the Windshop; Under the Limes; Sunday Evening

### 9.45 ETHEL BARTLETT and RAE ROBERTSON Romantic Waltz (No. 2) ..... *Chabrier* Dentelles et Chiffons ..... *D'Erlanger* Waltz ..... } (from First Suite) *Arensky* Polonaise..... }

### 10.0 BAND Interlude, 'Over the Hills' ..... *Bedford* Brilliant Rondo .... *Weber, arr. Charles Stainer*

### 10.10 ESTHER COLEMAN Ständchen (Serenade)..... } *Schubert* Ave Maria ..... }

### 10.18 BAND Solemn March..... *Gounod*

### 10.30 Epilogue 'The Greatplate of Righteousness'

# Sunday's Programmes cont'd (June 24)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.30 A BAND PROGRAMME

(From Birmingham)

THE LUTON RED CROSS BAND  
Conducted by EDWARD S. CARTER

Second 'Pomp and Circumstance' March ..... *Elgar*  
Overture to 'Martha' ..... *Flotow*

### 3.47 FOSTER RICHARDSON (Baritone)

She alone charmeth my sadness ..... *Gounod*  
Recit. and Air, 'I rage, I melt, I burn, 'O ruddier than the cherry' ..... *Handel*



JOAQUIN TURINA, the famous Spanish musician, will take part in the Chamber Music Concert to-night.

### 3.57 BAND

Suite of 'Egyptian Ballet' Music *Luigini, arr. Carter*

4.10 MARJORIE HAYWARD (Violin)  
Allegro (Quick) ..... *Fiocco*  
Air ..... *Porpora-Corti*  
Rondino ..... *Beethoven, arr. Kreisler*

4.20 BAND  
Descriptive Intermezzo, 'On a Sunday Morning' *Horne arr. Stanley*  
Barcarolle from 'The Tales of Hoffmann' *Offenbach*

4.35 FOSTER RICHARDSON  
The Midnight Review ..... *Glinka*  
King Charles ..... *White*  
The Sea Road ..... *Wood*

4.45 MARJORIE HAYWARD  
The Violin Maker of Cremona ..... *Hubay*  
Valse Triste ..... *Cyril Scott*  
Spanish Dance ..... *de Falla, arr. Kreisler*

4.55 BAND  
Intermezzo, 'The Bells of Ouseley' .. *Grd Hume*  
Humoresque, March of the Mannikins ..... *Fletcher*

5.15-5.45 THE FOUNDATIONS OF ENGLISH POETRY  
(See London)

8.0 A Religious Service  
(See London)

8.45 THE WEEK'S GOOD CAUSE  
(From Birmingham):  
Appeal on behalf of the Birmingham Boys' and Girls' Mission, by CANON CARNEGIE (Founder of the Mission)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Chamber Music

JOAQUIN TURINA (Piano-forte); SIDONIE GOOSSENS (Harp); FRANK ALMGILL (Flute); FREDERICK THURSTON (Clarinet)

THE BROSA STRING QUARTET  
BROSA — GREENBAUM — RUBENS — PINI

THE QUARTET  
String Quartet in E Minor (Op. 59, No. 2) .. *Beethoven*

Allegro; Molto adagio; Allegretto; Finale. Presto

9.35 JOAQUIN TURINA  
Ritmos for Pianoforte ..... *Turina*  
Preludio; Danza lenta; Valse tragico; Garrotin; Escenda de amor; Danza exotica

9.50 FRANK ALMGILL, ANTONIO BROSA and SIDONIE GOOSSENS  
Suite for Flute, Violin and Harp *Eugene Goossens*  
Improptu; Serenade; Divertissement

10.5 LEONARD RUBENS, JOAQUIN TURINA and THE QUARTET (Viola, FRANK HOWARD)  
Scene Andalouse, for Viola, Piano and String Quartet ..... *Turina*  
Crepuscule du soir: Serenade; A la fenetre

10.20 SIDONIE GOOSSENS, FRANK ALMGILL, FREDERICK THURSTON and THE QUARTET  
Introduction and Allegro for Harp, Flute, Clarinet and String Quartet ..... *Ravel*

10.30 Epilogue  
(Sunday's Programme's continued on page 528.)

## Programmes to Listen for This Week.

### TALKS (5XX).

Tuesday, June 26.  
5.0. Holidays Abroad—Mr. Bernard C. Newman: Andorra.

Wednesday, June 27.  
7.0. Mr. L. B. Beale, H.M. Trade Commissioner in New Zealand: The Work of a British Trade Commission.

Friday, June 29.  
5.0. Mrs. Marion Cran: On Irises and Peonies.

Saturday, June 30.  
9.15. Mr. A. B. B. Valentine: Holidays in Britain—Between the Severn and the Usk.

### MUSIC.

Sunday, June 24.  
(5XX) 5.45. A Bach Church Cantata.

Monday, June 25.  
(5XX) 7.15. (and throughout week). Modern English Songs.  
(5XX) 8.0. The British Women's Symphony Orchestra.

Tuesday, June 26.  
(5XX) 9.40. 'The Rival Poets,' an Operetta by Edward German.

Wednesday, June 27.  
(5XX) 8.30. A Song Recital by Werrenrath.  
DRAMA, Etc.

Wednesday, June 27.  
(5XX) 8.0. 'Widow Engaging,' A Comedy by Beatrice Forbes-Robertson.

Thursday, June 28.  
(5XX) 9.35. 'Charlot's Hour.'  
VAUDEVILLE AND VARIETY.

Monday, June 25.  
(5XX) 9.35. The Three New Yorkers, Betty Chester.  
(5XX) 10.25. Stainless Stephen, Alec Chentrens, Two Hoffmanns, Jean Paule and Leonie Lascelles.

Saturday, June 30.  
(5XX) 8.0. Moyna MacGill, Reg. Palmer and Mamie Watson, Edith Penville.

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## Sunday's Programmes continued (June 24)

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

### 3.30 Hearth and Home

THE STATION TRIO:  
FRANK THOMAS (Violin);  
RONALD HARDING (Violon-  
cello); HUBERT PENGELLY  
(Pianoforte)

By the Fireside  
*Schumann*

LEONARD GOWINGS (Tenor)  
Song Cycle, 'Four Songs  
of China' ('From the  
Cherry Gardens')  
*T. C. Sterndale Bennett*

TRIO

The Laughing Cavalier ..... *Haydn Wood*  
Dance of the Sugar Plum Fairy ('Nutcracker'  
Suite) ..... *Tchaikovsky*

RONALD HARDING  
Serenade ..... *Drigo*

LEONARD GOWINGS  
Venetian Song ..... *Tosti*

FRANK THOMAS  
Traume (Dreams) ..... *Wagner*

TRIO

Symphony in D Minor (The 'Clock'—Second  
Movement) ..... *Haydn*

LEONARD GOWINGS  
The night has a thousand eyes ..... *Lambert*  
Drink to me only ..... *Old Song*

### 4.30 A VIOLIN RECITAL by ALBERT VOORSANGER

Spanish Dance ..... *Granados, arr. Kreisler*  
Waltz in A ..... *Brahms*  
Siciliana and Rigaudon .. *Francoeur, arr. Kreisler*  
Fugue (Unaccompanied) .. *Tartini, arr. Kreisler*

### 4.45 A Grieg Programme

NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE

Minuet in E Minor from Pianoforte Sonata  
*arr. Henriques*

'Holberg' Suite (Op. 40)  
Evening in the Mountains  
(Solo Oboe, F. TILSLEY) } Op. 68  
At the Cradle  
Triumphal March ('Sigurd Jorsalfar')

5.15-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

8.45 THE WEEK'S GOOD CAUSE:  
Appeal on behalf of the  
Dockland Settlement  
No. 3, Bristol, by Mr.  
BURTWELL WIGMORE

8.50 *S.B. from London*  
(9.0 Local Announce-  
ments)

10.30 Epilogue

10.40-11.0 The  
Silent Fellowship

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

3.30 *S.B. from Cardiff*

5.15-6.30 *S.B. from  
London*

8.0 *S.B. from Edinburgh*

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

10.30 Epilogue

10.40-11.0 *S.B. from  
Cardiff*



The Duke of York (centre), the Prime Minister (left) and the Home Secretary, Sir William Joynson-Hicks, have all sent messages in support of the Dockland Settlement in Bristol, for which Mr. Burtwell Wigmore will appeal from Cardiff tonight

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

3.30-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

8.45 THE WEEK'S GOOD CAUSE:  
Appeal on behalf of the Royal Hampshire  
County Hospital Out-Patients' Building Fund  
by The Right Worshipful the MAYOR OF  
WINCHESTER (Councillor W. F. WEBB MANLEY,  
J.P.)

8.50 *S.B. from London* (9.0 Local Announce-  
ments)

10.30 Epilogue

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

3.30-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

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

10.30 Epilogue

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

3.30-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

8.45 THE WEEK'S GOOD CAUSE:  
Appeal on behalf of the Mayor of Derby's  
Hospital Fund by the Mayor of Derby (Mr.  
ARTHUR STURGESS)

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

10.30 Epilogue

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

3.30-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

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

10.30 Epilogue

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

3.30 A BAND CONCERT  
THE PERFECTION SOAP  
WORKS BAND

Conducted by F. V. LLOYD  
DR. ADOLPH BRODSKY  
(Violin)  
JOSEPH FARRINGTON (Bass)

5.15-6.30 *S.B. from London*

8.0 *S.B. from Edinburgh*

8.45 THE WEEK'S GOOD CAUSE:  
Appeal on behalf of the Northern Counties Hos-  
pital for Incurables by Capt. W. C. BACON  
(Contributions should be sent to the  
Secretary, Hospital for Incurables, 4, Clarence  
Street, Manchester)

8.50 WEATHER FORECAST, NEWS (9.0 Local  
Announcements)

9.5 LIGHT CLASSICS

THE AUGMENTED STATION ORCHESTRA  
Conducted by HARRY MORTIMER

Overture to 'Raymond' ..... *Thomas*  
Waltz of Sadness (Valse Triste) ..... *Sibelius*  
Ballet Suite, 'La Source' (The Spring)  
*Debussy*

ALICE H. PEERS (Mezzo-Soprano)  
Where the bee sucks ..... *Sullivan*  
Come, sweet morning ..... *arr. A. L.*  
Raindrops ..... *Bantock*  
Sea Wreck ..... *Harty*

ORCHESTRA  
Little Suite ..... *Debussy*  
En Bateau (Boating); Cortège (Procession);  
Minuet; Ballet

ALICE H. PEERS  
Blackbird's Song ..... *Cyril Scott*  
My Neighbour ..... *Goring Thomas*  
Carmena ..... *Lane Wilson*

ORCHESTRA  
Dance of Death (Danse Macabre) ..... *Saint-Saëns*  
Phaeton ..... *Saint-Saëns*

10.30 Epilogue

### Other Stations.

**5NO** 312.5 M.  
960 KC.

**NEWCASTLE.**

3.30-6.30 — London. 8.0 —  
Edinburgh. 8.45 — The Week's  
Good Cause. 8.50 — London.  
10.30 — Epilogue.

**5SC** 405.4 M.  
749 KC.

**GLASGOW.**

3.30 — A Light Orchestral  
Concert. The Station Orchestra.  
Mildred Dilling (Harp). Percy  
Billsbury (Tenor). 5.0 — Aber-  
deen. 5.15-6.30 — London.  
8.0-8.45 — Edinburgh. 8.50 —  
London. 10.30 — Epilogue.

**2BD** 500 M.  
600 KC.

**ABERDEEN.**

3.30 — Glasgow. 5.0 — The  
Rev. Canon Walter Jenks  
'What the Church is doing—  
Orphanages.' 5.15-6.30 — Lon-  
don. 8.0 — Edinburgh. 8.50 —  
London. 10.30 — Epilogue.

**2BE BELFAST.** 305.1 M.  
980 KC.

3.30-6.30 — London. 8.0 —  
Edinburgh. 8.45 — London.  
10.30 — Epilogue.



The 'Duke of York's' Club-room in Dockland Settlement No. 3, Bristol, on behalf of which Mr. Burtwell Wigmore will make an appeal from Cardiff tonight.

## In the Near Future.

News and Notes from Southern Stations.

### Bournemouth.

The Service for the Sick on Thursday, July 5, will be addressed by the Rev. W. J. Nesbitt.

In his talk entitled 'A Country Ramble,' on Tuesday, July 3, Surgeon-Captain Cope, R.N., will take listeners through the beautiful corner of Hampshire about the Hamble River.

Few Englishwomen have ever penetrated as far north in Canada as Norway House, the headquarters of the Red Indians. Miss Cecilia Carr, who has made a trip to this out-of-the-way spot, will describe her visit in a talk on Friday, July 6.

### Plymouth.

The religious service in the studio on Sunday, July 1, will be addressed by the Rev. N. Miller, Headmaster of Kelly College, Tavistock, the musical portion of the service being provided by members of the College.

A one-act play entitled *Nine O'Clock*, by Cyril Ashhurst will be presented by the Micrognomes at 6 p.m., on Tuesday, July 3. The characters will be taken by Charles Stapylton, Eric Morden, and John Everard.

A talk by Mr. L. Neale on 'The Progress of Local Tennis' will be heard on Tuesday evening, July 3. It will be followed by a French and Italian programme contributed by Albert Fullbrook and his Trio, Gaby Valle (soprano), and Silvio Sideli (tenor).

### Cardiff.

Gaby Valle and Silvio Sideli are the artists in an orchestral concert entitled 'Mediterranean Night' on Saturday, July 7.

Miriam Licette and Parry Jones are the soloists at a concert on Sunday, July 1, when many of the items will be from Wagner's works.

A West Country programme for Wednesday, July 4, will include a recital in West Country dialect by Irving Gass, Vaughan Williams's *English Folk Songs*, and Smyth's *On the Cliffs of Cornwall*.

In the interval between seasons extra free concerts will be given by the National Orchestra of Wales every Thursday afternoon. That on July 5 will include items by a vocalist, Evelyn Urch, a native of Weston-super-Mare, who will be giving her first broadcast performance.

### Leicester Experimental.

Thomas Guy (bass) is the soloist at the usual organ recital which is to be relayed from the Lozells' Picture House on Monday, July 2.

(Continued on page 551.)

(Continued from col. 2.)

Thy reward is of God,  
Think not, when high thy trouble swelleth,  
That He in distant darkness dwelleth,  
That Thou by God forsaken art,  
Who fills with joy thy waiting heart,  
Thy reward is . . . . .

#### 10. Aria (Tenor):

'Rejoice, O my spirit, in thy consolation,  
For now from thy sorrow thou findest salvation.  
The water of grief God hath chang'd into wine,  
All sadness is over and gladness is mine,  
Within me there burneth and shineth the pure  
light of love, and of comfort in spirit and  
heart, for Jesus doth my consolation impart.  
Rejoice . . . . .

#### 11. Chorus:

The Lamb that was slain for us is worthy  
to have all pow'r, and riches, and wisdom,  
and strength, and honour, and glory, and praise.  
Praise, and honour, and glory, and power,  
be to our God, for evermore and evermore.  
Hallelujah. Amen.

## This Week's Bach Cantata.

Church Cantata: No. 21.

'MY SPIRIT WAS IN HEAVINESS.'

(See London Programme.)

**A**LTHOUGH composed for the third Sunday after Trinity, this Cantata was designated by Bach, in a note on the outside of the parts, as suitable for any occasion. It is of an elaborate order and includes four important choruses.

The introductory Sinfonia, too, is a specially striking one, and is throughout in very slow time.

Besides the usual strings and continuo, the accompaniment includes oboe, bassoon, four trombones, three trumpets, and drums, the last two being required only in the final chorus. The trombones, which appear in No. 9, are throughout in unison with strings and bassoon, and the bassoon itself is, as a rule, doubling the bass line of the continuo. The oboe has a largely independent part, particularly in No. 3, where it and the continuo alone provide the accompaniment; again in No. 6, along with the strings, it has a prominent part.

#### 1. Sinfonia:

#### 2. Chorus:

Lord, my God, my spirit was in heaviness and deep affliction; but, Lord, Thy consolations have my soul restored.

#### 3. Aria (Soprano):

Sighing, weeping, sorrow, need, anxious longing, fear of death, rend my troubled heart in twain; I am torn by grief and pain.

#### 4. Recitative (Tenor):

Why hast Thou then, O God, in this my need, in this my fear and anguish, thus quite forsaken me? Ah! knowest Thou not Thy child? Ah! hear'st Thou not the mourning of those who to Thyself in faith and truth are bound? Thou hast been my delight, and now I see Thee not. I seek for Thee in every place, I call, I cry to Thee alone, my grief and woe are full, when Thou, O God, regardest not.

#### 5. Aria (Tenor):

Fast my bitter tears are flowing,  
Find I none to comfort me,  
Waves and storms are o'er me going,  
All this dark and troubled sea  
O'er my fainting spirit rolleth,  
Mine affliction none consoleth,  
Floods of sorrow close me round,  
Where can light and help be found?

#### 6. Chorus:

Wherefore grieveest thou, O my spirit, and art so unquiet in me?  
Hope thou in God; for to Him I will give thanks.  
For He is the help of my countenance, and He is my God.

#### 7. Recitative (Soprano and Bass):

Lord Jesus, my repose, my light, where art Thou gone?  
Behold, O Spirit, I am with thee.  
With me? but here is only night!  
I am thy faithful friend that watcheth in the night, when evil is abroad.  
Then comfort with Thy light and radiance enter in!  
The hour is coming soon when, all thy conflicts o'er, thou shalt a sweet reward secure.

#### 8. Duet (Soprano and Bass):

Come, my Saviour, and restore me.  
Yea, I will come and will restore thee.  
Shed Thy grace and gladness o'er me.  
Shed my grace and gladness o'er thee.  
O'er this spirit that shall perish  
Yea, thy spirit I will cherish,  
That shall its continual sorrow never vanquish  
Nor beneath continual sorrow shalt thou languish.  
Yea, ah, yea, I am rejected, Thou hatest me.  
Nay, ah, nay, thou art elected, I care for thee.  
Lord Jesus, Thou bringest me joy and salvation.  
Soon thou for thy sorrow shalt find consolation.  
Come, my Saviour . . . . .  
Yes, I come . . . . .

#### 9. Chorus:

Now again be thou joyful, O my spirit.  
Of what avail our bitter sorrow? of what avail our pain and grief?  
Of what avail that each new morrow still finds our woe beyond relief?  
Now again . . . . .

(Continued at foot of col. 1.)

# 'Golden Shred' and 'Silver Shred'

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# PROGRAMMES for MONDAY, June 25

2LO LONDON and 5XX DAVENTRY

(361.4 M. 530 KC.)

(1,604.3 M. 187 KC.)

waters, of the miller's tabby cat, of his wife and 'eldest girl,' and of the day's round.

10.15 a.m. B

Short Religious Service

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
LOUISE WAY (Soprano)  
MERVYN LAMBERT (Baritone)

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

1.0-2.0 AN ORGAN RECITAL

By HAROLD E. DARKE

From St. Michael's, Cornhill

Solo Playing Tests for the F.R.C.O. and A.R.C.O. Examinations (July, 1928)

Voluntary in G Minor .....Stanley

Prelude in F .....Stanford

Toccata and Fugue (Dorian).....Bach

Chaconne .....Stanford

Romance from Symphony 'The Queen of France'.....Hodyn, arr. Best

Pensée d'Automne (Autumn thought)

Jongen

Sonata in D .....Mendelssohn

## WIMBLEDON TODAY

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Wakelam between 3.30 and 5.0 p.m., 6.0 and 6.20 p.m., and 6.45 and 7.0 p.m., unless no matches are then in progress.

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days (Eighteenth and Nineteenth Centuries)—VIII, The First Steam Trains'

3.0 Musical Interlude

3.5 Great Stories from History and Mythology

Told by Miss RHODA POWER. 'Tales from the North—VIII, Holda and the Secret of Flax'

3.20 MUSICAL INTERLUDE

3.30 A SHORT CONCERT

by

THE MARGUERITE MORGAN TRIO

4.0 DANCE MUSIC

'THE SAVOY ORPHEANS  
From the Savoy Hotel

5.0 Household Talk: Miss MARJORIE GUY: 'Some attractive Cheese Dishes'

5.15 THE CHILDREN'S HOUR:

'Water Wagtail' and other Piano Solos, played by CECIL DIXON

'Mr. Winkle answers the Door,' from 'Pickwick Papers' (Charles Dickens)

Songs with Choruses led by FRANKLYN KELSEY

'How to Field'—More Practical Hints on Cricket by D. J. KNIGHT

6.0 THE MARGUERITE MORGAN TRIO

6.20 Boys' and Girls' Clubs' Bulletins

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

6.45 THE MARGUERITE MORGAN TRIO

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS

Sung by JOHN THORNE (Baritone)

Songs by VAUGHAN WILLIAMS

The Vagabond

Silent Noon

The Water Mill

RALPH VAUGHAN WILLIAMS was born at Down Ampney, in Gloucestershire, in 1872. Many English people regard him as one of the greatest living composers, and this view has some support outside Britain.



## VAUDEVILLE TO-NIGHT!

This is another good evening for lovers of vaudeville, for there is a fine array of popular names in the programmes at 9.35 and 10.25. In the first period there will be the three New Yorkers and Betty Chester, the famous revue actress and singer, whom playgoers will recognise in a familiar role in the picture above. Then, after the opera-lovers have had their innings, comes a further sequence of five first-rate turns, winding up with the ever-popular Dance Band.

Of the three songs here chosen, the first two are comparatively early composition. *The Vagabond* shares with *Linden Lea* the greatest popularity that Vaughan Williams has achieved. It is also surely one of the two or three finest 'tramp' songs ever written. It is one of seven settings from R. L. Stevenson's 'Songs of Travel.'

*Silent Noon* (from settings from D. G. Rossetti's 'The House of Life') is in very different style and spirit—a phase which, in fact, Vaughan Williams seems to have long left behind him. It is a song of love and Nature mingled.

*The Water Mill*, one of Vaughan Williams's latest songs, is enough answer to anyone who suspects him of any clumsiness or heaviness. It ripples along, easily and inconspicuously, telling of 'a mill, an ancient one, brown with rain, and dry with sun,' of the whirring wheel and roaring

7.25 M. E. M. STÉPHAN: 'How to pronounce French—another practical demonstration with an English student'

7.45 GENE GERRARD (Comedian)

8.0 The British Women's Symphony Orchestra

Conducted by Dr. MALCOLM SARGENT  
An Introductory Talk by Dame ETHEL SMYTH

8.5 ORCHESTRA

Symphony in G Minor .....Mozart

Academic Festival Overture.....Brahms

Overture to 'Rosamunde'.....Schubert

ONE thing noticeable all through the Symphony is that Mozart has used in it no Drums or any of the heavier brass instruments.

Of its four Movements, the First is quick and bustling—full of restless energy and dramatic fire, with an under-current of anxiety and mystery running through it.

The Second Movement comes as a beautiful, restful relief after the agitation of the First.

The Third Movement is a cheerful, rather ceremonious Minuet.

The Fourth Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 'I REMEMBER'

The Rt. Hon. ARTHUR PONSONBY, M.P.: 'Recollections of Sir Henry Campbell-Bannerman'

ALTHOUGH he was Prime Minister from 1906 to 1908, Sir Henry Campbell-Bannerman is perhaps the least-known politician of modern times. The tradition of his personal amiability and habitual modesty survives, but even when 'C.B.' was a leading figure in the political world he remained something of an enigma. Mr. Arthur Ponsonby was his Principal Private Secretary throughout his premiership, and in this evening's talk he will be able to throw some new light upon the character of his former chief.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Vaudeville

THE THREE NEW YORKERS  
In Harmonized Syncopation  
BETTY CHESTER (Contalto)

9.55 'Aida'

ACT III

Relayed from THE ROYAL OPERA HOUSE, Covent Garden

10.25 Vaudeville

STAINLESS STEPHEN (Comedian)

ALEC CHENTRENS (Light Comedy Ballads)

THE TWO HOFFMANS (Syncopated Pianists on two pianofortes)

JEAN PAUL and LEONIE LASCELLES (Light Vocal Duets)

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

11.0-12.0 (Daventry only) DANCE MUSIC:

JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

# Monday's Programmes cont'd (June 25)

## 5GB DAVENTRY EXPERIMENTAL

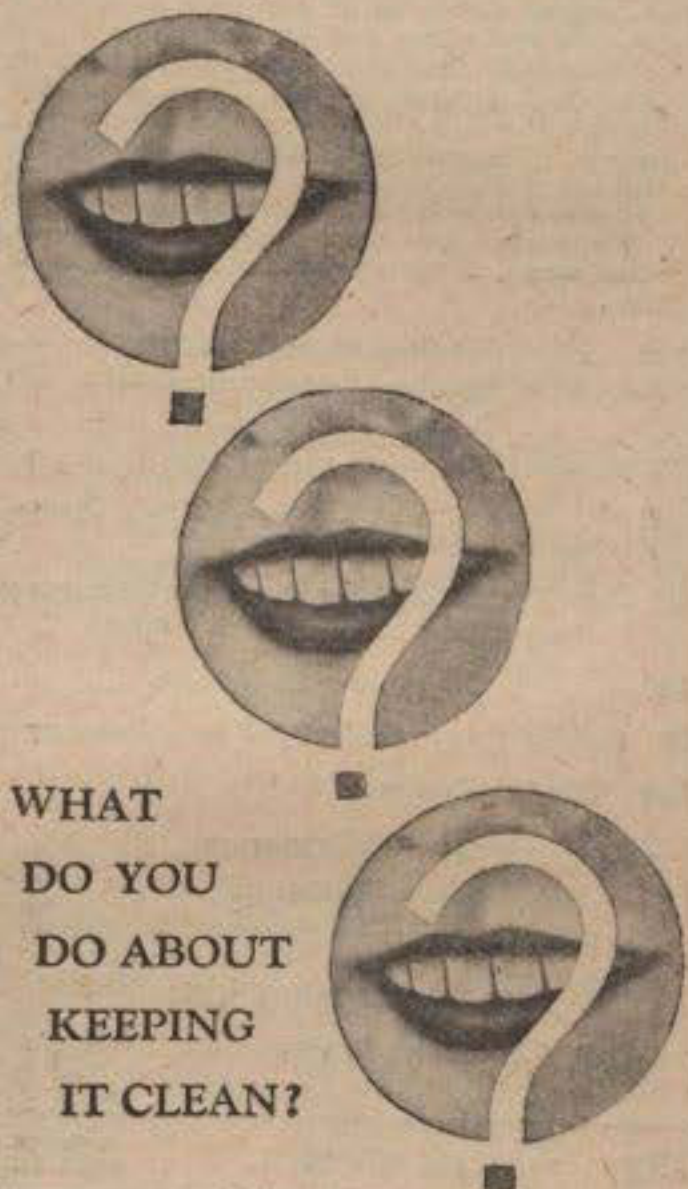
(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.0 THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE  
JACK BEST and NELSON DAHLING (in Harmony)
- 4.0 LOZELLS PICTURE HOUSE ORGAN  
From Birmingham  
FRANK NEWMAN (Organ)  
DOROTHY SHOWELL (Soprano)
- 5.0 A Ballad Concert  
BARBARA FREWING (Mezzo-Soprano)  
Unmindful of the Roses ..... Taylor  
My love shall be the tender flower .. Farjeon  
April is a lady ..... Montague Phillips
- 5.7 EDNA ILES (Pianoforte)  
Mazurka in A Flat, Op. 24, No. 3 ..... Chopin  
Rhapsody in G Minor ..... Brahms
- 5.15 GEORGE PIZZEY (Baritone)  
Song of the Road ..... Stanton  
Sometimes when night is nigh.. Lyall Phillips  
The Fishermen of England.. Montague Phillips
- 5.22 BARBARA FREWING  
O tell me, nightingale ..... Lehmann  
The Woodland Taylor ..... Ernest Austin  
Drink to me only ..... Quilter
- 5.30 EDNA ILES  
Prelude in C ..... Prokofiev  
El Puerto ..... Albeniz
- 5.38 GEORGE PIZZEY  
A Song and a Dream ..... Cadman  
The Crown of the Year .. Easthope Martin  
Beating up the Channel ..... Sanderson
- 5.45 THE CHILDREN'S HOUR (From Birmingham);
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music  
From Birmingham  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL  
Overture to 'The Force of Destiny' .. Verdi  
Suite, 'Chelsea China' ..... Bealy
- 7.7 ARTHUR SMITH (Baritone)  
Sea Fever ..... } (from 'Songs of  
Vagabond ..... } a Rover')  
The Golden City of St. Mary } Coningsby Clarke
- 7.17 ORCHESTRA  
Ave Maria Stella ..... Grieg  
Canzonetta for Strings ..... Mendelssohn
- 7.25 ARTHUR SMITH  
Crown of the Year ..... Easthope Martin  
The Call ..... Oliver  
Four Jolly Sailors ..... German
- 7.35 ORCHESTRA  
Norwegian Rhapsody ..... Lalo, arr. Mouton  
Ballet Suite, 'My Lady Dragon-fly' .. Finck

- 8.0 New Friends in Music  
Arnold Bax  
Introduced by PERCY SCHOLES and HARRIET COHEN (Pianoforte)  
BAX is a Celt, and his music has often the dreamy reflectiveness of his race. Yet, like other Celts, he rouses himself at times, shakes off his introspection and shows himself active and excited. In all his moods his best interpreter, so far as his piano music is concerned, is Harriet Cohen. It appeals to her; she sees far into the composer's mind and can make us see with her. And so, with Harriet Cohen to play and the B.B.C.'s Music Critic to say a word or two of quiet introduction to each piece, there is a good chance that many of us will knit up a new friendship, and one that will last us our lives.
  - 9.0 A SONG RECITAL  
By FRANZ BAUMANN  
The German Radio and Gramophone Tenor
  - 9.15 'THE RETURN'  
From Birmingham  
A Play by GERTRUDE ROBINS  
Presented by STUART VINDEN  
Paul Loweski (an old Galician Peasant)  
Catherine Loweski (his Wife) MILDRED FORSTER  
Ivan Loweski (their Son) ... WILLIAM HUGHES  
Stefan (the friend of his youth) VINCENT CURRAN  
The Scene is the interior of the Loweski's dwelling in Galicia, the room indicating great poverty. Ivan and Stefan are heard laughing and talking.
  - 9.35 ELEVEN FIFTY-EIGHT  
From Birmingham  
A Farical Adventure by STUART READY  
Presented by STUART VINDEN  
The Woman ..... GLADYS JOINER  
The Swell ..... WILLIAM HUGHES  
The Lady ..... MARGARET KENNEDY  
The Tramp ..... VINCENT CURRAN  
The Bookie ..... WORTLEY ALLEN  
The Blind Man ..... STUART VINDEN  
The scene is the general-waiting room of a railway station at ten o'clock on a winter's night. 'The Woman' is a person who earns her daily bread by taking in washing. She wanders into the room in a disconsolate manner carrying a large bag of shopping, and has under her arm a bundle of dirty linen. 'The Swell' enters. He is a retired military man, and one of the old 'die-hard' type.
  - 10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN
  - 10.15 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel
  - 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club
- (Monday's Programmes continued on page 532.)

# HAVE YOUR MOUTH



WHAT DO YOU DO ABOUT KEEPING IT CLEAN?

WHY do you wash your face, your hands, your teeth? Because you want to look clean, simply? Or because you want to feel clean? Or maybe because you want to know you're clean.

WHAT ABOUT YOUR MOUTH, THEN?

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And why Milton? Read the book that comes with the bottle. You'll not try to get mouth cleanliness any other way if you do, and you'll find out how to get the most out of your bottle. Milton costs 6d, 1/-, 1/6 and 2/6 from your chemist.



Tonight's 'new friend in music' is Arnold Bax, the British composer (right), who will be introduced to the radio public by Percy Scholes (left) and Harriet Cohen tonight at 8.0.

# Monday's Programmes continued (June 25)

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

### 1.0-1.45 A LIGHT ORCHESTRAL CONCERT

Relayed from the NATIONAL MUSEUM OF WALES  
 THE NATIONAL ORCHESTRA OF WALES  
 Overture, 'John and Sam' ..... Ansell  
 Intermezzo 'The Whispering of the Flowers' ..... Blon  
 Cavatina ..... Raff  
 Symphonic Poem, 'The Preludes' ..... Liszt

THE 'Preludes,' says Lamartine, are Life's scenes, for what is Life but a series of preludes to the song that Death begins?

There is the Prelude of Love, and the tempests that break in upon its joy. There is another Prelude in which the unhappy lover seeks calm in quiet retirement from the world; but when the trumpet peals, he rushes to the fight, finding his real strength in battle.

These ideas gave Liszt scope for picturesque, vivid music, in the Symphonic Poem we are to hear.

2.30 BROADCAST TO SCHOOLS:  
 Mr. GUY N. POCOCK, 'Please to Remember—The Great Charter'

3.0 London Programme relayed from Daventry

4.45 F. J. HARMES: 'Bishop Heber's Hymn-Writing in Wales'

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.

### 8.0 The Vivatones

in a Mélange of  
 Melody, Mirth and Mimiery  
 entitled  
 'DOWN THE VALE'

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

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)

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

12.0-1.0 Gramophone Records

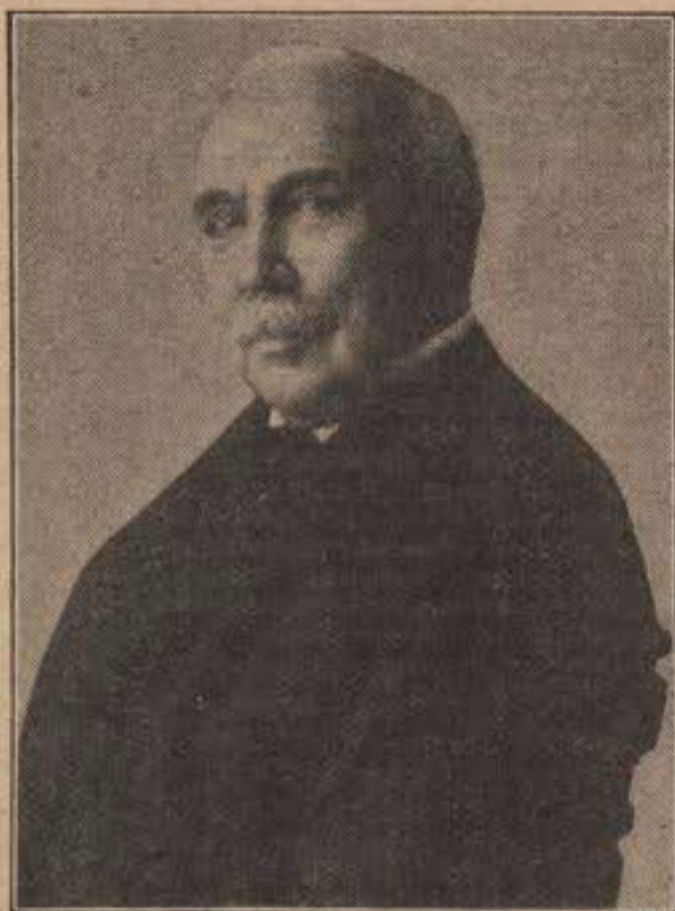
2.30 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC  
 Relayed from Bobby's Restaurant  
 Directed by J. P. COLE

Foxtrot, 'How long has this been going on?' ..... Davis  
 Valse, 'Together' ..... Sylva  
 Operatic Fantasia on Wagner's 'The Mastersingers'

Entr'acte, 'Second Serenade' ..... Toselli  
 Foxtrot, 'Ol' Man River' ..... Kern  
 Selection from 'Lady Mary' ..... Sirmay  
 Entr'acte, 'Novellettes'

Coleridge-Taylor  
 Valse, 'Gipsy Song' ..... Boldi  
 Ballet Music from 'Faust' ..... Gounod



N. Haines

### 'I REMEMBER C.B.'

Sir Henry Campbell-Bannerman, Prime Minister from 1906 to 1908, was yet one of the least-known figures in public life. Many people will be interested in the reminiscences of him that Mr. Arthur Ponsonby, who was formerly his Private Secretary, will broadcast from London tonight!

5.0 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)

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

12.0-1.0 A GRAMOPHONE RECITAL

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:

Play, 'Midsummer Magic' (C. E. Holges)  
 Those of you who have not seen the fairies will today be introduced to them, and take part in their revels and songs.

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 Miss DUTTON, 'My Holiday in Corsica'

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 M. J. NELSON: 'A Picnic Hamper'

5.15 THE CHILDREN'S HOUR:

Songs:  
 Postman's Knock ..... Henty  
 The Postman ..... } Brahe  
 The Milkman ..... }  
 Rags and Bones ..... } Lewis  
 The Sweep ..... }

Story:  
 Dawn and the Ragged Man (Oxford Annual)

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 GRAMOPHONE RECORDS

2.30 London Programme relayed from Daventry

3.0 Mr. J. E. PRYTHIAN: 'The Story of Buildings—VIII, Today and Some Questions'

3.30 THE STATION ORCHESTRA  
 March of the Zouaves .... Coventry  
 Overture, 'Fingal's Cave' ..... Mendelssohn

AS Mendelssohn was entering Fingal's Cave in Staffa a tune sprang to his brain, born of his genius and of Nature's disquiet. It grew into this Overture (so called, although it is not the prelude to a larger work), which is known also as the 'Hebrides' Overture. The tune, a short but pregnant figure, appears at first in the bass.

EDITH RIGBY (Flute)  
 Andalous ..... Pessard  
 Humoresque ..... Hahöcker  
 Romance ..... Brun

ORCHESTRA  
 Entr'acte and Ballet Music from 'Rosamunde' ..... Schubert  
 WINDYFRED DARBYSHIRE (Soprano)  
 Flower Song ('Faust') ..... Gounod  
 Pleading ..... Elgar  
 June ..... Quilter



THE VIVATONES

This new concert-party will broadcast from Cardiff tonight. Their names are, from left to right (top) Ivor Morgan, baritone; Madoline Thomas, pianist and diseuse; and David Jenkins, tenor; (bottom) Isabel Davies, soprano; Jacque Thomas, compère; and May Teagle, contralto.



# Monday's Programmes continued (June 25)

**ORCHESTRA**

Molly on the Shore ..... Grainger  
Funiculi, Funiculi ..... Denza, arr. Gauvain

**EDITH RIGBY**

Spring Waltz ..... De Jong  
Invocation ..... Donjon  
Morning Awakening ..... Donjon

**WINIFRED DARBYSHIRE**

It's you ..... Greenberg, Silver and Richman  
Most Wonderful of All ..... Sileau  
Dear, on a night like this ..... Conrad

**ORCHESTRA**

Selection from 'Lady Mary' .. Charig, Meyer  
Sirmay and Kern

5.0 Miss EILEEN PHILLIPS: 'Salads and Salad Dressing'

5.15 **THE CHILDREN'S HOUR:**

Tanglewood Tales—I (James Ching), told and played by Eric Fogg

Folk Songs of Yorkshire (Broadwood and Maitland)—Scarborough Fair; The Wassail Bough  
Sung by HARRY HOPEWELL

Rhymes and Rhythms (Edgar May)

Sung by BETTY WHEATLEY

Story, 'Puddlekin Peter and the Pan Polish' (Freda Trewocek)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 More Musical Consequences

THE STATION ORCHESTRA

ALAN BROOKS (Baritone)

ISABEL TEBAY (Contralto)

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

**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, 'Main Features of Northumbrian History'—IV. Norman Northumberland, A.D. 1080-1154. 3.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—Annie Wright. (Mezzo-Soprano); William Hunter (Bass). 6.30.—S.B. from London. 7.45.—'Canny Cracks'—A Summery Revue of Entertainment in Five Acts. Specially written for broadcasting by B. A. Bryan. 9.0-11.0.—S.B. from London.

**5SC**

**GLASGOW.**

405.4 M.  
740 kc.

11.0-12.0.—Gramophone Records. 3.15.—Dance Music relayed from the Locarno Dance Salon. 4.0.—Station Orchestra: Overture, 'A May Day' (Haydn Wood); Margaret Scott (Soprano); The Scottish Blue Bells (Barker); Break o' Day (Sanderson); Vale (Kennedy Russell). Orchestra; Suite, 'Nautical Scenes' (Fletcher); Margaret Scott: In my Garden (Liddle); When Skies are Grey (Campbell); Mountain Lovers (Squire). Orchestra: Selection, 'Manon Lescaut' (Puccini). 5.0.—Charles Heriot: 'Preparing for a Pageant.' 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.45.—S.B. from Dundee. 7.0.—S.B. from London. 7.45.—Irish Variety. Station Orchestra: Overture to an Irish Comedy (Ansell). Florence Marks in Song and Story: Song, 'Ballynure Ballad' (Trad.); Verse, 'The Choice' (Letts); 'Mick o' Pat' (Shane); 'The Connaught Rangers' (Letts); Song, 'Old Love Song, 'Unn Bhan' (Fair Una) (Trad.); Verse, 'An Old Wexford Woman' (Letts); 'Danny O'Doyle' (Shane); Song, 'The Ballymoney Conversation' (Nelson Jackson). Orchestra: Irish Reel, 'Molly on the Shore' (Grainger); Overture, 'Shamus O'Brien' (Stanford); Denis O'Neill. Orchestra: Selection, 'The Emerald Isle.' (Sullivan and German). 9.0-11.0.—S.B. from London.

**2BD**

**ABERDEEN**

500 M.  
670 kc.

11.0-12.0.—Gramophone Records. 4.0.—Scottish Concert. Station Octet: March, 'The London Scottish' (Haines); Overture, 'Fingal's Cave' (Mendelssohn). 4.15.—Hector Munro (Baritone): Home (Wallford Davies); Willie's gane to Melville Castle (arr. Lawson); My Nannie's Awa (arr. Stephen and Burnett). 4.25.—Octet: Gaelic Melodies (Foulds). 4.35.—Hector Munro: Touch not the Nettle (arr. Lawson); A Man's a Man for a that (arr. Stephen and Burnett); Bonny Earl of Moray (arr. Lawson). 4.45.—Octet: Andante con moto and Allegro from Symphony No. 3 in A Minor (The Scotch) (Mendelssohn). 5.0.—Household Talk by Miss Marjorie Guy. 5.15.—Children's Hour. 6.0.—Station Dance Band. 6.30.—S.B. from London. 6.45.—S.B. from Dundee. 7.0-11.0.—S.B. from London.

**2BE**

**BELFAST.**

505.1 M.  
960 kc.

12.0-1.0.—Concert by the Radio Quartet: Overture, 'Orpheus in the Underworld' (Offenbach); Bird Songs at Evening (E. Coates); Selection, 'La Bohème' (Puccini); Romance and Two Dances from Incidental Music to 'The Conqueror' (German); Selection, 'Lido Lady' (Rodgers); March, 'On the Quarter Deck' (Alford). 4.0.—A Grieg Programme. Orchestra: Triumphant March, from Suite, 'Sigurd Jorsalfar'; Concert Overture: Lyric Suite, Op. 54. 4.38.—May Wallace (Soprano); Sleep (Handel); Crabbed Age and Youth (H. Parry); He the best of all (Schumann); The Skylark (Grainger); To Welcome You (Goring Thomas). 4.50.—Pianoforte Jazz by Fred Rogers. 5.0.—Household Talk by Miss Marjorie Guy. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30.—S.B. from London. 7.45.—An Irish Programme. Orchestra: Rhapsody, 'The Magic Harp' (Ina Boyle). 8.0.—Ethel Lewis (Soprano); The Blackbird and the Thrush, and My Wicklow Mountains (arr. Chas. Wood); More of Cloyne (arr. Stanford); Love at my heart came knocking (arr. Chas. Wood); Ulster Ballad, 'Black Sheila of the Silver Eye' (arr. H. Harty). 8.12.—'The Ring'—An Ulster Play in One Act by Christie Gilbert. 8.32.—Pauline Barker: Harp Solo, 'Spring Fancies, No. 2' (H. Harty). 8.38.—Ethel Lewis: Shule Agra (arr. A. Somervell); Must I go bound; I saw from the beach; and Cradle Song, 'O men from the fields' (arr. H. Hughes); Rann of Wandering (Arnold Bax). 8.50.—Orchestra: Two Irish Tone Sketches (O'Donnell). 9.0-11.0.—S.B. from London.

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THORNTON HEATH—59, High St. PALMER'S GREEN—25, Green Lane, N. BOW—155, Bow Road, E.3. HOLBORN—51, Gray's Inn Road, W.C.1. PADDINGTON—219, Shirland Road, W.9. WATFORD—12 and 13, High Street. CHOYDOY—5, London Road. CLAPHAM—59, 61, 63, High St., S.W.4. CHICKLEWOOD—140, Broadway, N.W.2. CHELSEA—363, Fulham Road, S.W.10. WORCESTER—53, Broad Street.

SHREWSBURY—67, Mardol. NEWPORT (Mon.)—78, High Street. WOKING—11, The Broadway. WORTHING—15, Rowlands Road. GLOUCESTER—99, Northgate Street. BRISTOL—77/78, Redcliffe St. BRISTOL—21, Stokes Craft. COVENTRY—4, Fleet Street. CARDIFF—52 and 53, St. Mary St. SWANSEA—238, Oxford Street. PLYMOUTH—3 and 5, The Octagon. EXETER—104, Fore Street. CARNARVON—Castle Square. SWANSEA—34, High Street.

# PROGRAMMES for TUESDAY, June 26

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 CONCERT

MURIEL MARSHALL (Contralto)  
BAY JELLETT (Violin)  
DORIS HOBSON (Pianoforte)

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

## WIMBLEDON TO-DAY.

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Wakelam between 4.0 and 4.15 p.m., 4.30 and 5.0 p.m., 6.0 and 6.30 p.m., 6.45 and 7.0 p.m. Unless no matches are then in progress.

2.30 Sir WALFORD DAVIES  
'Elementary Music—VIII, Looking Backward'

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. J. C. SQUIRE: 'On Reading Poetry Aloud'

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

5.0 'HOLIDAYS ABROAD'  
Mr. BERNARD C. NEWMAN:  
'Andorra'

A REMNANT of feudal days, the little republic of Andorra, tucked away amongst the wildest of the Pyrenees, is one of the most romantic states in Europe. The staple industry of its people is agriculture, and their chief interest is smuggling; until recent years the way to Andorra has been more or less closed to travellers, and to a large extent semi-primitive conditions still obtain. But nowadays the traveller who wants to get off the beaten track and does not demand conventional comforts can spend a delightful holiday there, and Mr. Newman, whose recently-published book 'Round About Andorra,' has been described as the best book on the republic ever written, will prove a most admirable guide.

5.15 THE CHILDREN'S HOUR:  
'Up in the Morning Early'—showing what really might happen to

HELEN ALSTON  
E. LE BRETON MARTIN  
and Certain Other Persons  
if they did manage to rise betimes!

6.0 A Recital of Gramophone Records  
Arranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 'Life in the Dominions: Mr. ALEXANDER GILCHRIST, 'Australia, by one who was born there'

IN the last of this series of talks, Miss Ross-Hume described Australia 'Through a Woman's Eyes.' This evening's talk is being given by Mr. Archibald Gilchrist, manager of the Scottish-Australian Delegation, 1928. A native of Australia, he has lived for over ten years in each of three of the states, was for three years a member of the West Australia Parliament, and proprietor of a provincial newspaper, and may consequently be considered an authority on the Commonwealth.

7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS

Sung by JOHN THORNE (Baritone)

Songs by PETER WARLOCK

As ever I saw

The Bayley beareth the bell away

Yarmouth Fair

Sleep

'Roister Doister'



9.40. 'The Rival Poets'

or

The Love Charm

An Operetta in Two Acts

Libretto by W. HERBERT SCOTT

Music by EDWARD GERMAN

Paul Gervais (Village magistrate and oligarch) .....KINGSLEY LARK

Carol Corney (His Nephew, an aesthetic poet) .....FRANCIS RUSSELL

Victor Bonheur (a Mountaineer)  
HAROLD WILLIAMS

Mulberry (a Beadle) ..SAMUEL DYSON

Toinette (the supposed daughter of Paul Gervais) ...DOROTHY BENNETT

Suzanne (Paul's housekeeper and nurse to Toinette) .....GLADYS PALMER

The accompaniment will be played from a special arrangement by the COMPOSER for two Pianos, Harp, and Mustel Organ.



PETER WARLOCK (born 1894), one of the best-known of our younger composers, is also, under his real name of Philip Heseltine, familiar to us as a musical author and journalist.

Warlock is a great enthusiast for old English literature and music, and witness to this is borne by his very first songs, which are settings of old English poems. Two of these head this evening's programme.

The first is lively praise of a maiden who is 'the fairest as ever I saw.'

The second is of a very different type—plaintive, mysterious. 'The maidens came when I was in my mother's bower . . . The bayley beareth the bell away. The lily, the rose I lay . . . The robes they lay in fold.'

Yarmouth Fair is a typical old English song of a man meeting a girl on his way to the fair,

Sleep is a setting of a beautiful old poem by John Fletcher.

Roister Doister is one of a set of 'Peterisms.'

Parts of the Internal Combustion Engine,' Relayed from Birmingham

7.45

A SONG RECITAL

By FRANZ BAUMANN

The German Radio and Gramophone Tenor

8.0 A MILITARY BAND CONCERT

MARJORIE PARRY (Soprano)

THE WIRELESS MILITARY BAND, Conducted by CHARLES LEGGETT

Overture to 'Masaniello' .....Auber  
MARJORIE PARRY

Lord of our Chosen Race ('Ivanhoe') } Sullivan  
Orpheus with his Lute ..... }

BAND

Fantasia from the Ballet, 'Sylvia' .....Delibes  
MARJORIE PARRY

Blow, blow, thou winter wind .....Quilter  
Songs My Mother Sang .....Grimshaw

BAND

Ballet Suite, 'Pantomime' .....Lacome  
Leander and Isabella; Scaramouche and Columbine; Pizzicato; Waltz

8.0-8.30 (DAVENTRY ONLY)

Mr. J. C. FLUGEL: 'The Psychology of Food and Dress—III, The Functions of Clothing'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.35 Local Announcements;  
(Daventry only) Shipping Forecast

9.40 'The Rival Poets'

(See centre column.)

ACT I

THE Operetta takes place in 'an imaginary Anglo-Swiss Republic,' and the actual scene is the courtyard of a house in which lives Paul Gervais, J.P., a village magistrate. Toinette passes as his daughter, and Gervais wants her to marry his nephew Carol Corney, a poet. Suzanne, Paul's housekeeper, has other hopes for Toinette, favouring Victor Bonheur, a mountaineer. Toinette has a love charm—half of a locket which came to her from her mother. This, after

all, may bring forth a lover for her, if ever the person with the other half of it should turn up.

Victor and Carol compete in a contest of poesy before Paul, as judge. The J.P., of course, declares his nephew the winner; but Toinette protests

ACT II

Paul, to encourage his nephew, lets him into part of the secret of Toinette's parentage. She is really an heiress, and may prove to be a countess. Carol blunders along in his wooing.

Victor, for his hardihood at the poetry contest, is to be banished from the village for a while. Just in time he finds that he has the other half of Toinette's love charm; also, it is discovered that he is a duke. A little plotting brings about the exposure of Paul's designs, and the happy issue of the love of Toinette and Victor.

11.0-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY DANCE BAND, directed by CHARLES WATSON, from the Piccadilly Hotel

## Tuesday's Programmes cont'd (June 26)

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
from the Rivoli Theatre

4.0 A Military Band Programme

From Birmingham

THE BIRMINGHAM MILITARY BAND, conducted  
by W. A. CLARKE

Heroic March ..... *Saint-Saëns*  
Overture to 'Light Cavalry' ..... *Suppé*

4.15 PERCY OWENS (Entertainer)

The Art of Politeness ..... *Beer*  
Jargon ..... *Robinson*

4.25 BAND

Slavonic Rhapsody ..... *Friedemann*

4.35 DOROTHY DANIELS (Pianoforte)

Papillons (Butterflies), Op. 2 ..... *Schumann*

4.45 BAND

Entry of the Gods  
into Valhalla  
(from 'The  
Ringgold')

Wagner

Largo ..... *Handel*

5.0 PERCY OWENS

The Assurance  
Man ..... *Rose*  
There's a Ridic-  
ulous Question  
..... *Pounds*

5.10 BAND

Descriptive Piece,  
'A Hunting  
Scene' *Bucalossi*  
Second Minuet  
..... *Paderewski*

5.25 DOROTHY DANIELS

Intermezzo in Octaves ..... *Leschetizky*  
Jeux d'eau (Playing Fountains) ..... *Ravel*

5.35 BAND

Two Hungarian Dances ..... *Brahms*

5.45 THE CHILDREN'S HOUR (From Birmingham):

A Story told by Gladys Colbourn. Duets by  
Edgar Lane and Harold Casoy. 'Let's watch the  
boats come in'—a Travel Dialogue by Mona  
Pearce

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

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

7.30 A Ballad Concert

MARIA MAROVA (Soprano); RONALD CHIVERS  
(Baritone)

MARIA MAROVA

Martha's Air, from 'The Bride of the Tzar'  
..... *Rimsky-Korsakov*

The Lützow ..... *Rachmaninoff*

7.38 RONALD CHIVERS

The Sun God ..... *James*  
The Number One ..... *Burratt*

7.45 MARIA MAROVA

Sweet sang the nightingale ..... *Glière*  
Stay quite near ..... *de Veroli*  
May ..... *Reynaldo Hahn*

7.52 RONALD CHIVERS

The Pipes of Pan ..... *Elgar*  
Mending Roadways ..... *Eric Coates*

8.0 Vaudeville

Including

JOSEPH BULL and GEORGE FOSTER  
JOHN HENRY (Yorkshire Comedian)

9.0 Light Music

From Birmingham

THE MIDLAND PIANOFORTE SEXTET (Leader,  
FRANK CANTRELL)

Selection from 'Rigoletto' .. *Verdi*, arr. *Godfrey*

9.15 MARGARET WILKINSON (Soprano)

Nightingale's Air ..... *Saint-Saëns*  
My Sweet Sweeting ..... *Harold Samuel*  
My heart is like a singing bird ..... *Hubert Parry*

9.25 SEXTET

Mot d'Amour (Word of Love) ..... *Elgar*  
Romance ..... *Tchaikovsky*  
Japanese Intermezzo, 'Ke-Sa-Ko' .... *Chapin*

9.40 MARGARET WILKINSON

A Spring Morning (Pastoral) .. *arr. Lane Wilson*  
Song of Love and  
June D'Hardelet  
Piper June Carew

9.50 SEXTET

Three Dances from  
'The Bartered  
Bride' *Smetana*  
Polka; Furiant;  
Dance of the  
Comedians

10.0 WEATHER  
FORECAST, SECOND  
GENERAL NEWS  
BULLETIN

10.15 An  
Orchestral  
Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture to 'The Marriage of Camacho'  
..... *Mendelssohn*

AMONG the many different musical forms and  
types taken by Mendelssohn's compositions  
there is plenty of evidence that he had a gift  
for dramatic vocal writing, but he left us no  
successful Opera. Now and then, however, he  
dabbled with the form. Late in his career, for  
instance, he began—and left unfinished—an  
Opera called *Loreley*. *The Marriage of Camacho*  
was an early effort; it was performed in Berlin  
when the composer was nineteen. But it was  
not the earliest, for it is known that the boy  
Mendelssohn had written five operettas.

10.25 DENNIS NOBLE (Baritone) and Orchestra  
The Prologue to 'I Pagliacci' ('The Play-  
Actors') ..... *Leoncavallo*

10.33 ORCHESTRA  
Suite of 'Picturesque Scenes' ..... *Messiaen*

10.53 DENNIS NOBLE  
Annabel Lee ..... } *Martin Shaw*  
Conjuration ..... }

11.2-11.15 ORCHESTRA  
Dance of the Sylphs } (from 'Faust') ..... *Berlioz*  
Hungarian March }

(Tuesday's Programmes continued on page 536.)

The Organs broadcasting from

21.0—LONDON—Madame Tussaud's  
5GB—BIRMINGHAM—Lorella Picture House  
5NO—NEWCASTLE—Havelock, SUNDERLAND  
2BE—BELFAST—Classic Cinema  
2EH—EDINBURGH—The New Picture House

are WURLITZER ORGANS

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



Ronald Chivers, baritone, and Maria Marova, soprano, will  
sing in 5GB's Ballad Concert this evening between 7.30  
and 8.0.

## COOK'S WORLD TRAVEL SERVICE

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## AUSTRALIA CALLING!

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for Tuesday, 26th June, at 7 p.m.,  
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# Tuesday's Programmes continued (June 26)

**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  
THE NATIONAL ORCHESTRA OF WALES  
Overture, 'Opera Bouffe'.....Finck  
Fantastic Symphony.....Berlioz  
Suite, 'From the Countryside' .... Eric Coates

5.0 ELSPETH SCOTT: 'Trooping to the Far East'—Part II

5.15 THE CHILDREN'S HOUR

6.0 AN ORGAN RECITAL  
From the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 S.B. from Swansea

7.15 S.B. from London

7.45 A String Orchestral Programme  
By the NATIONAL ORCHESTRA OF WALES  
(Leader, ALBERT VOORSANGER)  
Conducted by WARWICK BRAITHWAITE  
Introduction and Allegro for String Orchestra  
*Elgar*  
HERBERT HEYNER (Baritone) and String Orchestra  
Five Mystical Songs.....*Vaughan Williams*  
Easter; I got me flowers; Love bade me welcome; The Call; Antiphon

STRING ORCHESTRA  
Anitra's Dance (First 'Peer Gynt' Suite) *Grieg*  
Slow Movement from First Cassation, No. 1 in G (K.63).....*Mozart*  
(Solo Violin, ALBERT VOORSANGER)  
Bourrée (Suite of Four Pieces).....*Bach*

HERBERT HEYNER  
Music shall all your cares beguile.....*Parcell*  
What thing is love?.....*Bartlett—1606*  
When from my love I looked...}

STRING ORCHESTRA  
Serenade in E Minor, Op. 20.....*Elgar*  
Air based on the Chorale Prelude, 'O Mensch, bewein dein' Sünde gross' (Oh, man, bewail thy grievous sin)  
*Bach, arr. Max Reger*  
Perpetual Motion  
*Paganini, arr. Cowen*

9.0-12.0 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.

6.45 A WELSH INTERLUDE  
RHYS DAVIES (Baritone)  
Angladdy Marchog...*Vaughan Thomas*  
Ti a Minnau.....*John Hughes*  
Tair Mordaith.....*R. S. Hughes*  
Y Cobler du Bach.....*Folk Song*

7.0 'PYNCLAU'R DYDD YNG NGHYMURU'  
(Current Topics in Wales)  
A Review, in Welsh, by E. ERNEST HUGHES

7.15 S.B. from London

7.45 S.B. from Cardiff

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

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

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

4.15 London Programme relayed from Daventry

4.30 REG ELGAR and his BAND (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. F. E. STEVENS: 'The Parish Pump'

7.15-12.0 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:  
*A la Carte*  
A Menu of Songs, Verses, Stories and Music

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. CHARLES HENDERSON, of the University College of the South-West, Exeter, 'Early Visitors to Plymouth: Eighteenth Century Visitors, including Dr. Samuel Johnson'

7.15-12.0 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: 'Touring in Germany—I'

7.15-12.0 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:  
'The Seventh Wave' (Hart)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. E. SIMS-HILDITCH: 'Bohemian and Gipsy Music'

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

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

2.30 London Programme relayed from Daventry

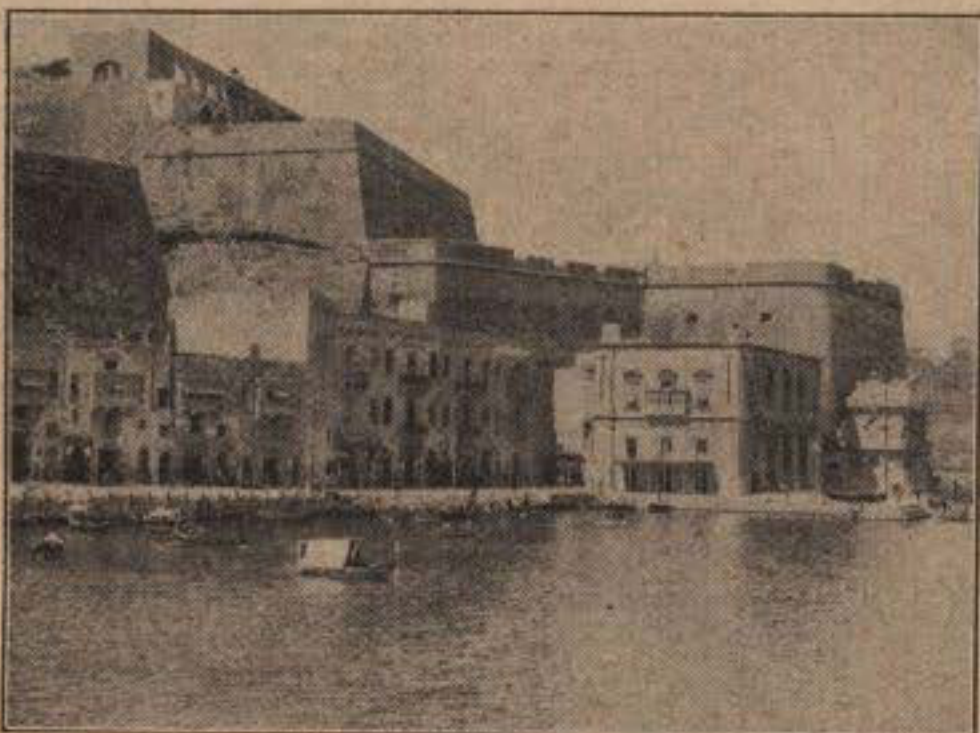
3.50 THE STATION ORCHESTRA  
Reminiscences of Greig.....*arr. Godfrey*  
GABRIELLE ASCHE and ROBERT KENNEDY in Fun and Harmony at the Piano  
ORCHESTRA  
Selection from 'Hit the Deck'.....*Youmans*  
GABRIELLE ASCHE and ROBERT KENNEDY in More Fun and Harmony at the Piano  
ORCHESTRA  
Little Suite.....*Tchaikovsky*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
*By the Seaside*  
Nature Talk: Seaweed...*Frank Lowe*  
At the Seaside.....*Dunkler*  
Suite, 'Riviera Scenes'.....*Brooke*  
Played by the SUNSHINE TRIO  
March 'The Winning Fight' *Holzmann*  
Romance and Two Dances from 'The Conqueror'.....*German*  
Wonders of the Shore...*Herbert Blatch*  
A ship sails up to Bideford...*Rowley*  
Sung by BETTY WHEATLEY

6.0 SPIERO'S ORCHESTRA  
Relayed from the Palace Picture Theatre, Blackpool  
Valse Triste (Waltz of Sadness)  
*Sibelius*  
Dainty Miss.....*Barnes*  
Sanctuary of the Heart....*Ketelbey*  
Fantasia on Puccini's 'Madama Butterfly'

6.30 S.B. from London



E.N.A.

**MALTA FROM THE SEA.**

In the second of her talks from Cardiff on 'Trooping to the Far East,' which she will broadcast this afternoon, Miss Elspeth Scott will describe the voyage from Malta to Port Said. This picture shows the quays and Custom House at Valetta, Malta's great port.

# Tuesday's Programmes cont'd (June 26)

**6.45 SPIERO'S ORCHESTRA**  
(Continued)  
Farewell Tango ..... Sylviano  
Waltz, 'Charmaine' ..... Rapce  
Dancing Tambourine ..... Polla

**7.0 S.B. from Liverpool**

**7.15 S.B. from London**

**7.45 THE STATION ORCHESTRA**  
March, 'The Winning Fight' ..... Holzman  
Romance and Two Dances from 'The Conqueror'  
German

THE STATION REPERTORY PLAYERS

present  
**'Progress and the Builder.'**  
By EDWIN LEWIS

Specially Written in Commemoration of Samuel  
Crompton—died June 26, 1827

Nell Compton ..... HYLDA METCALY  
Tom Biggin ..... D. E. ORMEROD  
Bob Compton ..... E. H. BRIDGESTOCK  
Harry Riley ..... HAROLD CLUFF  
Bob Braithwaite ..... F. A. NICHOLLS  
Ned Raynor ..... J. EDWARD ROBERTS

The play deals with the coming of machinery, from a new point of view. Man is essentially a builder, and progress comes from man's restless urge to create. Creation as such is artistic, but most plays of machines have concentrated on the economic and humane factors, whereas, this deals primarily with man, as the maker of progress.

ORCHESTRA

March, 'Thro' Night to Light' ..... Lankien  
Dance Suite from 'Young England Clutsum and Both

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

**9.40 THE STATION ORCHESTRA**  
March, 'Vinny Ridge' ..... Bidgood  
Dance of the Camorristas  
Wolf-Ferrari

ISAAC DEAN (Lancashire Dialect Entertainer)

Bobby an' th' Cats  
Teddy Ashton

ORCHESTRA

Selection from 'Polly' ..... arr. Austin

ISAAC DEAN

Poppin' th' Question ..... Ben Wood  
Little Doffer ..... Edwin Waugh

ORCHESTRA

March, 'The Vanished Army' ..... Alford

**10.50-12.0 DANCE MUSIC:** HERMANN DANEWSKI'S and WILL HURST'S DANCE BANDS, relayed from the Winter Gardens Ballroom, Blackpool

## Other Stations.

**5NO NEWCASTLE.** 312.5 M. 960 kc.

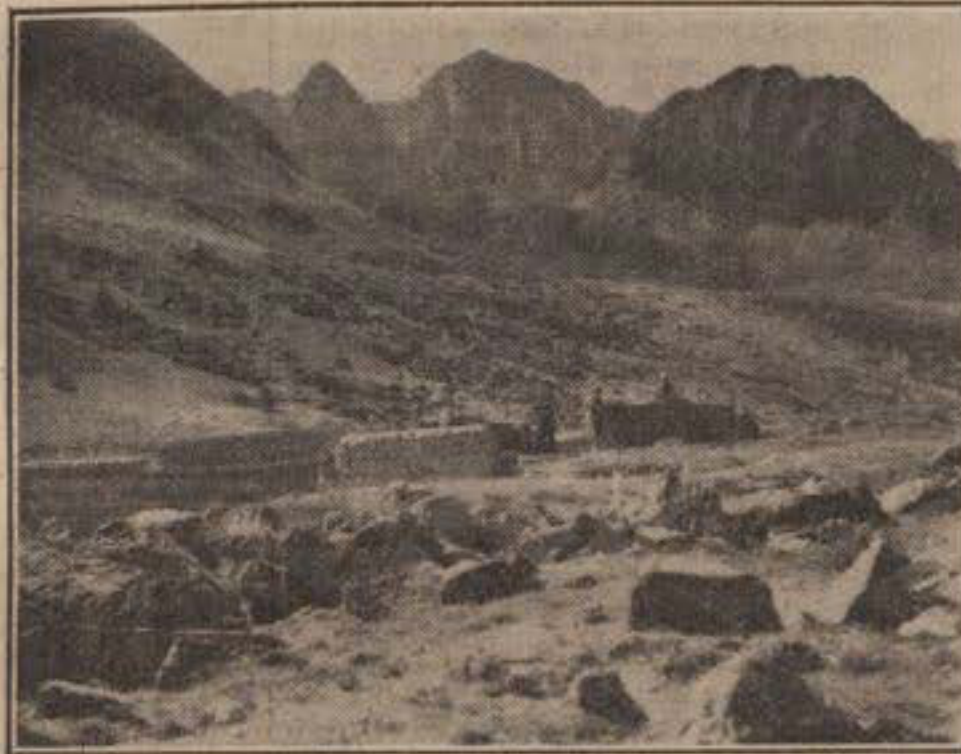
2.30—London Programme relayed from Daventry. 4.30—Organ Recital relayed from the Haydock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Eric Bliss (Entertainers). Bunkhead and Calvert (Mouth Organ Duettists). 6.30—S.B. from London. 7.0—Mary Pettie and Laidman Browne: 'Shakespeareana.' 7.15—S.B. from London. 7.45—Variety. Leonie Zifido in Spanish Songs, Gwen Knight (Soprano), Edith Penville (Flute), Wallace Cunningham in Original Humour. 9.0—S.B. from London. 11.0—Dance Music: Percy Bush and his Eolian Band relayed from the Oxford Galleries. 11.30-12.0—S.B. from London.

**5SC GLASGOW.** 405.4 M. 740 kc.

3.15—Dance Music relayed from the Locarno Dance Salon. 4.0—Station Orchestra: Selection, 'The Street Singer' (Franz Simon). Alfred Pieton (Flute): Romantic Piece and Gavotte (Chausson); Gipsy Dances (German). Orchestra: Suite, 'Ballet Russe' (Lutgin). Alfred Pieton: Romance (German); Song without Words (De Yong); Reverie (Spellman). Orchestra: Waltz, 'Smiles then Kisses' (Ancillie); March, 'Vinny Ridge' (Bidgood). 5.0—Holidays Abroad—Andorra' by Mr. Bernard C. Newman. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House. Mr. S. W. Letch at the Organ. 6.30—S.B. from London. 7.0—S.B. from Aberdeen. 7.15—S.B. from London. 8.0—S.B. from Edinburgh. 8.15—A. M. Henderson (Pianoforte). Lecture-Recital—Old English Keyboard Music (from Byrd to Arce). 8.45—The Three New Yorkers (Harmonized Syncopation). 9.0-12.0—S.B. from London.

**2BD ABERDEEN.** 500 M. 600 kc.

4.0—Fishing News Bulletin. 4.5 app.—Ballad Concert. Station Octet: Selection, 'Haddon Hall' and Elegy (from 'The Light of the World') (Sullivan). 4.15—Elsa Taylor: Over the Mountains (arr. Roger Quilter); Now sleeps the Crimson Petal, and Dainty Little Maiden (Roger Quilter); The Cloth of Heaven (arr. Somervell). 4.25—Octet: Selection, 'Merrie England' (German). 4.35—Elsa Taylor: Down in the Forest, and O lovely night (Landon Ronald); Bird of Blue (German) The Birth of Morn (Francis Leoni). 4.45—Octet: Sullivan's Songs (arr. Hanley). 5.0—Holidays Abroad—Andorra' by Mr. Bernard C. Newman. 5.15—Children's Hour. 6.0—Recital



Betran Park

THE MOUNTAIN REPUBLIC OF ANDORRA, in the Pyrenees, is the country that Mr. Newman will describe in his talk in the 'Holidays Abroad' series from London this afternoon. This photograph shows the frontier of Andorra—the bridge on the left crosses the river that separates it from France.

of Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.0—Rev. A. Austin Foster: 'Pioneers of Freedom in Literature—H. Burns.' 7.15—S.B. from London. 8.0—S.B. from Edinburgh. 8.15—Chamber Music. Station-String Quartet: Angus Ross (1st Violin), Alec Nicol (2nd Violin), Paul Askew (Viola), J. H. Shaw (Violoncello). Quartet, Op. 29 (Schubert); Quartet, Op. 76, No. 11 ('The Emperor') (Haydn). 9.0—S.B. from London. 11.0-12.0—S.B. from Edinburgh.

**2BE BELFAST.** 306.1 M. 960 kc.

4.0—Pianoforte Recital. May Johnson: Prelude in G Minor (Kachmaninov); Valse, Op. 42 (Chopin); Scherzo (Chaminade); Air de Ballet, Op. 36, No. 5 (Moszkowski). 4.15—Ernie Mason's Dance Band relayed from Caproni's Palais de Danse, Bangor. 5.0—Holidays Abroad—Hungary, by Mr. Douglas Lockhart. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Station Director's Talk. 7.15—S.B. from London. 7.45—Wagner. Howard Fry (Bass); Adolf Borschke (Pianoforte); Symphony Orchestra, conducted by E. Godfrey Brown, 'Tannhauser.' Orchestra: Overture; Prelude to Act III. 8.3.—Howard Fry, with Orchestra: O Star of Eve; Gazing around. 8.15—Orchestra: March and Chorus (Arrival of the Guests at the Wartburg). 8.26—'The Mastersingers.' Orchestra: Introduction to Act III; Dance of the Prentices; Entry of the Mastersingers. 8.36—Howard Fry, with Orchestra: The Elder's Scene; Pogner's Address. 8.46—'Faust.' Orchestra: A 'Faust' Overture. 9.0—S.B. from London. 9.40 app.—Popular Concert Music. Adolf Borschke. 9.52—Howard Fry: Silent Room, and The Roadside Fire (Vaughan Williams); And yet I love her till I die (Parry); In Summer-time on Bredon (G. Peel). 10.5.—Adolf Borschke. 10.17—Orchestra: Valse Triste (Sibelius); Marching Song (Holst); Hungarian Dance in D (Brahms-Parlow). 10.45—Poetry Recital by Hilda Johnstone. Taken from the works of Dante Gabriel Rossetti. 11.0-12.0—S.B. from London.



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# PROGRAMMES for WEDNESDAY, June 27

## 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  
MARJORIE INGHAM (Mezzo-Soprano)  
WALTER PAYNE (Baritone)

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

1.0-2.0 FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK, from the  
Restaurant Frascati

### WIMBLEDON TODAY.

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Wakelam between 3.30 and 3.45 p.m., 4.0 and 5.15 p.m., 6.0 and 6.20 p.m., 6.45 and 7.0 p.m., unless no matches are then in progress.

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'The England that Shakespeare Knew—VIII, Masques, Pageants and Plays'

3.30 Musical Interlude

3.45 Miss E. G. CLARKE: 'Food Values in Cooking—III, Fuel Foods'

4.0 A Light Classical Concert  
LORRAINE TOMBO (Pianoforte)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader: S. KNEALE KELLEY)  
Conducted by JOHN ANSELL

ORCHESTRA  
Overture to 'Egmont'.....Beethoven  
Symphony No. 3, in F.....Brahms

4.45 LORRAINE TOMBO and  
Orchestra  
Hungarian Fantasia.....List

4.58 ORCHESTRA  
Theme and Variations from  
Suite No. 3.....Tchaikovsky

5.15 THE CHILDREN'S HOUR:  
Hungarian Pictures in music  
and story  
The Artists-in-Chief will be  
ELIZABETH LUCAS and THE OLOF  
SEXTET

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 HORTI-  
CULTURAL SOCIETY

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

6.45 THE B.B.C. DANCE OR-  
CHESTRA (Continued)

7.0 Mr. L. B. BEALE, H.M. Trade  
Commissioner in New Zealand:  
'The Work of a British Trade  
Commissioner'

THE work done by a Trade Commissioner is an obscure but important part of the organization of the Empire's Trade. Mr. Beale, who gives this talk, is His Majesty's Trade Commissioner in New Zealand, and he is at present temporarily in London after touring the provinces of that great Dominion of the Antipodes, where he has been discussing with merchants, manufacturers, and Chambers of Commerce, possible openings throughout New Zealand for British trade. The work of these Trade Commissions is an aspect of the internal economy of the Empire which is far too little known for its always-increasing importance and value.

7.15 THE FOUNDATIONS OF MUSIC  
MODERN ENGLISH SONGS sung by JOHN THORNE  
(Baritone)

Songs by JOHN IRELAND  
Sea Fever  
I have twelve oxen  
Spring Sorrow  
The Soldier

JOHN IRELAND (born 1879) wrote a fair amount of music when he was in his twenties, but most of it he has scrapped. He has not been a facile, over-productive composer, but has taken great pains to forge and temper his own virile style. He has, however, written upwards of fifty songs; some of these have become really popular—most of all the first two on this evening's programme. In fact, all these four are as representative as could be, at any rate, of all but his latest work.

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—I, The Question. Is an Answer Possible?' S.B. from Liverpool

THE question that Dr. Hetherington will attempt to answer in this series of talks is one that goes to the roots of all philosophy. All men seek and value some things—wealth, fame, private happiness, and so on—and know that certain things are better worth having than others; thoughtful men have tried to estimate the relative values of different kinds of 'good,' and some philosophers have tried to define the supreme good. Today Dr. Hetherington will deal with the views of those who, on the contrary, aver that there is no answer to the question, 'What is good?'



THE GREAT ROCK WALL OF PETRA.

In an interesting duologue to be broadcast at 9.15 tonight, Mr. David Bomberg, the painter, and Mrs. Stewart Erskine will exchange reminiscences of their visit to the ancient city of Petra, in Palestine. This is one of Mr. Bomberg's own paintings of the North-East wall of Petra's great rock facade.

7.45 A SONG RECITAL  
By FRANZ BAUMANN  
The German Radio and  
Gramophone Tenor

8.0 'Widow Engaging'

A Comedy in One Act  
By BEATRICE FORBES-ROBERTSON

Characters:

Bessie Chilcote, a Widow... GERTRUDE ELLIOTT  
Mildred Todd, an Elderly Spinster

Edward Manley, a Bachelor... IVAN FIRTH

A little story which might have been given the alternative title of 'The Sub-Editor's Revenge.' But the uses of advertisement are too sweet to be poisoned effectively by the spite of a disappointed suitor.

THIS was performed for the first time last year at Petersfield in the open air, with Ivan Firth and the authoress—a niece of Sir Johnston Forbes-Robertson—in the parts. Tonight Miss Gertrude Elliott (Lady Forbes-Robertson) will take the part originally played by her niece. Mr. Ivan Firth plays his original part.

8.30 A SONG RECITAL  
By WERRENBATH (Baritone)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. DAVID BOMBERG and Mrs. STEWART  
ERSKINE: 'The Ancient City of Petra'

THIS evening's duologue is the result of an adventurous visit paid to Petra, famous as 'the rose-red city half as old as time,' by Mr. Bomberg and his wife in 1924. Mr. Bomberg was the first painter to work in this ancient city of Arabia since the visit of David Roberts in the early part of the last century. They stayed there for six months, living under canvas, and with an armed escort sent for their protection by the Government of Trans-Jordan. They were visited there by Mrs. Stewart Erskine, the well-known authoress and traveller, who will exchange reminiscences this evening with Mr. Bomberg. The latter's exhibition of pictures at the Leicester Galleries on his return from Petra aroused great interest in artistic circles. He is now holding a private exhibition in his studio at 6, William Street, Knightsbridge, and any reader who wishes to obtain an invitation should write to him there.

9.30 Local Announcements; (Daventry only)  
Shipping Forecast

9.35 Tom Jones  
and the

Grand Hotel Orchestra,  
Eastbourne

Relayed from the Grand Hotel,  
Eastbourne

Overture to 'Der Freischütz'  
(The Marksman).... Weber  
Four Indian Love Lyrics

Woodforde-Finden

TOM JONES (Solo Violin)  
Romance..... Svendsen

ORCHESTRA  
'L'Extase' ('Ecstasy') (By  
request)..... Thomé

TOM JONES  
Rondino... Beethoven, arr. Kreisler

Waltz in A Brahms, arr. Hochstein  
Mignonette..... Friml

ORCHESTRA  
Grand Fantasia on Wagner's  
'Tannhäuser'

10.45 The Sleep-Walking Scene  
from

'Macbeth'

Spoken by EDITH SITWELL  
Relayed from the Arts Theatre Club

10.55-11.5 A SHORT PIANO RECITAL

11.5-12.0 (Daventry only)  
DANCE MUSIC: GEORGE  
FISHER'S KIT-CAT BAND, from  
the Kit-Cat Restaurant

# Wednesday's Programmes cont'd (June 27)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

### 3.0 Chamber Music

From Birmingham

THE WILFRED RIDGWAY PIANOFORTE TRIO  
Trio in B Flat, Op. 99 ..... Schubert  
Allegro moderato; Andante un poco mosso;  
Scherzo; Allegro Vivace

### 3.30 DOROTHY ROBSON (Soprano)

Muss es eine Trennung geben (Must we, then, once more be parted?) .....  
Ständchen (Serenade) .....  
Undbewegte laue Luft (The air is still)  
Mädchenlied (Song of a Maid) .....  
Vergebliches Ständchen (Vain Serenade)  
Auf dem Kirchhof (In the Churchyard)  
Spanisches Lied (Spanish Song) .....  
Botschaft (Message) .....  
Brahms

### 3.50 WILFRED RIDGWAY (Pianoforte)

Study in G Flat, Op. 10 (on Black Keys) ..... Chopin  
Study in G Flat, Op. 25 .....  
Scherzo-Waltz, Op. 40 ..... Moszkowski

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

Personally conducted by JACK PAYNE

ANTONETTE BEAUCAIRE (Whistling Solos)

JAMES and ARTHUR ACRELL (Baritone and Tenor Duets)

### 5.45 THE CHILDREN'S HOUR (From Birmingham): 'Otto of the Lake Village,' by Janet Muir. Lena Wood (Violin). Songs by Daphne Hickman (Soprano). The Flowing Danube, by William Hughes



WINIFRED BROWNE is the solo pianist in the Orchestral Concert from Birmingham to-night.

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

### 6.45 Light Music

SYLVA VAN DYCK (Soprano); J. LEES (Xylophone)

CALLENDER'S BAND, conducted by TOM MORGAN  
BAND  
Spanish March, 'Triana' ..... Lope

### 6.50 SYLVA VAN DYCK

She wandered down the mountain side... Clay  
By thy banks, gentle Stour ..... Boyce, arr. L. L.

### 6.58 BAND

Parisian Sketches ..... Fletcher  
Demoiselle Chic (Dainty Maiden); Bal Masqué (Costume Ball)

### 7.8 J. LEES

'Tween Heather and Sea ..... G. H. Geldard

### 7.15 BAND

Selection from 'The Rose of England' arr. Hume

### 7.30 SYLVA VAN DYCK

Hindoo Song (from 'Sadko')... Rimsky-Korsakov  
The Swallows ..... Cowen

### 7.38 BAND

Intermezzo, 'The Bells o' Somerset' ..... Hurst

### 7.44 J. LEES

Souvenir de Bach .....  
Königsborn .....  
Morgelt

### 7.50 BAND

Bohemian Suite, 'A Gipsy Love Story' .....  
Ord Hume

### 8.0 AN ORCHESTRAL PROGRAMME

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture to 'The Kiss' ..... Smetana

MIRANDA SUGDEN (Soprano) and Orchestra  
Air, 'Titania am I' (from 'Mignon')  
Ambroise Thomas

### 8.20 WINIFRED BROWNE (Pianoforte) and Orchestra

Concerto, Variations on a Nursery Tune Dohnanyi  
THE tune Dohnanyi has chosen for treatment is that of an old French nursery song, 'Ah, vous diraije, Maman' (a theme on which Mozart wrote a set of keyboard variations).

There is a portentous Introduction, very fully scored, in amusing contrast to which comes the theme, in bare octaves on the Piano.

Variation I. (A little quicker).—The Strings have the theme, Piano decorating it. Glides for Piano and Harp conclude the section.

Variation II. (Resolute).—Horns have a new martial Theme, Piano and Woodwind answering.

Variation III.—The Piano is very prominent, the Strings taking a modest part.

Variation IV. (Moderately quick).—Piano and Woodwind (in octaves) share this.

Variation V. (Quicker).—An imitation of a musical-box. Bits of the nursery song are heard on the bells.

Variation VI. (Still quicker).—The Piano coruscates brilliantly, against Wind arpeggios.

Variation VII. (In strict time).—A Waltz theme appears first on the Piano and then on the Strings. The nursery tune appears for a moment on the Violins in two-time, against the three-time of the dance.

Variation VIII. (Moderately quick).—A March. The Lower Strings and Drums keep up a bass part consisting of the keynote and the fifth above it.

Variation IX. (Very quick).—Playful, in a minor key.

Variation X. (Not too slow)—A part of the original tune is repeated in the bass, while the other instruments weave harmonies above it.

Variation XI. (With dignity).—A hymn-tune-like version

of the melody.  
Final Section (Quick, spirited).—This is a fugue. Near the end there is a final statement of the nursery melody, and a gay Coda rounds off the work.

### 8.45 MIRANDA SUGDEN

Song of Joy ..... Leo, arr. James  
At the mid-hour of night ..... Charles Wood  
Morning and You ..... Aylward

### 8.55 ORCHESTRA

Prelude ..... Järnefelt  
Ride of the Valkyries ('The Valkyrie') Wagner

### 9.5 WINIFRED BROWNE

Rhapsody in C ..... Dohnanyi

### 9.15 ORCHESTRA

Welsh Rhapsody ..... German

### 9.30 A Vocal and Instrumental Recital

HARDY WILLIAMSON (Tenor)  
At Eventide ..... Gray  
You ..... Croese  
The Stars ..... Montague Phillips

### 9.39 KATHLEEN MOORHOUSE (Violoncello)

Andante Cantabile ..... Dittersdorf  
Siciliana ..... Faure  
Gigue ..... Trowell

### 9.50 HARDY WILLIAMSON

Now sleeps the crimson petal ..... Quilter  
All my very own ..... Hope  
Everywhere I go ..... Easthope Martin

### 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.15 DANCE MUSIC: FRANK ASHWORTH and his BAND from the Hotel Metropole

### 11.0-11.15 GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant

(Wednesday's Programmes continued on page 540.)

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[USE BLOCK LETTERS.]

# Wednesday's Programmes cont'd (June 27)

(Continued from page 539.)

## 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 to 'Don Juan'.....Mozart  
Air.....Bach  
Symphony in C ('Maria Theresia').....Haydn

**2.30** London Programme relayed from Daventry  
**4.0 THE STATION TRIO:**  
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)  
Trio No. 7 (The 'Archduke') .... Beethoven  
1st and 2nd Movements

**T**HIS was dedicated to the Archduke, Rudolph of Austria, Beethoven's pupil and patron. The **FIRST MOVEMENT** is cheerful and bold, very clearly made out of two main tunes, with scarcely any subsidiary matter.



Claude Harris

**GERTRUDE ELLIOTT**, otherwise, Lady Forbes-Robertson, will act in *Widow-Engaging*, the comedy by her niece, Miss Beatrice Forbes-Robertson, when it is broadcast from London tonight.

The **SECOND MOVEMENT** is a gay, jesting piece, a *Scherzo*. In the middle section an odd, creeping theme is set forth in fugal style, each instrument having a cut at it in turn. Then the first section is repeated, and in the Coda (tail-piece) we have recollections of the chief themes of both sections.

**JENKYN LLEWELLYN** (Baritone)  
Harlequin.....Sanderson  
Son o' Mine.....Wm. Wallace  
Passing By.....E. C. Purcell  
**TRIO**  
Trio No. 7 (The 'Archduke') ..... Beethoven  
3rd and 4th Movements

**T**HE **THIRD MOVEMENT** is a set of five Variations on a simple, appealing theme.

The **LAST MOVEMENT** is a Rondo in which two main tunes alternate, with (after the second appearance of the opening one) an episode of new matter in the middle. Then the two main tunes reappear, and a Coda at full speed exhilaratingly winds up.

**JENKYN LLEWELLYN**  
To a Miniature.....Brahe  
Because I were shy.....Johnston  
Awake.....D. J. Evans  
**TRIO**  
Sylvan Scenes.....Fletcher

**5.15 THE CHILDREN'S HOUR**  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**7.25** Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—I. The Question. Is an Answer Possible?' S.B. from Liverpool  
**7.45-11.5** 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**  
EDNA SUTTON-MILES (Contralto)  
SELWYN RENDELL (Baritone)  
THE STATION TRIO: T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

**5.15 THE CHILDREN'S HOUR:**  
Music by the STATION TRIO  
**6.0** For West Wales Girl Guides  
**6.20** London Programme relayed from Daventry  
**6.30** S.B. from London  
**7.25** S.B. from Liverpool (See London)  
**7.45-11.5** 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** S.B. from London  
**7.25** S.B. from Liverpool (See London)  
**7.45-11.5** 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:**  
'Six Miniatures' (Hawthorne) in Song and Story  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**7.25** S.B. from Liverpool (See London)  
**7.45-11.5** 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  
**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  
**7.25** S.B. from Liverpool (See London)  
**7.45-11.5** S.B. from London (9.30 Local Announcements)



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## LOUD SPEAKERS



# Wednesday's Programmes continued (June 27)

## 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:  
 Pianoforte Suite, 'A Day in a Child's Life' (Clermont). Stories: 'Peter's Bad Day' (Chandler). 'All in a Day's Work' (Halliday)  
 6.0 London Programme relayed from Daventry  
 6.30 S.B. from London  
 7.25 S.B. from Liverpool (See London)  
 7.45-11.5 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  
 FODEN'S MOTOR WORKS BAND  
 Conducted by F. MORTIMER  
 Overture to 'Semiramis'.....Rossini  
 Cornet Solo, 'Zelda'.....Code  
 (Soloist, HARRY MORTIMER)  
 Selection from 'Faust'.....Gounod  
 Entr'acte, 'A Slumber Song' Squire, arr. Hume  
 Excerpts from 'The Desert Song'.....Romberg  
 5.0 JULIET BLUMENTHAL (Pianoforte)  
 Tarantella.....Moszkowski  
 Study in E.....Liszt, arr. Paganini  
 Evening in Vienna.....Schubert, arr. Liszt  
 5.15 THE CHILDREN'S HOUR:  
 'Familiar Things' (Kenneth Wright), sung by WINIFRED BURY  
 'Night Wind on the Downs' (Kenneth Wright), played by ERIC FOGG  
 A Story told by ROBERT ROBERTS  
 6.0 London Programme relayed from Daventry  
 6.20 Royal Horticultural Society's Bulletin  
 6.30 S.B. from London  
 7.25 S.B. from Liverpool (See London)  
 7.45 'The Daisy Chain'

Twelve Songs of Childhood. Set to Music by LIZA LEHMANN  
 THE LANSDOWNE SINGERS  
 Foreign Children  
 ELSIE WILLIAMSON (Contralto)  
 Fairies  
 WILLIAM WALKER (Baritone)  
 Keepsake Mill  
 EDITH PASS (Soprano)  
 If no one ever marries me  
 SELWYN DYSON (Tenor)  
 Stars  
 LANSDOWNE SINGERS  
 Seeing the World  
 ELSIE WILLIAMSON  
 The Ship that Sailed into the Sun  
 EDITH PASS  
 The Swing  
 WILLIAM WALKER  
 Mustard and Cress  
 SELWYN DYSON  
 The Moon  
 LANSDOWNE SINGERS  
 Thank you very much indeed  
 Blind Man's Buff  
 Blind Man's Buff (Simplified Version)

8.25 A FAMOUS SONATA  
 JO LAMB (Violin) and JOHN WILLS (Pianoforte)  
 Sonata in E Flat, Op. 18.....Richard Strauss  
 Allegro moderato; Improvization; Allegro Vivace  
 9.0-11.5 S.B. from London (9.30 Local Announcements)

### Other Stations.

5NO NEWCASTLE. 312.5 M. 980 KC.  
 12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 3.0.—Running Commentary on 'The Northumberland Plate' (The Pittman's Derby), relayed from Gosforth Park. Commentator, R. C. Lyle. 3.30.—London Programme relayed from Daventry. 4.15.—Music relayed from Fenwick's Terrace Tea Rooms. 5.15.—Children's Hour. 6.0.—Violin Recital by James Mark: Meditation from 'Thais' (Massenet, arr. Marsick); Hungarian Dance in B Flat, No. 6 (Brahms, arr. Joachim); Rondo Capriccioso (Saint-Saëns). 6.20.—Royal Horticultural Society's Bulletin. 6.30.—S.B. from London. 7.25.—S.B. from Liverpool (See London). 7.45.—S.B. from London. 8.45.—The Three New Yorkers (Harmonized) Syncopation. 9.0-11.5.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.  
 11.0-12.0.—Gramophone Records. 3.15.—Dance Music relayed from the Locarno Dance Salon. 4.0.—Station Orchestra: Overture, 'Fingal's Cave' (Mendelssohn). Richard Maguire (Baritone): The Wee Wee German Lairdie (arr. Diack); The Winter it is past and Jenny's Bawbee (arr. MacCunn); Oh, wert thou in the cauld blast (arr. Diack). Orchestra: Keltic Suite (Foulds). Richard Maguire: Ho-ro, my nut-brown maiden and The Piper o' Dundee (arr. Diack); The Island Herdmaid (Kennedy-Fraser); Johnnie Cope (arr. Diack). Orchestra: Scottish Fantasia (Stephen). 5.0.—Food Values in Cooking—III, Fuel Foods, by E. G. Clarke. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Song Recital. William Gilchrist (Tenor): The English Rose ('Merrie England') (German); Brown Eyes I Love (Coates); Sigh no more, ladies (Aiken); Young Love Lies Sleeping (Somerville); Colinetto (Coningsby Clarke); Madoleine (Arruthers); Take, oh take, those lips away (Sterndale Bennett); A Thrush's Love Song (Travers). 6.20.—Mr. Dudley V. Howells, 'Horticulture'. 6.30.—S.B. from London. 6.45.—Juvenile Organization Bulletin: 'The Girls' Guildry'. 7.0.—S.B. from London. 7.25.—S.B. from Liverpool (See London). 7.45.—S.B. from London. 8.30.—Excerpts from the Gilbert and Sullivan Operas. The Station Orchestra: Selections, 'The Mikado' and 'The Yeomen of the Guard' (Sullivan). 9.0.—S.B. from London. 9.15.—Sir John Colquhoun, Bt., of Lass: 'Boardings on our Hillside'. 9.35-11.0.—Band Night. The Darvel Baruch Band, conducted by Mr. Fred Rogan: Crown Diamonds (Auber, arr. Greenwood);

Cornet Solo, 'Old County Down' (Carlo and Sanders) (Soloist, Mr. J. Rigby). Violet Openshaw (Contralto): Cuttin' Rushes (Willeby); A Ballad of Kisses (Somerville); Where the Abana Flows (Woodford-Finden); A Mammy's Prayer (Bayley Hanson). Band: Selection, 'Il Trovatore' (Verdi). Wallace Cunningham (Entertainer): Cockney Dialect, 'My Kiddy'; Humorous Song, 'Nursery Rhymes' and Original Burlesque, 'The Summer Sales' (Cunniffham). Band: Romance (Rubinstein, arr. Rimmer); A Day w' Bobby Burns (arr. Hume). Violet Openshaw: June (Quilter); Ma Curly-headed Bobby (Clatsant); She is far from the land (Lambert); Mighty Isk' a rose (Nevin). Wallace Cunningham: Original Ventriloquial Sketch, 'The Deputy' (Cunningham). Band: Selection, 'Lohengrin' (Wagner).

2BD ABERDEEN. 500 M. 500 KC.  
 11.0-12.0.—Gramophone Records. 3.45.—'Food Values in Cooking—III, Fuel Foods,' by Miss E. G. Clarke. 4.0.—Fishing News Bulletin. 4.5 app.—Lawrence Edgley (Songs at the Piano). Station Dance Band. 5.15.—Children's Hour. 6.0.—Short Recital by Ruby Duncan (Pianoforte): Fantasia in C Minor (Bach); Impromptu, Op. 90, No. 4 and Impromptu, Op. 142, No. 3 (Schubert); Waltz, Op. 64, No. 2 (Chopin); Arabesque (Schumann). 6.15.—Mr. George E. Greenhow: Horticulture. 6.25.—Fishing News Bulletin. 6.30.—S.B. from London. 6.50.—Juvenile Organizations' Bulletin. 7.0.—S.B. from London. 7.25.—S.B. from Liverpool (See London). 7.45.—S.B. from London. 8.30.—Light Music played on the Organ at the Cowdray Hall. Organist, E. Beck-Slinn: Military March (Coleridge-Taylor); 'Nell Gwyn' Dances (German); A Sullivan Selection (arr. Godfrey); Fantasy on Scottish Airs (arr. Beck-Slinn). 9.0.—S.B. from London. 9.15.—S.B. from Glasgow. 9.35-11.5.—S.B. from London.

2BE BELFAST. 306.1 M. 590 KC.  
 12.0-1.0.—Gramophone Records. 4.0.—Radio Quartet: Overture, 'Pique Dame' (Suppé); Love in Arcady (Haydn Wood); Suite, 'Ballet Egyptien' (Ludgind). 4.27.—Andrew Clayton (Tenor). 4.40.—Quartet: Valse de Salon, 'Au Printemps' (Thomé); Selection, 'Queen High' (Genser); March, 'Under Freedom's Flag' (Nowowiecki). 5.0.—Mr. William J. Cairns: 'Sea Holidays—II, Norway'. 5.15.—Children's Hour. 6.0.—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.25.—S.B. from Liverpool (See London). 7.45.—Military Band Programme. Station Military Band: March, 'Follow the Colours' (Elgar); Overture, 'Nell Gwyn' (German); Suite, 'Summer Days' (Eric Coates). 8.12.—Andrew Clayton (Tenor). 8.24.—Band: Ballet, 'Roméo and Juliet' (Gounod). 8.36.—Andrew Clayton. 8.48.—Band: Suite, 'Rustic Revels' (P. Fletcher). 9.0.—S.B. from London. 9.35.—Military Band Programme (continued). Band: Overture, 'Raymond' (Thomas). 9.45.—Mark Hemingway and Harry Taylor: Duet for Two Cornets, 'Robin and Wren' (Kling). 9.52.—'Superstition'. A Play in One Act by Martin Lane. Played by the Station Players. 10.25.—Band: Selection, 'H.M.S. Pinafore' (Sullivan); Two Polish Dances, Op. 3, Nos. 1 and 2 (Scharwenka). 10.45-11.5.—S.B. from London.

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# PROGRAMMES for THURSDAY, June 28

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

*The Fuchsia Tree* is a setting of an old Manx ballad, beginning:—

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 LIGHT MUSIC  
ANDREW BROWN'S QUINTET  
ANNETTE BLACKWELL (Soprano)

1.0-2.0 The Week's Recital of Gramophone Records

## Wimbledon Today.

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Wakelam between 4.0 and 5.15 p.m. and 6.45 and 7.0 p.m. unless no matches are then in progress.

2.30 Mr. ERIC PARKER: 'Out of Doors from Week to Week—VIII, Thunder and Lightning'

THUNDER and lightning are the most impressive natural phenomena that occur in our normal experience, and their impressiveness is not lessened if we know what they really are—an enormous electric spark and the noise made by a cataclysmic disturbance of air molecules. In the last talk in his present series Mr. Eric Parker will describe how thunder and lightning happen, what is meant by being 'struck by lightning,' and the distance at which lightning can be seen and thunder heard.

5.0 **Evensong**  
From Westminster Abbey

3.45 Mr. F. J. BROOMHEAD, 'Farm Poultry and Poultry Farming.'

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

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

5.15 THE CHILDREN'S HOUR:  
A String of Pearls, threaded by E. le BRETON MARTIN, with a certain amount of (so-called) assistance from the WICKED UNCLE and other Collaborators

6.0 Ministry of Agriculture Bulletin

6.15 Market Prices for Farmers

6.20 THE GERSHOM PARKINGTON QUINTET

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

6.45 THE GERSHOM PARKINGTON QUINTET

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

7.15 THE FOUNDATIONS OF MUSIC  
MODERN ENGLISH SONGS, sung by JOHN THORNE (Baritone)

Songs by ROGER QUILTER  
Love's Philosophy  
Now sleeps the crimson petal  
I love the jocund dance  
The Fuchsia Tree  
Over the Mountains

QUILTER'S quick sympathy produces music that chimes happily with any mood of verse, whether it be, as in the first song, the impulsive urging in Shelley's song:—



JOHN THORNE,

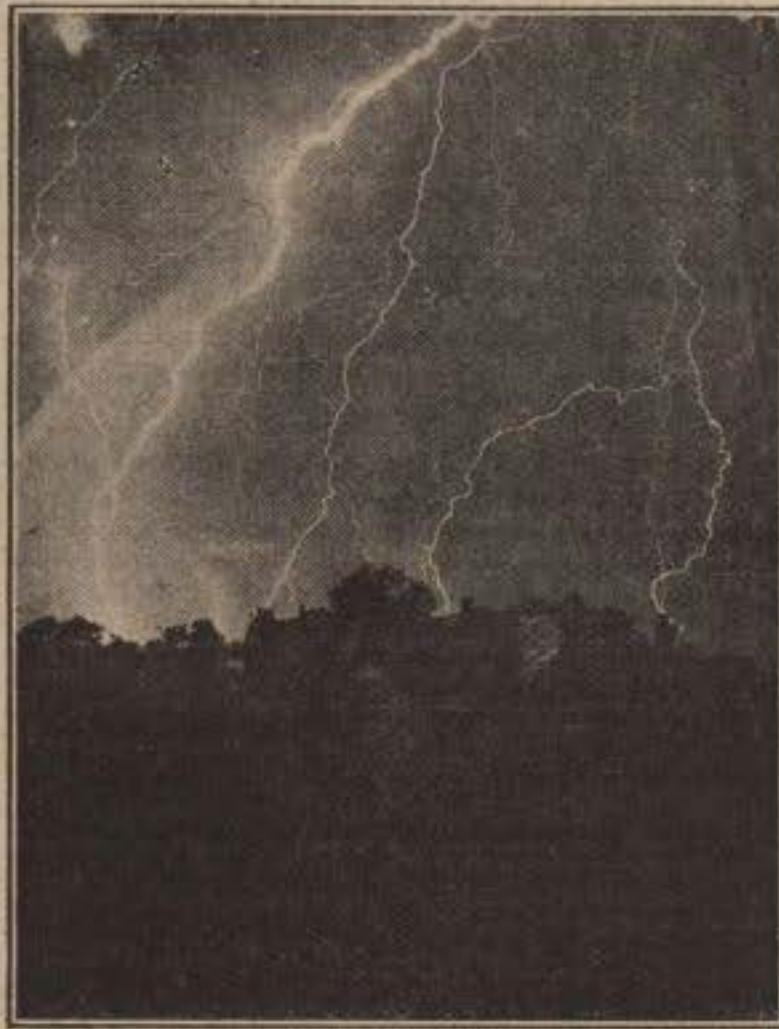
a baritone well-known to the radio audience, will sing some of Roger Quilter's songs in the 'Foundations of Music' series to-night.

... The sunlight clasps the earth  
And the moonbeams kiss the sea:  
What is all this sweet work worth  
If thou kiss not me?

or the sensitiveness of Tennyson's lines (from *The Princess*):—

Now sleeps the crimson petal, now the white;  
Nor waves the cypress in the palace walk;  
Now winks the gold fin in the porphyry font:  
The fire-fly wakens: waken thou with me...  
Now folds the lily all her sweetness up,  
And slips into the bosom of the lake:  
So fold thyself, my dearest, thou, and slip  
Into my bosom and be lost in me.

There is a winsome lilt in the music to Blake's poem in praise of 'the jocund dance, the softly-breathing song, . . . the laughing vale, . . . the pleasant cot,' and, lastly, of Kitty, who is 'all to me.'



## WHEN LIGHTNING CLEAVES THE SKY.

This remarkable photograph shows every kind of lightning—fork, sheet, and ribbon—playing over the housetops during such a thunderstorm as we expect to get periodically at this time of the year. Mr. Eric Parker will describe the inner workings of thunder and lightning in the last of his series of talks from London this afternoon.

O what if the fowler my blackbird has taken?  
The sun lifts his head from the lip of the sea.  
Awaken, my blackbird, awaken, awaken!  
And sing to me out of my red fuchsia tree!

In *Over the Mountains* (the words from Percy's *Reliques*) Quilter has arranged an air from a collection dated 1652. The joyous burden of the song is 'Love will find out the way.'

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—III, Animals and Human Disease.' S.B. from Cardiff

PARASITES in the body account for a very large number of human diseases—typhoid, sleeping sickness, and so on. But in the normal scheme of Nature parasites adjust their relations with their hosts so that no disease results. In this talk Professor Tattersall will describe how man, by incursions into fields for which he was not designed, has left himself open to endless and destructive attacks.

7.45 **Chamber Music**

MEGAN FOSTER (Soprano)

THE ENGLISH ENSEMBLE

MARJORIE HAYWARD (Violin), REBECCA CLARKE (Viola), MAY MUKLE (Violoncello), KATHLEEN LONG (Pianoforte)

THE ENGLISH ENSEMBLE

Phantasy Quartet for Violin, Viola, Violoncello and Pianoforte . . . . . Frank Bridge

7.55 MEGAN FOSTER

Clair de Lune . . . . . Fauré

Green . . . . . Debussy

D'une prison . . . . . Hahn

Les Cigales . . . . . Chabrier

8.5 MARJORIE HAYWARD, MAY MUKLE and KATHLEEN LONG

Trio for Violin, Violoncello and Pianoforte  
Rebecca Clarke

Moderato, ma appassionato; Andante molto semplice; Allegro vigoroso

8.30 MEGAN FOSTER

Der Jüngling an der Quelle . . . . . } Schubert  
Erster Verlust . . . . . }  
Fischerweise . . . . . }

8.40 THE ENGLISH ENSEMBLE

Quartet in G Minor for Violin, Viola, Violoncello and Pianoforte (K. 478) . . . . Mozart  
Allegro; Andante; Rondo; Allegro

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 **CHARLOT'S HOUR**

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well-known Theatrical Producer

ANDRE CHARLOT

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

# Thursday's Programmes continued (June 28)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.0 WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN

### 3.0 Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth  
THE BOURNEMOUTH MUNICIPAL AUGMENTED  
ORCHESTRA

Deputy Conductor, MONTAGUE BIRCH

JENNIE BLEASDALE (Soprano); KATHLEEN  
JACOBS (Violoncello); PEERS COETMORE  
(Violoncello)

ORCHESTRA  
'Britannia' Overture ..... A. C. Mackenzie  
Ballet Suite 'Henry VIII' ..... Saint-Saens  
Sonata for Two Violoncellos and Strings. Handel  
Andante; Allegro; Largo; Allegro  
(Soloists, KATHLEEN JACOBS and PEERS  
COETMORE)

JENNIE BLEASDALE  
Air, 'Come Bella' (How beautiful from 'Lucrezia  
Borgia') ..... Donizetti  
ORCHESTRA  
Symphony, 'Lenore' (based on Burger's Poem)  
Raff

Happiness; Separation; Reunion in Death

### 4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

Overture to 'Figaro' ..... Mozart  
Selection from 'The Student Prince' .. Romberg  
KATHRYN THURSDAY (Soprano)

June is calling ..... Sanderson  
Come, sweet morning ..... A. L.  
FRANK NEWMAN (Organ)

Gavotte from 'Mignon'.... Ambroise Thomas  
O star of eve (from 'Tannhäuser') .... Wagner  
March from 'Nutcracker' Suite.. Tchaikovsky  
Miniature Suite ..... Coates  
Children's Dance; Intermezzo; At the Ball

KATHRYN THURSDAY

Fairy Shoon ..... Day  
The Fiddler of June ..... Leslie Elliott  
ORCHESTRA

The Midnight Tango ..... Maltini  
Suite of 'Eastern Sketches' ..... Howgill

### 5.45 THE CHILDREN'S HOUR (From Birmingham): 'The Poor Dear Pirate'—a humorous Play by NORMAN TIMMIS. EDITH JAMES will Entertain

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

### 6.45 THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE WILL CORNISH (Handbell Solos)

### 8.0 A MILITARY BAND CONCERT

HERBERT THORPE (Tenor); HARRY BRINDLE  
(Bass)

THE WIRELESS MILITARY BAND  
Conducted by CHARLES LEGGETT

BAND  
'Kaiser' March..... Wagner

### 8.10 HARRY BRINDLE

I fear no foe ..... Piusoli  
The Windmill ..... Nelson  
A Banjo Song ..... Homer

### 8.18 BAND

Selection from 'La Traviata'..... Verdi

### 8.32 HERBERT THORPE

I think ..... D'Hardelot  
My pretty Jane ..... Bishop  
The Trumpeter..... Dix

### 8.40 BAND

Waltz, 'Cupid Tänzle' (Cupid's Dances) .. Gangl

### 8.50 HERBERT THORPE and HARRY BRINDLE

In this Solemn Hour ..... Verdi  
Fickle-hearted Mimi ..... Puccini  
Here's to the Maiden ..... arr. Newton



JENNIE BLEASDALE,

soprano, sings in the Summer Symphony Concert that  
will be relayed from the Winter Gardens, Bourn-  
mouth, this afternoon.

### 9.0 BAND

Chatter..... Gillet  
Gipsy Rondo ..... Haydn  
Bourrée and Gigue (from 'Much Ado About  
Nothing') ..... German

### 9.15

A SONG RECITAL  
By FRANZ BAUMANN

The German Radio and Gramophone Tenor

### 9.30

Reading by GLADYS WARD  
From Birmingham

Fair Hedwig ..... (from 'German Bal-  
The Heather Boy ..... lada' Music by  
The Fugitives ..... Schumann)  
(First Broadcast Performance)

### 10.15-11.15 String Orchestral Concert

THE WIRELESS SINGERS

THE WIRELESS STRING ORCHESTRA  
Conducted by STANFORD ROBINSON

THE ORCHESTRA

Four Novellettes, Op. 52, for Strings, Tambourine  
and Triangle ..... Coleridge-Taylor  
Allegro Moderato; Larghetto; Valse, Andante  
con moto; Allegro Molto

WIRELESS SINGERS

A Classical Group:

Hail to the Chief (Boat Song) ..... Schubert  
Love and Youth ..... Cornelius  
The Trysting Place (with piano accompaniment)  
Brahms

The Smith ..... Schumann  
Early Spring ..... Mendelssohn

ORCHESTRA

Suite, 'Rakastava' (The Lover) for Strings and  
Timpani ..... Sibelius

The Lover  
The Beloved's Way  
Good Evening, my beloved! Farewell!

WIRELESS SINGERS

An English Group

The Lee Shore ..... Coleridge-Taylor  
Out upon it ..... Parry  
Owls ..... Elgar  
Corydon arise ..... Stanford  
O Lovely May (with piano accompaniment) German

ORCHESTRA

Two Characteristic Pieces ..... Sinigaglia  
(1) A Rain Song; (2) Etude—Caprice

(Thursday's Programmes continued on page 544.)



# He had PSORIASIS for years

Nobody can like going about permanently disfigured. Thanks to Germolene it is no longer necessary. The aseptic, skin and tissue-building properties of Germolene are the surest and quickest means to the cure of all skin troubles. This is why sufferers who have "tried everything" are finally healed by Germolene.

"No relief from anything I tried."

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

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ECZEMA  
RINGWORM  
CUTS  
SCALDS  
BURNS  
and all  
obstinate skin  
complaints

# Germolene

ASEPTIC SKIN DRESSING  
A Veno Product

# Thursday's Programmes continued (June 28)

## 5WA GARDIFF. 353 M. 850 KC.

2.30 BROADCAST TO SCHOOLS:  
CELIA EVANS, 'North, South, East, and West from London City—Toward the Setting Sun'

3.0 London Programme relayed from Daventry

4.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE  
Overture to 'Coriolanus' ..... Beethoven  
HILDA SALT (Soprano) and Orchestra  
A Summer Night ..... Goring Thomas  
ORCHESTRA  
Symphony in C ('Jupiter') ..... Mozart  
HILDA SALT  
Solveig's Song ..... Grieg  
Cupid at the Ferry ..... German  
Nightingale of June ..... Sanderson  
ORCHESTRA  
Hymn to St. Cecilia ..... Gounod  
Molly on the Shore ..... Grainger

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 Prof. W. M. TATTERSALL, 'Nature's Reaction to Man—III, Animals and Human Disease'

7.45 A Popular Orchestral Programme  
NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE  
Leader, ALBERT VOORSANGER  
Overture to 'The Flying Dutchman' Wagner  
TREFOR JONES (Tenor) and Orchestra  
The Sun Returns (from 'Eugene Onegin') Tchaikovsky  
ORCHESTRA  
Prelude ..... Järnefelt  
Berceuse (Cradle Song) ..... Järnefelt  
Dance of the Tumblers ..... Rimsky-Korsakov  
TREFOR JONES  
The Stars ..... Montague Phillips  
David of the White Rock ..... Trad.  
'Tis The Day ..... Leoncavallo  
Breden Hill ..... George Butterworth  
ORCHESTRA  
Ballet Suite, 'In Fairyland' ..... Cowen  
Norwegian Rhapsody ..... Lalo

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

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Songs by Mercedes Marsh (Soprano)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

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

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

2.30 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 (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Another Bran Pie  
Mixed and Baked in the Studio and served by Wireless

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 (9.30 Local Announcements)



Two artists in Cardiff's programmes today—Trefor Jones, who sings in the Popular Orchestral Concert at 7.45, and Hilda Salt, who takes part in the Symphony Concert that will be broadcast in the afternoon.

## 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 (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Play Songs for Little Folk—Part I (Harold Parsons)  
Story, 'Topsy-Turvy Birthday' (Marlowe)

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 (9.30 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  
Two Movements from Second Symphony Beethoven  
Andante and Finale  
'Spring Song' and 'Bees' Wedding' Mendelssohn  
Waltz, 'Blue Danube' ..... Johann Strauss  
Statue Music from 'Orpheus' ..... Gluck  
Melodies from 'The Gondoliers' ..... Sullivan

5.0 Miss ETHEL PICKERING, 'We Visit Quebec'

5.15 THE CHILDREN'S HOUR:

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—III, Animals and Human Disease.' S.B. from Cardiff

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

9.35 Henry VIII of England  
Presented by THE STATION REPERTORY PLAYERS  
(Some more Heterodyned History)  
Specially written for this Performance by 'L. DU G.,' of Punch  
(Henry VIII was born on June 28, 1491)  
Narrator, 'L. DU G.'  
Incidental Music by THE STATION ORCHESTRA

10.35-12.0 S.B. from London

## Other Stations.

### 5NO NEWCASTLE. 312.5 M. 960 KC.

2.30:—London Programme relayed from Daventry. 5.15:—Children's Hour: Songs by Betty Humble (Soprano). 6.0:—For Farmers: Mr. H. C. Pawson, 'Agricultural Research.' 6.15:—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.

### 5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Mid-Week Service, conducted by Rev. A. C. Stewart of Portland Church, Troon, Ayrshire, assisted by the Station Choir. 3.15:—Dance Music, relayed from the Locarno Dance Salon. 4.15:—Ballads and Verses, Helen Kirk (Contralto). Nicol Pentland will recite Selections from his Repertoire. 5.0:—The Scottish Country side—III, Edinburgh and the Lothians, by J. Inglis Kerr. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by S. W. Leitch, from the New Savoy Picture House. 6.30:—London. 7.25:—S.B. from Cardiff. 7.45-12.0:—London.

### 2BD ABERDEEN. 500 M. 600 KC.

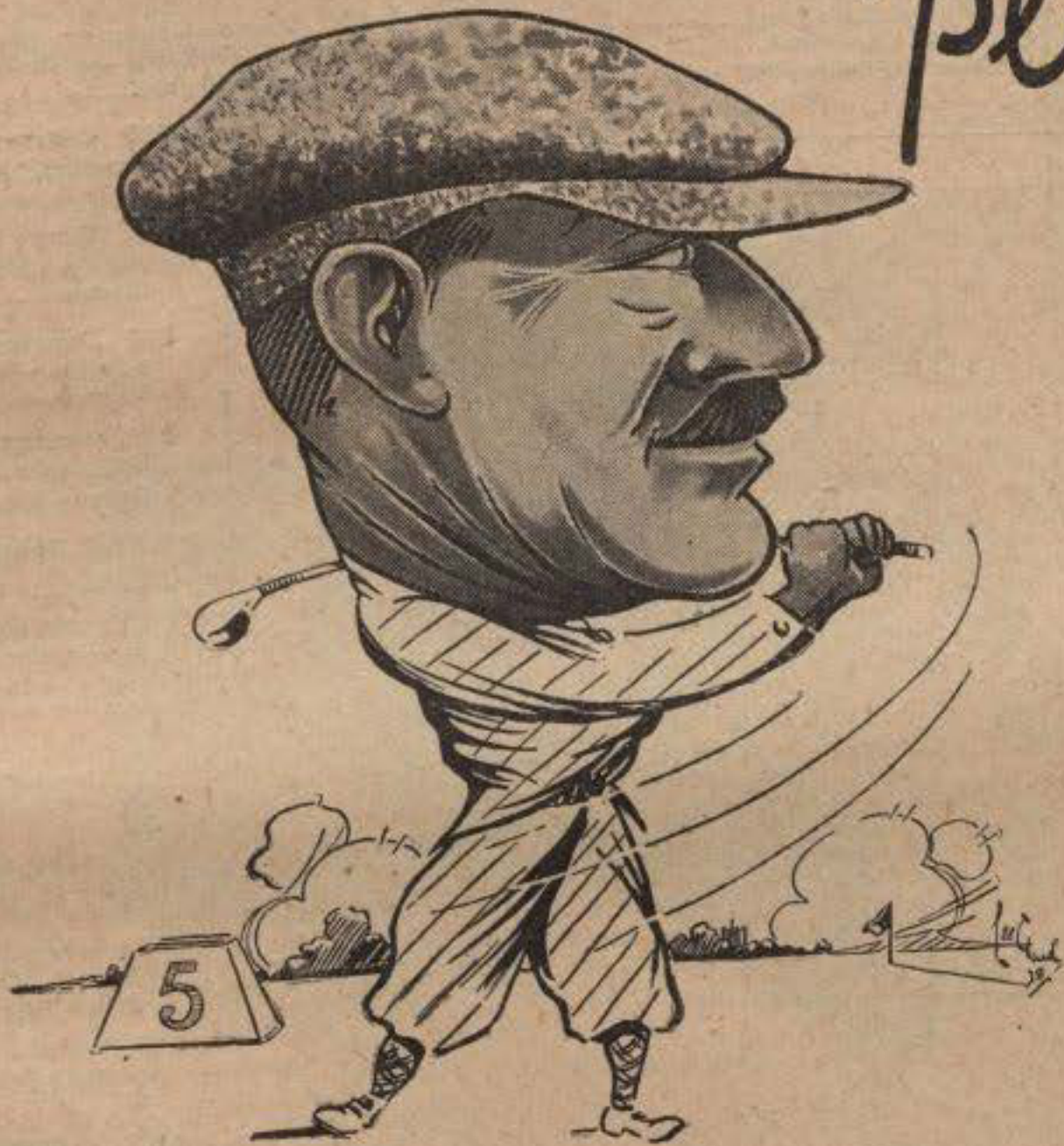
4.0:—Fishing News Bulletin. 4.5 app.:—Studio Concert, Carrie Cuthbertson (Soprano). 5.0:—The Scottish Country side—III, Edinburgh and the Lothians, by J. Inglis Kerr. 5.15:—Children's Hour. 6.0:—Musical Comedy Selections, played by the Station Octet. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff. 7.45:—Scottish Music and a Play, The Radio Players, The Station Octet. 8.0:—The Gift, A One-Act Play by Anne Douglas. 8.30:—Octet. 8.45:—The Three New Yorkers (Harmonized Syncopation). 9.0-12.0:—London.

### 2BE BELFAST. 306.1 M. 980 KC.

3.30-3.45:—A Short Religious Service. 4.0:—Concert, David Wilson (Baritone), Orchestra. 5.0:—Mr. Robert Crosscutt, 'A Holiday with Tent and Motor-Cycle—V. Divers Adventures.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.10:—S.B. from London. 7.25:—S.B. from Cardiff. 7.45:—Chamber Music, May Turtle (Soprano), The Philip Whiteway String Quartet. 9.0-12.0:—London.

ABE. MITCHELL

*Pleasing  
Player's*



*Player's  
Please*



N.C.C.47

# PROGRAMMES for FRIDAY, June 29

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 SONATA RECITAL  
DOUGLAS CAMERON (Violoncello); HARRY ISAACS  
(Pianoforte)  
Sonata in A Minor ..... Grieg  
Sonata in C ..... Marcello

12.30 AN ORGAN RECITAL  
By LEONARD H. WARNER

From St. Botolph's, BISHOPS-  
GATE  
Chorale No. 1, in E. .... Franck  
Funeral March and Seraphic  
Song ..... Guilmant  
Ostinato in B Minor  
Harvey Grace

1.0-2.0 LUNCH-TIME MUSIC  
THE HOTEL METROPOLE ORCHES-  
TRA (Leader, A. MANTOVANI)  
From the Hotel Metropole

## WIMBLEDON TODAY

A running commentary on the Centre Court matches at the All England Lawn Tennis Club will be given by Colonel R. H. Brand or Captain H. B. T. Wakelam between 4.30 and 5.0 p.m., 6.0 and 6.30 p.m., 6.45 and 7.0 p.m., unless no matches are then in progress.

3.0 Mr. ERNEST YOUNG and Mr. CLIFFORD COLINSON: 'Empire History and Geography. History—The Links of Empire; Geography—The Australian Routes'

3.25 Musical Interlude

3.30 PLAY TO SCHOOLS  
'A Midsummer Night's Dream'

By William Shakespeare

THIS afternoon's play is too generally well known to require anything in the nature of elaborate explanation. It has been specially adapted from the point of view of children's requirements, and the cast will include such well-known artists as Miss Dorothy Holmes-Gore, Miss Lillian Harrison, and Mr. Douglas Burbidge. Shakespeare never wrote anything more full of the atmosphere of high summer and of the English country of his day than this delightful mingling of comedy and fairy-tale.

4.30 A BALLAD CONCERT  
ELSIE GASKELL (Mezzo-Soprano)  
LESLIE HOLMES (Baritone)

5.0 Mrs. MARION CRAN, A Garden Talk: 'On Irises and Peonies'

5.15 THE CHILDREN'S HOUR  
'The Other Department, if you please!'

EILEEN KELSEY, HELEN ALSTON, and other keen bargain-hunters will prospect the possibilities in Embleton's Unrivalled Emporium. (They will take a portable microphone with them, and will inform you of their finds.)

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. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

MODERN ENGLISH SONGS  
Sung by JOHN THORNE (Baritone)

Miscellaneous Songs:  
A Voice by the Cedar Tree ..... Somervell  
The Oak Tree Bough ..... Bairstow  
Silver Moonbeams ..... Cyril Scott  
The Sergeant's Song ..... Holst

Plain Man): III, King Lear'

7.45 The Open Air

THE WIRELESS ORCHESTRA (Leader, S. KNEALE  
KELLEY), Conducted by JOHN ANSELL  
Overture, 'In the Spring' ..... Goldmark  
Suite, 'From the Countryside' ..... Eric Coates  
In the Meadows; Among the Poppies; At the  
Fair

8.10 VIVIEN LAMBELET (Soprano), DOROTHY  
LEBISH (Contralto) and Orchestra  
A Summer Night ..... Goring Thomas

8.15 ORCHESTRA  
Overture, 'A Village Fête'  
Zolotareff

8.25 VIVIEN LAMBELET  
Big June Moon ..... Lambelet  
Summer ..... Löhr

8.30 DOROTHY LEBISH  
Now June is come ..... Hazellhurst  
Piper June ..... Carew

8.35 ORCHESTRA  
Valsettes:  
Autumn Song (for Strings)  
Tchaikovsky  
Wood Nymphs ..... Eric Coates

8.42 VIVIEN LAMBELET and  
DOROTHY LEBISH  
Summer Breezes ..... Chopin  
Bees ..... Fletcher  
O gather me the rose  
Brent-Smith

8.50 ORCHESTRA  
'Suite, 'Rustic Revels'  
Fletcher  
Dancing on the Green; At  
Quality Court; All the Fun  
of the Fair.

9.0 WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN.  
Road Report

9.15 Local Announcements;  
(Daventry only) Shipping Fore-  
cast

9.20 A SONG RECITAL by  
FRANZ BAUMANN  
The German Radio and  
Gramophone Tenor

9.35 A DISCUSSION

10.5 A PROGRAMME OF  
MODERN MUSIC  
Played by THE B.B.C. DANCE  
ORCHESTRA  
Personally conducted by  
JACK PAYNE



MASTERS OF THE MICROPHONE: SIR HAMILTON HARTY.

Already a familiar name in the broadcast programmes, this distinguished conductor will make frequent appearances at the microphone next autumn, when the Hallé Concerts are again to be a regular feature of the broadcast music of the week.

DR. SOMERVELL'S cycle of songs from Tennyson's *Maud* has more than once been broadcast in full. The first song this evening is that of the lover who hears Maud singing 'a passionate ballad, gallant and gay, a martial song like a trumpet's call.

*The Oak Tree Bough* (poem by Edward Thomas) tells of the beasts and birds that, trapped by the keeper, hang on the dead bough.

Cyril Scott's song is an adaptation of an old French melody and of the verses 'Au clair de la lune.'

*The Sergeant's Song* (poem by Hardy) is a satirical ditty of the time of 'Boney,' postulating various unlikely events, such as 'When lawyers strive to heal a breach,' 'When . . . rogues are only found in jail,' and so on and stoutly declaring that only then will Boney 'pounce down, And march his men on London Town.'

10.35 STUDENTS' CHORUSES  
TOM KINNIBURGH (Baritone)  
THE WIRELESS MALE ORCHESTRA  
Conducted by STANFORD ROBINSON

Come, Landlord, fill the flowing bowl  
Little Brown Jug  
In Cellar Cool  
Down among the dead men  
Drink to me only  
Here's to the Maiden  
The Mermaid  
My bonnie  
Vive l'Amour!  
Auld Lang Syne

11.0-12.0 (Daventry only) DANCE MUSIC:  
DEBROY SOMERS' CIRCUS CLUB DANCE BAND,  
directed by RAMON NEWTON, from Circus Club

# Friday's Programmes cont'd (June 29)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL  
By LEONARD H. WARNER  
From St. Botolph's, Bishopsgate

LEONARD H. WARNER  
Overture in C Minor (Romantic Fantasia)  
*Hugh Blair*  
BELLA REDFORD (Mezzo-Soprano)  
Come then, pining, peevish lover..... *Vinci*  
I know a bank ..... *Martin Shaw*  
Elegy ..... *Massenet*  
The Snowdrop ..... *Crazton*

LEONARD H. WARNER  
Adagio in F (from Pianoforte Sonata, Op 2, No. 1)  
*Beethoven*  
'Dawn' and 'Night' (Two Tone Pictures)  
*Cyril Jenkins*  
Song of Sunshine ..... *Hollins*

BELLA REDFORD  
Lad o' Mine ..... } *Oliver*  
Pretty Molly Carter ..... }  
The Old Spinnet

The Cuckoo  
*Lehmann*

LEONARD H. WARNER  
Prelude and Fugue in C Minor  
*Mendelssohn*

4.0 THE B.B.C.  
DANCE  
ORCHESTRA  
Personally conducted  
by JACK PAYNE  
ANTOINETTE  
BEAUCAIRE  
(Whistling Solos)

JAMES and ARTHUR  
ACRELL  
(Baritone and Tenor  
Duets)



A VIOLIN RECITAL  
by Angel Grande will be broadcast from 5GB at 9.0  
tonight.

5.45 THE CHILDREN'S HOUR:  
(From Birmingham)  
'Long Lost Uncle,' by Elizabeth Stanmore.  
Dance Music by Philip Brown's Dominoes  
Dance Band.  
'Where Fact and Fancy Meet—The Flocks  
of Mercury,' by Helen M. Enoch

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

6.45 Light Music  
MAUD NELSON (Mezzo-Soprano);  
ROBERT NAYLOR (Tenor)  
THE ERNEST LEGGETT LONDON OCTET  
Divertissement from 'Muguette'..... *Missa*  
Lullaby ..... *Peterson*

6.52 MAUD NELSON  
Come away, Death ..... } *Quilter*  
Dream Valley ..... }  
Morning Hymn ..... *Henschel*

7.0 OCTET  
Comeos of Music ..... *arr. Russell*

7.10 ROBERT NAYLOR  
I'll sail upon the dog-star ..... *Purcell*  
Over the Mountains ..... *Quilter*

7.18 OCTET  
Romance ..... } *Julian Herbage*  
Hornpipe ..... }  
Celtic Melody ..... *arr. Adlington*

7.28 MAUD NELSON  
Lord Rendal (English Folk Song)  
*arr. Cecil Sharp*  
La Colomba (The Dove: Folk Song of Tuscany)  
*arr. Schindler*  
A Bold Irish Boy (Irish Folk Song)  
*arr. Hughes*

7.35 OCTET  
Scottish Episode, 'Wee bit o' heart'... *Shilkree*  
Pierrette's Dream ..... *Ewing*

7.42 ROBERT NAYLOR  
When the house is asleep ..... *Haigh*  
O, could I but express in song ..... *Malashkin*  
Hence, away, begone ..... *Manson*

7.50 OCTET  
Love's Salutation ..... } *Kennedy Russell*  
Vale ..... }

8.0 VAUDEVILLE  
(From Birmingham)

CLAPHAM and DWYER  
(in 'Another Spot  
of Bother')

TOMMY HANDLEY  
(The Wireless  
Comedian)

YVETTE DARNAC  
(Light French Songs)

JOHNSON BROTHERS  
and GREENOP (Syn-  
copated Harmony)

GEORGE FOSTER  
(Concertina)

PHILIP BROWN'S  
DOMINOES DANCE  
BAND

9.0 A VIOLIN RECITAL  
by  
ANGEL GRANDE  
Fugue ..... *Bach*  
Variations ..... *Tartini, arr. Kreisler*  
Cancion (Song) ..... *de Falla*  
Saeta ..... *Nin, arr. Kochanski*  
Spanish Serenade ..... *Grande*  
Zapateado ..... *Sarasate*

9.20 'La Bohème'  
ACT II  
Relayed from THE ROYAL OPERA HOUSE,  
COVENT GARDEN

9.37 Pianoforte Interlude from the Studio

9.52 app. 'La Bohème'  
ACT III  
Relayed from THE ROYAL OPERA HOUSE,  
COVENT GARDEN

10.15 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN. Road Report

10.30 DANCE MUSIC: JAY WHIDDEN'S  
BAND, from the Carlton Hotel

11.0-11.15 DEBROY SOMERS' CIRO'S CLUB BAND,  
directed by RAMON NEWTON, from Cirò's Club  
(Friday's Programmes continued on page 548.)

# Carters

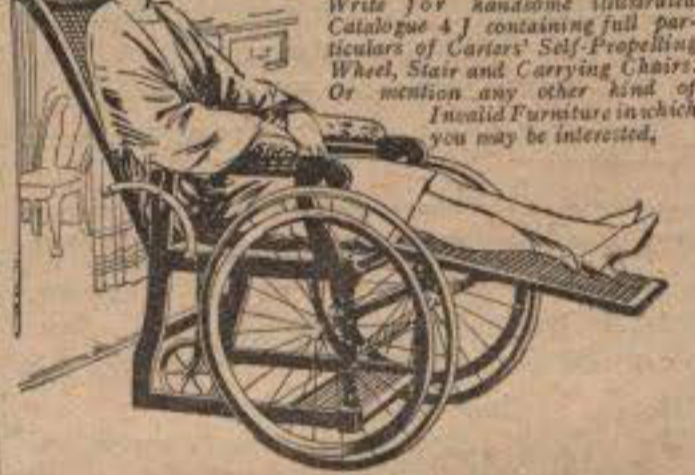
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15, Berners Street, London, W.1.

# Friday's Programmes continued (June 29)

**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: 'Talks to Invalids—The Value of Sleep'

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

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from The Central Hall, Newport, Mon.  
Entres du Cortège ..... Dubois  
Three Preludes ..... Chopin  
Canzonetta ..... Ambrosio  
Selection from 'The Geisha' ..... Sidney Jones

6.30 S.B. from London

7.45 Cantata y Plant Neu Yngom yr Adar  
S.B. from Swansea  
(For programme, see Swansea)

9.0-11.0 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.40 BROADCAST TO SCHOOLS:  
Prof. J. C. KIRKMAN, 'The Romance of Wireless'—IV

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PIANOFORTE RECITAL by T. D. JONES  
Serious Variations, Op. 54 ..... Mendelssohn  
Three Silhouettes ..... Coleridge-Taylor

6.30 S.B. from London

7.45 Cantata y Plant  
Neu  
Yngom Yr Adar

Y Gerddoriaeth Gan, JOSEPH PARRY  
Y Geiriau Gan, Y PARCH THOMAS LEVI  
Cer Yr Orsaf  
Wedi eu cynorthwyo gan:

MURIEL EVANS (Soprano), NANCY HUGHES (Mezzo-Soprano), WILLIAM BEVAN (Tenor), PHIL EVANS (Baritone)

Cydgôr o Adar: Bachgen; Y Gwaw; Yr Eurbine; Robyn Goch; Yr Eyr; Y Dryw Bach; Y Fronfrith; Y Wenynen; Yr Eos; Yr Uchedydd

MAGDALEN MORGAN YN ADRODD

9.0-11.0 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Mr. GEORGE DANCE, F.R.H.S.:  
'Some Useful Biennials'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 Mr. W. A. CLEGG, President of 'The Athenæum,' Plymouth: 'Actors Old and New—IV, The Modern Actor'

5.15 THE CHILDREN'S HOUR:  
Tales of Robin Hood  
Playlet, 'Robin and the Butcher' (Winifred Grant)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.15 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:  
Stories: 'Garden Flowers and Sundials' (Newell)  
'The Prince's Birthday Present' (Armstrong)  
The Station Trio  
The Green Lanes of England ..... Clutsam  
Fairy Garden ..... Farley  
MIDDLETON WOODS (Entertainer)

6.0 JAMES HOWELL (Bass-Baritone)  
A SCHUMANN RECITAL

6.30 S.B. from London

7.45 The Midland Pianoforte Sextet  
Directed by FRANK CANTELL

Overture to 'The Yellow Princess' Saint-Saëns

REBE HILLIER (Contralto)  
Still as the Night ..... Böhm  
Now sleeps the crimson petal ..... Quilter  
In summertime on Breton ..... Peel

MIDDLETON WOODS  
Short Stories

SEXTET  
Selection from 'Carmen' .. Bizet, arr. De Groot

REBE HILLIER  
Hame ..... Walford Davies  
Ae fond kiss ..... Scottish Air

MIDDLETON WOODS  
Original Humour

SEXTET  
Serenade ..... Widor  
Slumber Song ..... Squire

9.0-11.0 S.B. from London (9.15 Local Announcements)

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

3.0 A CONCERT  
By PRESENT STUDENTS of the Royal Manchester College of Music

PHILIP HECHT (Violin)  
Concerto in D, Op. 77 (First Movement) Brahms

ALICE SMITH (Contralto)  
To none will I my love discover  
Rest thee, my Spirit ..... Richard Strauss  
All the Fond thoughts .....  
Peace ..... Fogg

LILLIAN GRINDROD (Pianoforte) and MICHAEL COLLINS (Violoncello)  
Sonata in B Flat Minor, Op. 8 ..... Dohnanyi

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

4.0 Prof. G. W. DANIELS: 'The Romance of the Cotton Industry—VIII, How Cotton Goods reach their Markets'

4.20 MUSICAL COMEDIES  
THE STATION ORCHESTRA  
Selections from:  
'The Maid of the Mountains' Fraser-Simson  
'Who's Hooper?' Talbot and Novello  
'The Student Prince' ..... Romberg

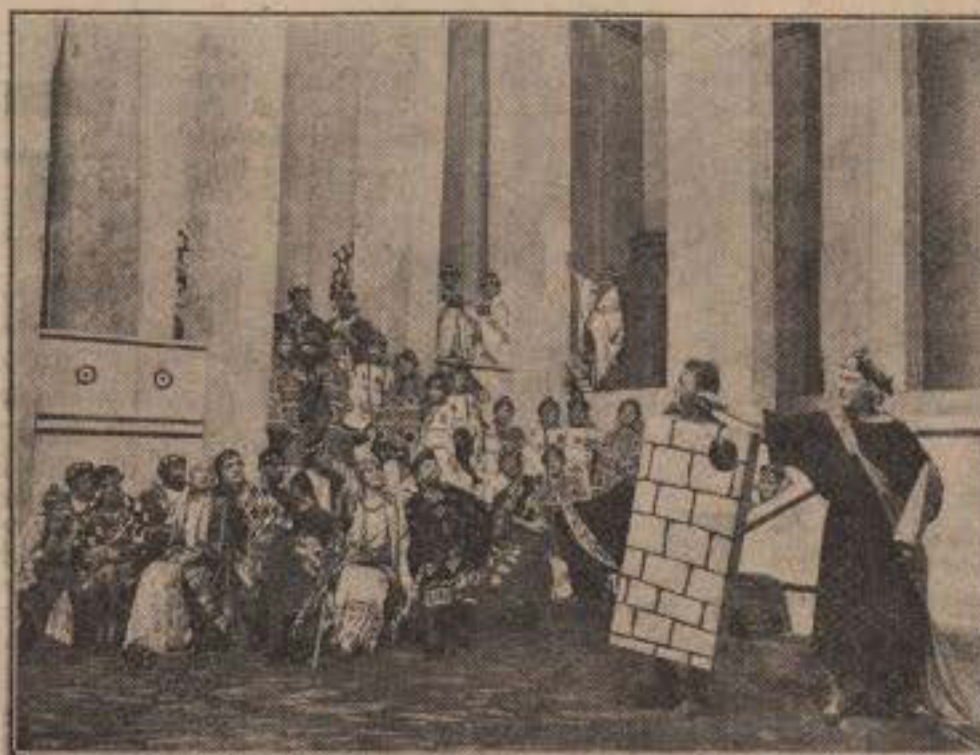
5.0 Miss FREDA WHITTAKER: 'Treasure Trove in Surrey'

5.15 THE CHILDREN'S HOUR:  
Stories of Engineering—Adventure III, told by EDWARD CRESSY  
The Golliwog's Cake Walk .. Debussy  
Baby's Sweetheart ..... Corri  
Moths and Butterflies ..... Elgar  
Slumber Song ..... Squire  
Played by the STATION ORCHESTRA

Songs from 'When we were Very Young' ..... Fraser-Simson  
Sung by HARRY HOPEWELL

Bed in Summer .....  
The Lamplighter ..... } Haigh  
Sung by BETTY WHEATLEY

(Manchester's Programme continued on page 551.)



'GENTLES, PERCHANCE YOU WONDER AT THIS SHOW'  
This is the 'Pyramus and Thisbe' scene from *A Midsummer Night's Dream* as it appeared in last year's production at Drury Lane—one of the finest ever put on. A special performance of Shakespeare's midsummer comedy is being broadcast from London this afternoon.



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A few of the features of the July number include:—

The **SIDECAR PORTABLE**, particularly adapted to be carried by the motor-cyclist—Choosing a Moving-coil Loudspeaker—**ALL - FROM - THE - MAINS FOUR**, for use with A.C. or D.C. Mains—New Valves with Five Electrodes—Making a Folding-frame Aerial—Is my Aerial a Lightning Conductor?—Captain Round on his "Busman's Holiday"—8-page Gramo-radio Section—More about the Chummy Four, and many other features, all profusely illustrated.

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# Friday's Programmes cont'd (June 29)

(Manchester's Programme continued from page 548.)

- 6.0 ORCHESTRAL MUSIC  
Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued)
- 7.0 S.B. from London
- 7.45 Famous Northern Resorts  
**SCARBOROUGH**  
JOHN CANTOR and his BAND  
Relayed from THE SPA, SCARBOROUGH  
Rhythmic Paraphrase  
Faust ..... arr. Arthur Langer  
Yummy Yum Yum ..... Harry Aida  
Worryin' (Waltz) ..... George Fairman  
The man I love ..... Gershwin
- 8.0 An Orchestral Concert  
By ALICK MACLEAN'S ORCHESTRA  
Relayed from THE SPA, SCARBOROUGH  
Music Director, ALICK MACLEAN (Leader, PAUL BEARD); Accompanist, S. H. DEAN  
Welsh Rhapsody ..... German  
Two Excerpts from 'The Marriage of Figaro'  
Mozart  
Overture; Voi che sapete (Ye who know)  
(Soloists, PAUL BEARD (Violin), FRANK VENTON (Viola), MOZART ALLAN (Violoncello)  
Spanish Caprice ..... Rimsky-Korsakov
- MARY CONGREVE  
Ombra mai fu (The 'Largo') ..... Handel  
Londonderry Air ..... arr. Maclean  
(Arranged for Solo Violin, Strings and Harp)  
Shepherd's Hey ..... Grainger
- 9.0 S.B. from London (9.15 Local Announcements)
- 9.20 THE THREE NEW YORKERS  
(Harmonized Syncopation)
- 9.35-11.0 S.B. from London

## Other Stations.

- 5NO NEWCASTLE. 512.5 M. 950 KD.  
12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Organ Recital, relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 7.45:—Song Recital by Elsie Downling (Soprano): Come to me in my dreams (Frank Bridge); Thou art lovely as a flower, The Nut Tree (Schumann); Black Roses (Sibelius). 8.0:—A Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby: Overture, 'Robespierre' (Litolff); Valse, 'Très Jolie' (Waldteufel); Selection, 'Lady Mary' (Sirmay); Fantasia 'Ricoletto' (Verdi); Violin Solo, 'Ave Maria' (Schubert-Wilhelm); (Soloist, Anta Lynas); Ballet Egyptian (Luigini); Rhapsodie Ruse (Nussebaum). 9.0-11.0:—S.B. from London.
- 5SC GLASGOW. 405.4 M. 740 KC.  
3.15:—Dance Music relayed from the Loarno Dance Salon. 4.0:—Light Orchestral Concert. The Station Orchestra: Overture, 'La Princesse Jeanne' (Saint-Saëns), Joseph Rennie (Bartone); Elegance (Hulbert); The Devout Lover (White); Passing By (E. Purcell). Orchestra: Three Dances, 'Neil Gwyn' (German), Joseph Rennie; The Sword of Ferrara (Ballard); Sea Fever (Ireland). Orchestra: Selection, 'Romeo and Juliet' (Gounod). 5.0:—David Binnie: 'Chats in a Library', III. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. The Station Orchestra. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—A Scots Programme. The Station Orchestra: Suite, 'Perthshire Echoes' (Moonie), Margaret Milne (Soprano); The Land o' the Leal (Macfarren); Comin' thro' the Rye, and The Spinning Wheel (Lees). Orchestra: Scottish Serenade (Stephen). 'Stewart of Ardbeg.' A Play in One Act by C. Stewart Black. Orchestra: Song of the Gloaming (Moonie). Margaret Milne; Jock o' Hazeldean (Macfarren); Lang Lang Syne (Ingis); Hush-a-la Birdie (Bapten). Orchestra: Selection, 'Songs of the Hebrides' (Keenly-Deane). 9.0-11.0:—S.B. from London.

- 2BD ABERDEEN. 500 M. 600 KD.  
11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5 app.:—Light Classical Concert: Charlotte Gill (Violin); The Station Oetel; Oetel: Two Movements from the Fantasia Symphony (Berlioz). 4.15:—Charlotte Gill: Sonata

in D, Op. 12, No. 1 (Beethoven); The Old Commodore (Alfred Moffatt). 4.25:—Oetel: Menuet and Finale from the 'Military' Symphony (Haydn). 4.35:—Charlotte Gill: Sonata, Op. 15 (Grieg); Moto Perpetuo (Carl Böhm). 4.45:—Oetel: Solemn Melody for Solo Violoncello and Orchestra (Walford Davie) (Soloist, J. H. Shaw); Liebestod from 'Tristan and Isolde' (Wagner). 5.0:—Chats in a Library—III, by David Binnie. 5.15:—The Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Charles H. Webster: Cricket Topics. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Variety. Wallace Cunningham (Entertainer). W. M. Johnston (Tenor). Freddie George and Cyril Clarke (in a syncopated Interlude for piano and saxophone). Ivan Firth and Phyllis Scott will give a few old music-hall memories. Musical Humour by the Station Oetel. 9.0-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KD.  
12.0-1.0:—Concert by the Radio Quartet. 4.0:—Machinery in Music. Orchestra: Symphony No. 101 in D Minor (The 'Clock') (Haydn). 4.30:—A Humorous Interlude by Thornley Dodge. 4.42:—Orchestra: A Musical Snuff-box (Lidov); Pacific 231 (Honegger); In the Aeroplane (Bion). 5.0:—A Garden Talk—'Iris and Poppies,' by Mrs. Marion Cran. 5.15:—The Children's Hour. 6.0:—Organ Recital by Filkroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—Variety: Toni Farrell (Syncopated Pianisms). Thornley Dodge (Entertainer); The Three Irresponsibles (Syncopated Harmony); The Variety Band, conducted by Harold Lowe. 9.0-11.0:—S.B. from London.

## In the Near Future.

(Continued from page 529.)

### Daventry Experimental (cont'd).

Stuart Vinden and the Birmingham Radio Repertory Players will present *The Last of Carlavitch*, a play by Edwin Lewis, on Wednesday, July 4.

The religious service in the Birmingham studio on Sunday, July 1, will be conducted by the Rev. E. A. West, Secretary of the Midland Free Church Council.

The artists in a vaudeville programme on Friday, July 6, are Bobby Sanders (light songs), Geoffrey Gaunt (syncopated pianisms), Albert Daniels (child impressions), and Philip Brown's Dominoes Dance Band.

A light music programme will be given by the Norris Stanley Pianoforte Sextet, the soloist being Olive Sturgess (soprano), on Saturday, July 7. It will be followed by a vaudeville programme which will include items by Mabel Constanduros, Teddy Brown and his Xylophone, and Olive Kavann in Negro spirituals.

A concert by the Band of H.M. Royal Artillery (Mounted) will be relayed from the Pump Room Gardens, Leamington Spa, on Tuesday, July 3, when the programme will include a Suite of Russian Ballet Music (*Luigini*)—the Second Suite (for Military Band) in F. Major (*Holst*) and interludes by Alice Couchman (piano-forte) and Harold Clemence (entertainer).

Esther Coleman (contralto) and Eileen Andjelkovitch (violin) are the soloists in a light orchestral concert to be given by the Birmingham Studio Symphony Orchestra, under the conductorship of Joseph Lewis, on Wednesday, July 4. The programme will include the orchestral items, Sullivan's *Overture to the Ball*, and the Symphonic Poem, *Phaeton* (Saint-Saëns). Esther Coleman will sing an Aria, and Eileen Andjelkovitch will render with the Orchestra Mozart's *Concerto in D Major*.

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.

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# PROGRAMMES for SATURDAY, June 30

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

1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENÉ TAPTONIER  
from the Carlton Hotel

3.30 WIMBLEDON LAWN TENNIS  
A description by Colonel R. H. BRAND and  
Captain H. B. T. WAKELAM  
Of Centre Court Matches  
from the All England Lawn Tennis Club,  
Wimbledon.  
With Interludes  
by the  
B.B.C. DANCE ORCHESTRA  
See special article on page 525

4.55 ROYAL AIR FORCE DISPLAY  
Relayed from The Aerodrome, Hendon  
See special article on page 525  
Low Bombing Attack  
Individual Aerobatics  
Air Battle  
Night Bombers fly past  
Attack on an Oil Refinery

5.50 THE CHILDREN'S HOUR:  
'The Prince's Birthday Present'  
A whimsical story written by ANTONY ARMSTRONG  
and specially put into dialogue form  
Selections from Gilbert and Sullivan Operas  
Played by the PARKINGTON QUINTET

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

6.45 WIMBLEDON LAWN TENNIS  
The description of the matches in the Centre  
Court by Colonel R. H. BRAND and Captain  
H. B. T. WAKELAM will be reserved if play is  
in progress

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

7.15 THE FOUNDATIONS OF MUSIC,  
MODERN ENGLISH SONGS  
Sung by JOHN THORNE (Baritone)  
Miscellaneous Songs:

I heard a piper piping . . . . . *Bax*  
And so I made a villanelle

*Cyril Scott*

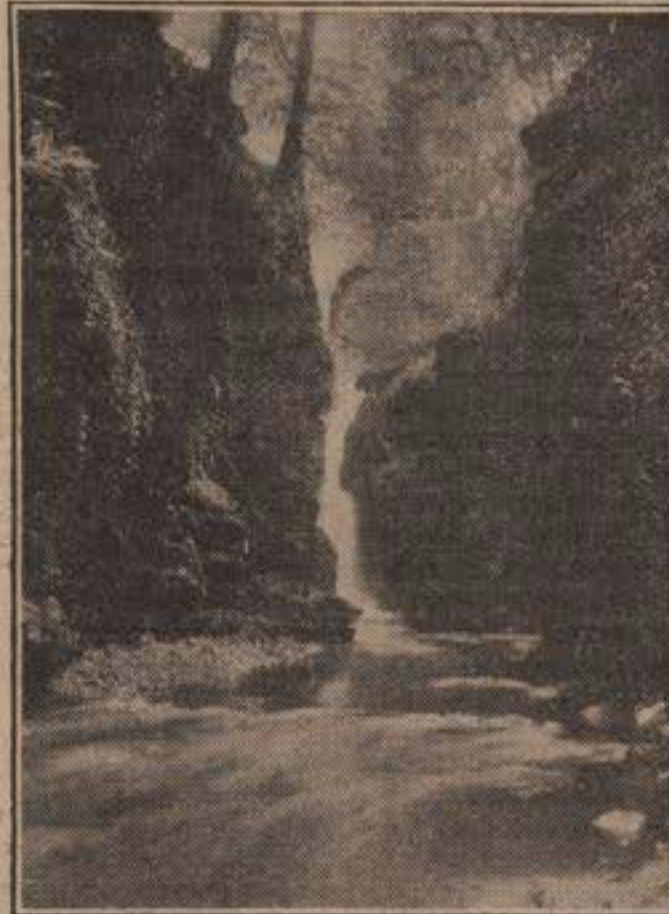
Come into the garden, Maud

*Somervell*

**B**AX'S song is one of a set of  
five Irish pieces. The words  
of this one (by Joseph Campbell)  
tell of the piper whose song seemed  
a part of the hills' melancholy.  
The accompaniment gives us a sug-  
gestion of the pipe's plaintive music.

Scott has taken a poem of  
Dowson, in villanelle form—nine-  
teen lines with but two rhymes.  
The poet tells how, to make his  
tribute, he took 'her dainty eyes  
as well as silken tendrils of her  
hair,' 'her voice, a silver bell,' 'her  
whiteness virginal,' and 'stole her  
laugh most musical.'

The last song is a modern setting  
of those favourite lines from Tenny-  
son's *Maud*, concerning an earlier  
setting of which (Balfe's) the poet  
said that the composer had made  
all the notes go up where he  
(Tennyson) wanted them to go  
down, and down where he wanted  
them to go up. Whether the  
listener agrees with that verdict  
on Balfe or not, he is pretty sure to



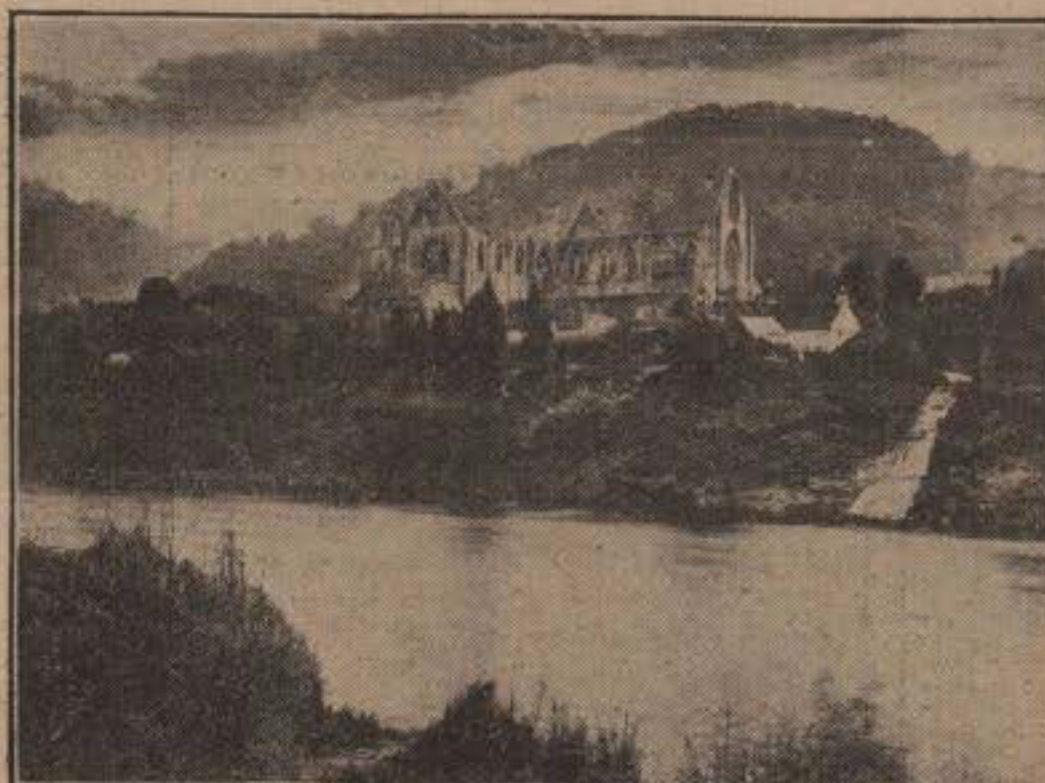
THE CLYDACH FALLS,

near Abergavenny—one of the beauty-spots of the  
country about which Mr. Valentine will talk tonight.  
(London 9.15.)

admire the spirit of Somervell's music, its ex-  
hilaration and the rhapsodical note of the lover's  
urgent plea.

7.45 An Eye-witness Account of the International  
Horse Show by Lieut.-Col. M. F. McTAGGART

**T**HE International Horse Show is always a  
feast of delights for anybody who enjoys  
seeing fine horses and fine riding of the military  
school. This year's Show is particularly interest-  
ing in that it will be the occasion of the first  
appearance in England of the men and horses of  
the Imperial Riding School of Vienna. This  
school—one of the few relics of Imperial Austria  
that survives—has been in existence for over



THE FAMOUS RUINS OF TINTERN ABBEY,

on the banks of the Wye, are another notable feature of the region between the  
Severn and the Usk, which Mr. Valentine will describe in the last of his 'Holidays  
in Britain' talks tonight.

three centuries, and the  
breed has been main-  
tained with extraordinary  
success all that time.

The men are trained for a minimum of ten years,  
and the horses themselves receive a training  
unparalleled in any other part of the world.  
Lieut.-Col. McTaggart who broadcast a talk on  
the Show last year, is one of the leading authori-  
ties on horses, and he has personal experience  
of the Vienna School.

7.45 A SONG RECITAL by  
FRANZ BAUMANN  
The German Radio and Gramophone Tenor

8.0 VARIETY  
including  
MOYNA MACGILL (in Irish Monologues)  
REG PALMER and MAMIE WATSON  
(Musical Comedy Duo)  
EDITH PENVILLE (Flautist)  
LAWRENCE ANDERSON and MARY  
O'FARRELL  
in  
'THE NEW PORTIA'  
by DION TITHERADGE  
PART SONGS  
By PERCY E. FLETCHER  
Sung by THE WIRELESS LADIES CHOIR  
Conducted by VICTOR HELY HUTCHINSON

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 Mr. A. B. B. VALENTINE: 'Holidays in  
Britain—VI, Between the Severn and the Usk'

**T**HIS is the last of Mr. Valentine's talks on  
holidays in Britain, and in it he will  
describe one of the most beautiful parts of the  
country—the region between the Severn and  
the Usk, where England and Wales meet; where  
the lovely scenery of the Wye Valley competes  
in interest with the historic buildings, such as  
Tintern Abbey, Hereford Cathedral, and Ludlow  
Castle, in which this country is so rich.

9.30 Local Announcements. (Daventry only)  
Shipping Forecast

9.35 A Light Orchestral Concert

THE HARMONY EIGHT  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

THE ORCHESTRA  
Overture, 'Private Ortheris' Ansell

9.44 THE HARMONY EIGHT  
Doan ye cry, ma honey . . . . . *Noll*  
Dr. Foster (after Handel) *H. Hughes*

9.50 ORCHESTRA  
Three Dances from 'Hello America'  
*Finck*

10.0 HARMONY EIGHT  
Men (Humorous) . . . . . *Odell*  
Cotton Dolly . . . . . *Geibel*

10.7 ORCHESTRA  
Suite, 'In a Lover's Garden'  
*Ketelbey*  
A Song of Love; The Golden  
Wedding; A Garden Fête

10.18 HARMONY EIGHT  
Little mother o' Mine . . . . . *Burleigh*  
Alabama (Humorous) . . . *Edmonds*

10.24 ORCHESTRA  
Suite, 'On the Briny' *Howard Carr*

10.30-12.0 DANCE MUSIC:  
THE SAVOY ORPHEANS, FRED  
ELIZALDE and his MUSIC, from  
the Savoy Hotel

# Saturday's Programmes cont'd (June 30)

**5GB DAVENTRY EXPERIMENTAL**  
(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 3.30 **A Band Programme**  
(From Birmingham)  
THE METROPOLITAN WORKS BAND, conducted by  
GEORGE H. WILSON  
Dreadnought March ..... Rimmer  
Overture to 'The Barber of Seville' .. Rossini
- 3.45 **ALBERT VOORSANGER (Violin)**  
Nocturne in D ..... Chopin,  
Gipsy Caprice ..... arr. Kreisler
- 3.55 **BAND**  
Selection from 'Eugen Onegin'... Tchaikovsky
- 4.8 **EDITH JAMES (Entertainer at the Piano)**  
Selected Items
- 4.18 **BAND**  
Euphonium Solo, Variations on 'The Gipsy's  
Warning' ..... Hartmann  
(Soloist, W. STOKES)
- 4.25 **ALBERT VOORSANGER**  
La Follia ..... Corelli  
Lullaby ..... Cyril Scott
- 4.35 **BAND**  
Descriptive Piece, 'A Day  
with the Huntsmen'  
Rimmer
- 4.42 **EDITH JAMES**  
Selected Items
- 4.50 **BAND**  
Selection from 'Katja the  
Dancer' ..... Gilbert
- 5.0 **A Ballad Concert**  
(From Birmingham)  
DOROTHY BENNETT  
(Soprano)  
Lazy Song ..... Lawson  
The Wedding Gown  
Monica West  
Love's Philosophy Quilter  
IVOR JAMES (Violoncello)  
El Pano Moruno }  
Cradle Song .. } de Falla  
Song..... }
- 5.15 **JOHN ADAMS (Tenor)**  
Bonny George Campbell ..... Keel  
So gently speak, my lady fair ..... Cleaver  
A Song of the Bow ..... Stanford  
DOROTHY BENNETT  
In the Hay ..... arr. Bunten  
Nymphs and Fauns ..... Bemberg  
The Early Morning ..... Peel
- 5.30 **IVOR JAMES**  
A Hushaby .....  
The Green Rushes ..... } Ferguson  
Cradle Hymn ..... }  
A Jig..... }
- JOHN ADAMS  
The Gentle Maiden ..... arr. Somervell  
To Mary ..... Mann  
Sigh no more, ladies ..... Aikin
- 5.45 **THE CHILDREN'S HOUR (From Birmingham):**  
'Snooky visits the Cannibal Islands,' by Phyllis  
Richardson. Songs by Dorothy Bennett  
(Soprano). Nigel Dallaway (Pianoforte)
- 6.30 **TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**



**IVOR JAMES**  
will give some Violoncello Solos in the  
Ballad Concert this afternoon.

- 6.45 **A MILITARY BAND CONCERT**  
From Birmingham  
Relayed from the Bandstand, Cannon Hill Park  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASELL  
March from 'Algerian Suite'  
Saint-Saëns, arr. Winterbottom  
Overture to 'The Magic Flute' ..... Mozart
- 7.0 **FLORENCE CLEETON (Soprano)**  
Love the Pedlar ..... German  
BAND  
First Norwegian Dance (from Suite of Four  
Dances) ..... Grieg, arr. Winterbottom  
Cornet Solo, 'Bonnie Mary of Argyll'  
Scots Air, arr. Wassell  
(Soloist, P.C. COOK)  
Caucasian Suite ..... Ippolitov-Ivanov
- 7.40 **FLORENCE CLEETON**  
Lost Love of Mine ..... Gayne  
BAND  
Kamarinskaja (Picture of a  
Slavonic Wedding) Glinka  
Overture to 'Zampa'  
Hérold, arr. Godfrey
- 8.0 **A Symphony  
Concert**  
From Birmingham  
THE BIRMINGHAM STUDIO  
AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL),  
conducted by JOSEPH LEWIS  
Overture to 'Euryanthe'  
Weber  
ASTRA DESMOND (Contralto)  
and Orchestra  
The Card Song and the Gipsy  
Song from 'Carmen'  
Bizet
- 8.20 **ORCHESTRA**  
Symphony No. 4, in G Dvorak  
Allegro con brio; Adagio;  
Allegretto grazioso; Alle-  
gro ma non troppo
- 9.5 **ASTRA DESMOND and  
Orchestra**  
Air, 'O, my Fernando,'  
from 'The Favourite'  
Donizetti
- 9.15 **ORCHESTRA**  
Symphonic Poem, 'Mazeppa' ..... Liszt
- 9.35 **A Story Reading**  
'The Man who Stole the Pelican,' a short story  
by IOLO WILLIAMS, read by the Author  
A WELL-KNOWN authority on book-pro-  
duction and eighteenth-century poetry,  
Mr. I. A. Williams is reading tonight one of his  
own short stories, under the quaint but rather  
delightful title of 'The Man who Stole the Pelican.'  
Mr. Williams is one of the best-known contribu-  
tors to *The London Mercury*.
- 10.0 **WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN**
- 10.15 **Sports Bulletin (From Birmingham)**
- 10.20-11.15 **VARIETY**  
(From Birmingham)  
JAMES DONOVAN (Saxophone)  
VLADIMAR ZAALOFF QUARTET (Russian Songs)  
BEATRICE DE HOLTHOIR (Discuse)  
CYRIL LIDINGTON (in Light Songs)  
(Saturday's Programmes continued on page 554.)



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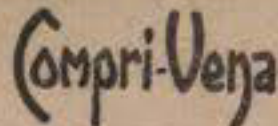
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**World-Programme**  
*Paper.*

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# WORLD RADIO

For  
Dominion and Foreign  
Programmes

EVERY FRIDAY

2d.

## Saturday's Programmes cont'd (June 30)

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

12.0-12.45 **A POPULAR CONCERT**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
Military March ..... Schubert  
Musical Moment in F ..... Schubert  
Sahut d'Amour (Love's Salutation) ..... Elgar  
Narcissus ..... Nevin  
Overture to 'Rosamunde' ..... Schubert

3.30 London Programme relayed from Daventry

5.50 **THE CHILDREN'S HOUR**

6.30 *S.B. from London*

7.0 **ESYLT NEWBERY: 'Eastern Cameos—The Man in the Street in China'**

7.15 *S.B. from London*

7.25 **ERNEST BABER: 'Club Cricket in South Wales'**  
**LEIGH WOODS: 'West of England Sport'**

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

3.30 London Programme relayed from Daventry

4.55 **Mr. RISDON BENNETT: 'Wiltshire Worthies'**

5.10 London Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.50 **THE CHILDREN'S HOUR: Competition Day. 'A Tail-less Tale' (C.E. Hodges)**

6.30-12.0 *S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)*



E.N.A.

'THE MAN IN THE STREET IN CHINA' will be the subject of Miss Elylt Newbery's talk from Cardiff this evening at 7.0. Here is a typical scene in the old quarter of Shanghai.

7.45 *S.B. from London (9.30 Local Announcements; Sports Bulletin)*

9.35 **An International Vaudeville Flight**  
(AMERICA, IRELAND, ENGLAND AND WALES)  
Presented by THE THREE NEW YORKERS  
DENIS O'NEIL  
HAROLD CLEMENCE  
JANSEN DAVIES  
Starting 'across the pond' with the modern American variety turn of harmonized syncopation we shall head eastward to 'Ould Oireland' and the Homeland.

10.30-12.0 *S.B. from London*

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

3.30 London Programme relayed from Daventry

5.50 **THE CHILDREN'S HOUR**

6.30 *S.B. from London*

7.0 **Mr. J. C. GRIFFITH-JONES: 'South Wales and Monmouthshire League Cricket Topics'**

7.15 *S.B. from London (9.30 Local Announcements; Sports Bulletin)*

9.35 *S.B. from Cardiff*

10.30-12.0 *S.B. from London*

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

3.30 London Programme relayed from Daventry

5.50 **THE CHILDREN'S HOUR:**  
The Aunts and Uncles visit Puddlecombe-on-Sea with their Concert Party—an original sketch with music and songs by Winifred Ratcliff and Ada Richardson.

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

5.50 **THE CHILDREN'S HOUR: Story, 'The Strange Shadow' (Hart). Songs, 'Dream Shadows' (Austin). 'Mister Shadowman' (Scott). 'My Shadow' (Crawford).**

**THE YOUNG PEOPLE'S ORCHESTRA.**  
Two Songs without words (Holst). Largo (Handel). Cradle Song, Op. 41, No. 1 (Strauss). Waltz, 'Sleeping Beauty' (Tchaikovsky).

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

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

3.30 London Programme relayed from Daventry

5.50 **THE CHILDREN'S HOUR:**  
A Talk about the Kinematograph by ROBERT ROBERTS  
Two Songs by Baynton-Power:  
The Harvester's Night Song; Rest at Eventide  
Sung by HARRY HOPEWELL  
'Cello Solos:  
Romance ..... Saint-Saëns  
Oriental Dance ..... Squire  
To the Evening Star ('Tannhäuser') ... Wagner  
Played by SYDNEY WRIGHT

6.30 *S.B. from London*

7.0 **Dr. E. H. CHAPMAN: 'Humour in School'**

7.15 *S.B. from London*

7.25 **Mr. F. STACEY LINTOTT: An Eye-Witness Account of the Manchester Athletic Club's Annual Sports, including the N.C.U. Quarter-mile Cycle Championship and the Northern Counties Women's 100 Yards Championship**

# Saturday's Programmes continued (June 30)

7.45 S.B. from London

## 8.0 'On With the Show of 1928'

The Concert Party Entertainment produced by ERNEST LONGSTAFFE

Relayed from the North Pier, Blackpool

NORMAN LONG (Entertainer)

FRED WALMSLEY (Comedian)

WALTER WILLIAMS (Light Comedian)

TREVOR WATKINS (Tutor)

ETHEL STEWART (Musical Comedy Star)

BETTY BLACKBURN (Soprano)

JAN RALPH and his BAND

THE EIGHT FIREFLIES } Singers and  
THE TWELVE LITTLE PANSIES } Dancers

9.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

## 9.35 Round Goes the Clock

THE STATION ORCHESTRA

In a Clock Store.....Orth

Dance of the Hours.....Ponchielli

The Little Clock on the Mantel.....Wheeler

Dance of the Hours ('The Blue Bird') O'Neill

'Clock' Symphony.....Haydn

10.30-12.0 S.B. from London

## Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

3.30.—London Programme relayed from Daventry. 5.50.—Children's Hour. 6.30.—S.B. from London. 7.0.—Mr. Frank K. Marsden, M.C., 'A Traveller's Tales from South Africa'—VI, A Native Wedding. 7.15.—S.B. from London. 7.45.—An Anniversary Programme. Newcastle-on-Tyne created a City by Royal Charter, under Seal dated June 30, 1882. Myra Hess (Pianoforte). Norman Allin (Bass). Tommy Handley (Entertainer). Tommy Handley; Himself, Norman Allin; O Isis and Oiris (Mozart); Ballad, 'Edward' (Lofwe). Myra Hess. Italian Concerto (1st Movement) (Bach); Gavotte (Gluck-Brahms); Intermezzo in C Major (Brahms). Short Speeches by The Lord Mayor of Newcastle (Alderman Stephen Easton, J.P.).



## THE THREE NEW YORKERS.

unsurpassed in all the arts of harmonized syncopation, will be on the air for Cardiff listeners today, when they take part in the 'International Vaudeville Flight' that will take off at 9.35. Meanwhile here they are to look at—John Barnay, Joe Sargent and Stuart Ross.

Sir Theodore Morison, Principal of Armstrong College, Councilor Arthur W. Lambert, M.C. Tommy Handley in further Confessions. Norman Allin; Simon the Cellarer (Hatton); Negro Spiritual, 'Were you there?'; Father O'Flynn (Stanford). Myra Hess. Nocturne in F Sharp Major and Study in G Flat (Chopin); Recit. du Pecheur; Danse rituelle du feu (de Falla). 9.0-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0.—Gramophone Records. 3.15.—Dance Bands, relayed from the Locarno Dance Salon. 4.15.—Light Comedy. The Station Orchestra. Selection, 'Hit the Deck' (Youmans). Thomas Saddler and A. R. Morrison, in Piano Duets. March, 'Fall in'; Fox-trots; Where does the sun go? Under the starry

skies, and Waltz, 'Ocean Waves' (Original). Orchestra: Selection, 'Bits and Pieces' (Baynes). Thomas Saddler and A. R. Morrison. Imitations: Barrel Organs, Bagpipe Medley (Original). Fox-trot, 'When you Laugh' (Original). Orchestra: Selection, 'The Kiss Call' (Caryl). 5.15.—Children's Hour. 5.28 app.—Weather Forecast for Farmers. 5.30 app.—Scout Rally. Including a speech by the Inspecting Officer, H.R.H. The Prince of Wales, K.G., K.T., Relayed from Hampden Park. 6.30.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45.—S.B. from London. 9.35.—Vaudeville. The Station Orchestra: March, 'Entry of the Gladiators' (Finck). Toni Farrell (Pianist-Composer); Happy Tramp and Turkish Waltz (Farrell); Chopsticks (Mayerl). Orchestra: Entr'acte, 'Moon Maid' (Anelife). William Thomson, in Mouth Organ Selections. Orchestra: Danse Mandarine, 'Chang' (Finck). Toni Farrell: Playful Puss, Mousie Mousie, and Dancing Time Waltz (Farrell). Orchestra: Waltz, 'Gold and Silver' (Lehar). 10.30.—Dance Music, relayed from the Locarno Dance Salon. 11.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30.—London Programme relayed from Daventry. 5.50.—Children's Hour. 6.30.—S.B. from London. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—S.B. from Edinburgh. 7.45-12.0.—S.B. from London.

2BE BELFAST. 305.1 M. 980 KC.

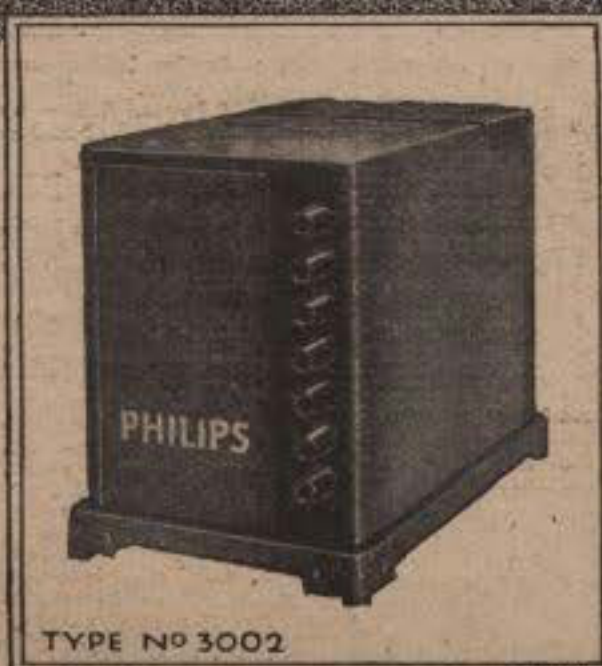
4.0.—Concert. Elsie Jackson (Soprano); [Mark Hemingway (Trumpet); Orchestra. Orchestra: Variations on Three Blind Mice (Holbrooke). A Vocal Interlude, Elsie Jackson; Melanide in the Wood (Alma Goetz); At Dawning (C. W. Cadman); Ave Maria (with Violin Obligato) (Kahn); Florian's Song (Godard); My Shrine (Phillips). Mark Hemingway; Maire, my girl (Aliken); Il Bacio (Arditi). Orchestra: Phantasy, 'The Selfish Giant' (Eric Coates). 4.45.—Dance Music: Ernie Mason's Band from the Capronis Palais de Danse, Bangor. 5.15.—Children's Hour. 6.0.—Organ Recital by Herbert Westerby. Relayed from the Grosvenor Hall. 6.30.—S.B. from London. 9.35.—A Light Russian Programme. Kathleen Mitchell and Gregori Tcherniak (Folk Songs, Duets and Balalaikas). Orchestra: Second Valse de Concert, Op. 51 (Glazounov). 9.45.—Kathleen Mitchell and Gregori Tcherniak: Songs with Balalaika, 'Slow Waltz' and 'In the Garden' (arr. H. Bedford); 'The Unruly Heart'; 'The Wishing Well' and 'Cradle Song' (arr. J. Chatterton). 9.57.—Orchestra: Hymn to the Sun (from 'Le Coq d'Or') (Rimsky-Korsakov); Valse from Ballet, 'Domroichen'. Op. 56 (Tchaikovsky). 10.7.—Kathleen Mitchell and Gregori Tcherniak: Solo Balalaika, 'Valse Characteristique' and 'Minuet' (Tcherniak); 'Maxinka' (Wieniawski, arr. Tcherniak); Songs with Balalaika, 'The little Duck', 'At my Window' and 'Simply Nothing' (arr. J. Chatterton). 10.19.—Orchestra: Polka for Strings (from 'Les Vendredis') (Sokolov-Glazounov-Ladov). 10.23.—Gopak (a little Russian Dance) from the Opera, 'The Fair of Sorotchintzi' (Moussorgsky). 10.30-12.0.—S.B. from London.

# Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

AIDS TO STUDY PAMPHLETS.	SCHOOL PAMPHLETS.	OPERA LIBRETTI issued Monthly.	SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.
<p>Summer 1928.</p> <p>Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Darlish.</p> <p>Chemistry and Daily Life (Illustrated), by Dr. S. Glasstone.</p> <p>Finance in the Modern World, by Various Authors.</p> <p>Modern Transport (Illustrated), by Mr. W. M. Tutley Stephenson.</p> <p>Engines for the Road and Air (Illustrated), by Prof. F. W. Bursell.</p> <p>The Meaning of Good, by Prof. H. J. W. Hetherington.</p> <p>Nature's Reaction to Man, by Prof. W. M. Tattersall.</p> <p>The Psychology of Food and Dress (Illustrated), by Mr. J. C. Flugel.</p>	<p>School Syllabus</p> <p>Secondary School Syllabus</p> <p>Manchester Syllabus</p> <p>Newcastle Syllabus</p> <p>Scottish Stations Syllabus</p> <p>Cardiff Syllabus</p> <p>Music Manual</p> <p>Empire History &amp; Geography</p> <p>Out of Doors from Week to Week</p> <p>The England that Shakespeare Knew</p> <p>French Manual</p> <p>Glasgow French Manual</p> <p>Glasgow Nature Study</p> <p>The Romance of the Cotton Industry</p>	<p>July.</p> <p>The Daughter of the Regiment.</p> <p>Operas arranged for the next series will be announced in the next issue of 'The Radio Times'</p>	<p>(Please strike out Form not required.)</p> <p><b>LIBRETTI</b></p> <p>(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.</p> <p><b>SCHOOL PUBLICATIONS</b></p> <p>(b) Please send me _____ copy (copies) of the School's 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.</p> <p><b>AIDS TO STUDY PAMPHLETS</b></p> <p>(a) 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.</p> <p><b>ALL PERIODICAL PUBLICATIONS</b></p> <p>(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.</p> <p><b>PLEASE WRITE IN BLOCK LETTERS.</b></p> <p>Name .....</p> <p>Address .....</p> <p>..... (County) .....</p> <p>Date .....</p>
<p>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.</p> <p><b>'THE DAUGHTER OF THE REGIMENT.'</b></p> <p>Please send me _____ copy (copies) of the Libretto of 'The Daughter of the Regiment.' I enclose penny stamps in payment at the rate of 2d. per copy, post free.</p> <p><b>PLEASE WRITE IN BLOCK LETTERS.</b></p> <p>NAME .....</p> <p>ADDRESS .....</p> <p>..... (County) .....</p> <p>All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.</p>			

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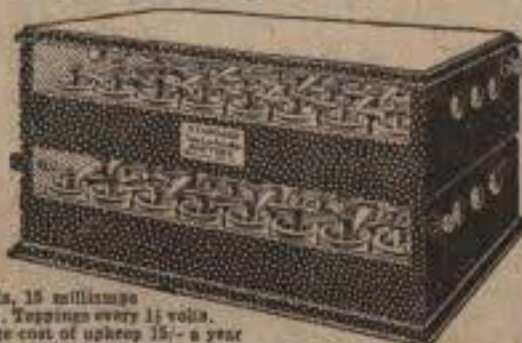
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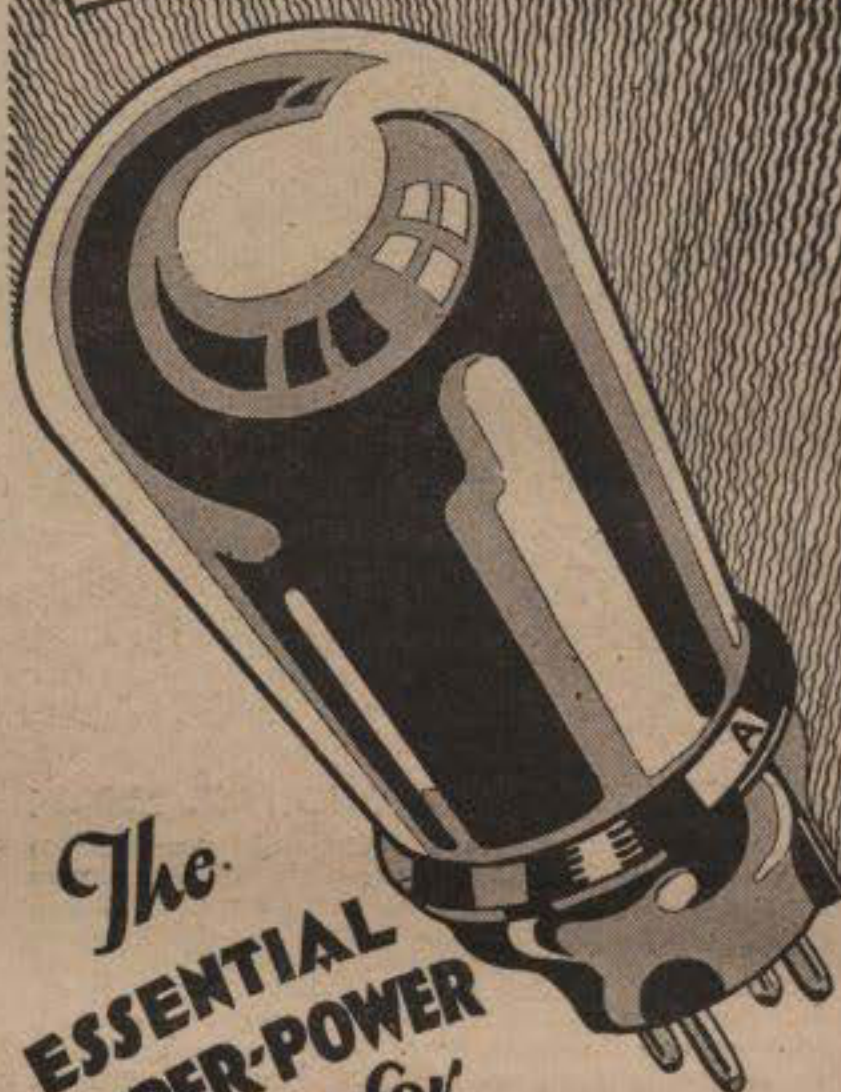
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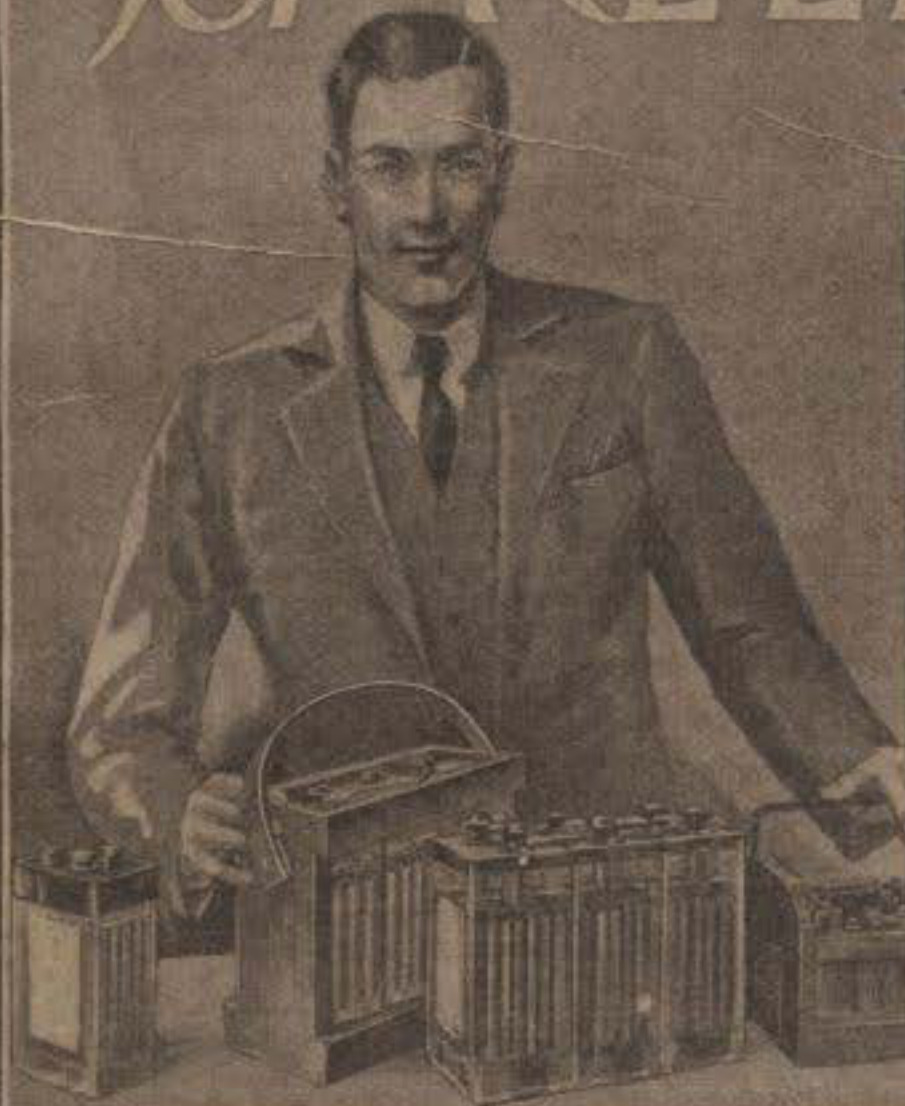
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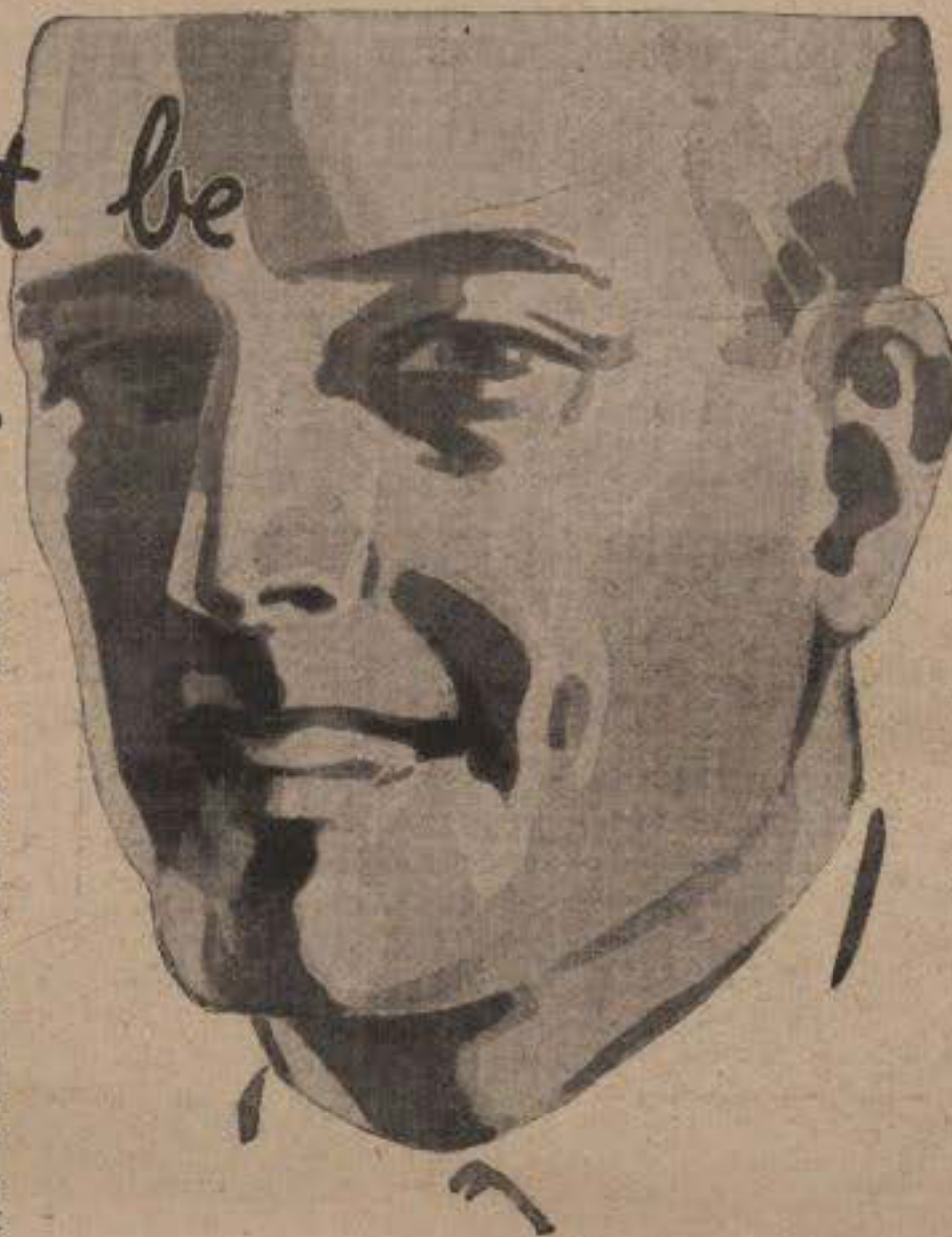
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