

PROGRAMMES OF THE WEEK (July 1-7).



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An Old Ghost Finally Laid to Rest! Does Broadcasting Cause Bad Weather?

The Royal Meteorological Office says 'Certainly not!'

FROM 1922 to 1927 inclusive there have been six consecutive wet years in England, and, to make matters worse, some of the heaviest and most persistent rain has occurred during the summer months, especially during the holiday seasons. Recently there have been frequent suggestions that this excess of rain is being in some way brought about by the electrical energy sent out in 'wireless' waves, and at times arguments which at first sight appear to be learned and scientific have been brought forward in support of this belief. When these arguments are critically examined, however, it is found that they are all meaningless and beside the point, and it can be stated quite definitely that meteorologists and physicists do not know of any way in which 'wireless' waves can condense the water vapour in the atmosphere to cause rain, or even electrify already existing clouds and so cause thunderstorms.

Wireless waves cannot part with energy unless they are intercepted by some obstacle (as, for example, a receiving set), and the very fact that they penetrate to such

enormous distances shows that they do not give up any great part of their energy to such obstacles in the air. It is true that electrical phenomena are often associated with rain, and that in some experiments artificial clouds have been formed by electrical means, but the electric discharges in these experiments are of an entirely different nature from 'wireless.'

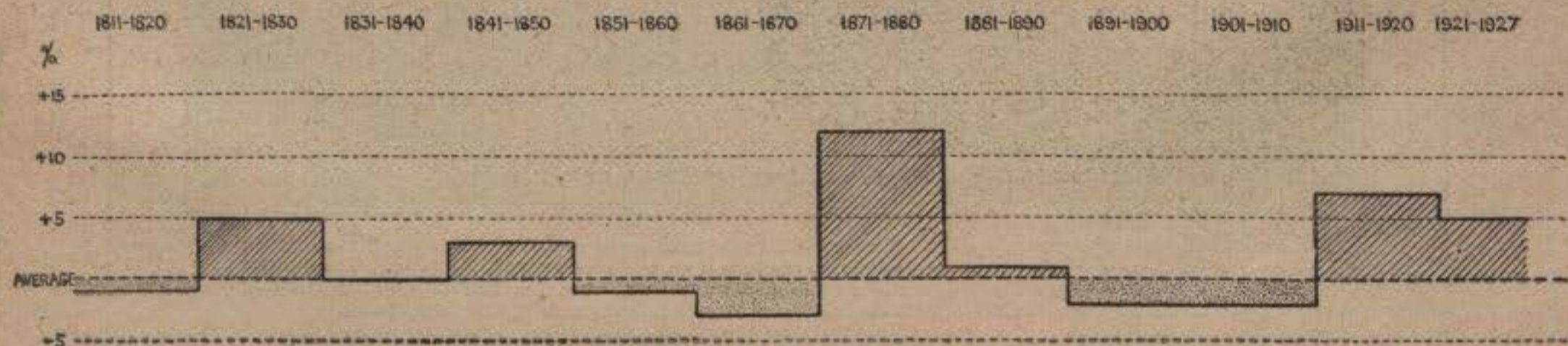
More Rain near B.B.C. Stations?

One might also point out that if this idea of wireless causing rain were correct, then one would expect to find that the heaviest storms of rain occurred near the great wireless stations. The electric forces fall off very rapidly as the waves spread out from the transmitter. In the immediate neighbourhood of the transmitter the forces decrease according to the cube of the distance from the aerial, while at greater distances the decrease is not less rapid than in proportion to the square of the distance. Nevertheless the heavy rainfall of the past few years has not been in any way more remarkable near the great wireless stations than in other parts of the country.

It should, however, be remembered that 'broadcasting' in its usual sense of radio-telephonic entertainment makes only a small contribution to the total electromagnetic energy at any average place. The total rated power of all the broadcasting stations of Europe is less than 500 kilowatts, and by no means the whole of this power is radiated. It is probably safe to assert that not more than 250 or 300 horse-power is radiated by European broadcast stations, of which about 50 horse-power is supplied by British stations.

Now there existed before the advent of broadcast entertainment several commercial wireless stations each of which radiated as much power as does now the whole European broadcast service, and that for longer periods each day. Before the advent of wireless communication at all there was at least as much energy dissipated in a few lightning flashes per day as in the whole present-day wireless communications of the world.

The whole controversy, if limited to the broadcasting era, tacitly assumes that the weather of the past six years has been worse



As this diagram, referred to above, will tell you, there were rainy summers long before Radio existed.

than any weather which we experienced before the great expansion of broadcasting. If it can be shown that this assumption is not true, the whole *casus belli* ceases to exist, and there is nothing to argue about. Now it certainly cannot be said that broadcasting had any influence on our weather in the years before the Golden Jubilee of Queen Victoria, and yet, as some of the older generation may recall, the years from 1872 to 1886 were far rainier than the years from 1922 to 1927. Each of the three years 1872, 1877 and 1883 were wetter than either 1924 or 1927, and from 1875 to 1883 there were nine consecutive years, all of which were either wet or very wet. But the rainfall from year to year in this country is so variable that we need to think in terms of longer periods.

What Comparison Tells Us.

Let us take as a basis the rainfall of the seven years 1921 to 1927, which cover the main development of broadcasting, and compare it decade by decade with the rainfall of pre-'wireless' days, making use of some figures compiled by Dr. J. Glasspoole and published in a recent number of the *Meteorological Magazine*.

The standard of comparison is the average for the thirty-five years 1881 to 1915. Calling the average rainfall of England during this standard period 100, we find

that the rainfall of the years 1921 to 1927 was 105. The rainfall of the ten preceding years 1911 to 1920, when there was much less broadcasting, comes out as 107. Going back more than a century, and working out the rainfall of each decade, we get the figures indicated in the diagram on the previous page. These are shown graphically in the diagram, the shaded hills representing the wetness of the wet years, and the dotted valleys the dryness of the dry years.

IN NEXT WEEK'S ISSUE:

'The Day of Electrical Battles,'
by Colonel J. F. C. Fuller, C.B.E., D.S.O.

'Talks or Conversations—Which?'
by Francis Birrell.

'Things I should like to hear broadcast,'
by H. V. Morton.

'Samuel Pepys, Listener,'
by R. M. Freeman.

On sale, Friday, July 6. Price 2d.

This at once shows us two interesting points. The first is that the ten years 1871-1880 were so much wetter than the broadcasting years that the column representing the wetness is more than twice as high as in the latter. Even if we leave out the dry year 1921, the average rainfall of the six years 1922 to 1927 is still less than the average of

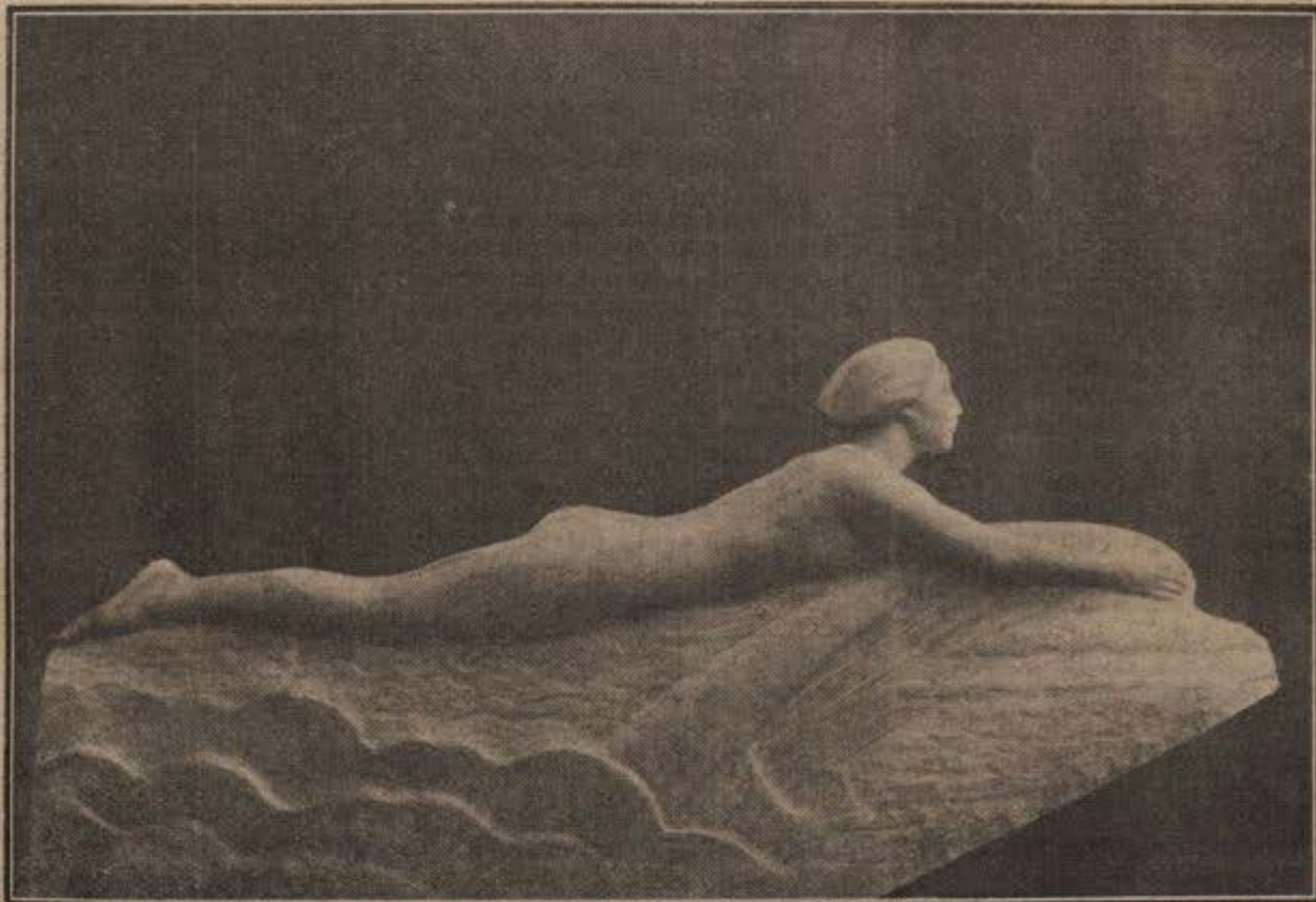
these rainy 'seventies. The second interesting point is that the wet years 1871 to 1880 came about fifty years before 1922 to 1927, and the wet years 1821 to 1830 came another fifty years before that. Dr. Glasspoole's figures go back as far as 1727, and we find that there was a fourth wet spell about 1770, again an interval of about fifty years. Although we cannot say why there should be these wet periods at intervals of fifty years, or how often meteorological history will repeat itself in this way, there does seem to be a suggestion that the wet weather of the past few years was about due, and would have come just the same if broadcasting were unknown.

Replacing the Comet!

From time immemorial our weather has had its vagaries, and from time immemorial the people have demanded a cause for each successive vagary. Comets are out of fashion now, so in 1916 and 1917 the rain was caused by the war, in 1921 the drought was caused by the coal strike, and now the rain is caused by broadcasting. It is as if a butterfly watched a mighty pendulum, and of each successive swing remarked: 'Ah! that was because I flapped my wings—this time I caused it by blowing my nose—and then I stamped my foot.'

(We are indebted for the above article to the Royal Meteorological Society.)

The 'Wireless Wave' as Visualized in Modern Sculpture.



A symbol of the poetic beauty of the greatest discovery of the nineteenth century—*L'Onde Hertzienne* ('The Hertzian Wave') by Miss Mabel White. This charming piece of sculpture is on exhibition at the Paris Salon. The graceful pose and slender flowing lines of the figure symbolize, through the medium of stone, the Wireless Wave, the discovery of which by Heinrich Hertz in 1889, marked the first step on the road to modern-day broadcasting.

Building a Great Dictionary.*

In this talk Professor George Gordon describes the fascinating and intricate task of the small body of workers who are engaged upon the perfection of *The Oxford English Dictionary*, the standard guide to our language.

THERE are many dictionaries in the world, and more than one Oxford Dictionary. Indeed, dictionary-making is something of an Oxford specialty. But when we speak in Oxford of 'the Dictionary' we mean only one thing. For nearly two generations it has grown unobtrusively alongside us, and is become by this time not so much a book as an institution. Its quiet company of workers, by their example of single-mindedness and modest excellence, have set a model, for which the world is the better, of the old scholarly life. They are, in many ways, a typically British establishment: no luxury or superfluity, no useless complication, no fuss, no brag. You enter and find a few men—three or four—seated quietly behind their unstained deal partitions at their equally unstained deal desks. In a side room, perhaps, a couple of younger assistants are arranging or re-copying slips. Fifty yards off, in the neighbouring Bodleian, two or three others are checking quotations with the original texts. And that is all.

The Oxford Manner.

The editorial staff at no time, I think, exceeded twenty, and for a number of years it has not exceeded twelve. Had the Oxford English Dictionary been, shall I say, an enterprise of another continent, the staff would have occupied a six-storey building, would have employed three hundred typists, and the job, the Dictionary—well, about that I will say nothing. There are virtues in modest means, and economy of machinery gives peace of mind at least, and time for thought. No sound of a typewriter, no sound at all, issues from the ground floor rooms in the Old Ashmolean where the staff of the Dictionary have their quarters, in the very heart of the most venerable and beautiful buildings of the University. Scholars from all parts of the world drop in to see them, and for anyone with a real question, about the English language, there is always a welcome and generally an answer.

If I may judge from the Press, and from conversation, there is a genuine and widespread interest in this country in the history of English words—in their origin, their ups and downs, and their shifting varieties of meaning. Yet the public, even the educated public, are still, I believe, very imperfectly aware that the Oxford Dictionary solves nearly all their puzzles. 'Week by week,' said Lord Curzon some four years ago, 'week by week, notably in the Sunday Press, I see interesting letters on literary and philological subjects. All those questions are answered in the Oxford Dictionary, if you take the trouble to look into it.' I hope that this brief talk, and the current celebration of the completion of the work, if they do

nothing else, will arouse, at any rate, curiosity, and incite the British public to try the experiment of opening a volume of this Dictionary, to see what it attempts, and what is in it.

There must be many among my readers who have never made this experiment, though their Public Library probably possesses a copy, or should possess one. They are wondering, no doubt—if they have had the patience to listen so far—how this much-vaunted Dictionary differs from others. Well, in the first place, it is the Lord Chan-

The Romance of a Dictionary, told by Professor George Gordon. If you are interested in, or curious about, the history and meaning of words, you will find the Oxford English Dictionary in your Public Library.

cellor of dictionaries, and all other dictionaries look up to it. I am not talking now of its size, though it is the largest and completest thing of its kind.

When I am told that it contains 414,825 words, some half a million definitions, nearly two million illustrative quotations, all in 178 miles of type, I am impressed, of course, just as you are; but statistics of this sort convey little to the mind, and mere bulk is an uncertain criterion. There is more masonry in the new Regent Street than in the old, but I need not, on that account, prefer it. I would rather emphasize the *method* of the work, for it is this, rather than its size, that has placed it beyond rivalry. If you were to ask the proprietors and editors of any other English dictionary or students of the language anywhere, their opinion of the book, they would all tell you the same thing: that it is their court of appeal; that it has set a new standard of what may be discovered about the history of a language, and has revealed, beyond what was once thought possible, the domestic secrets of the English tongue.

The Whole History of our Language.

I should like to remind you of what is not well enough known, that it is a dictionary not merely of modern English, but of *all* English—that the English of Chaucer, of Spenser, of Shakespeare, of the Bible, of all our writers for twelve centuries past, is revealed there, with the same care and accuracy and the same wealth of illustration as is devoted to the most modern authors. The great majority of dictionaries only engage to tell us three things: how to spell and pronounce a word, and what is its current meaning. Some go farther and inform us, not always accurately, from what it is derived. The Oxford Dictionary does all this, but it tells us, in addition, when the word

came into the language; who, so far as is known, first used it in writing; what it meant when it came in; and how its meaning has changed and shifted to the present day.

If the word is now obsolete, it tells you this also, and when it went out of use. It prints a carefully-selected set of evidence, illustrative quotations from English writers, all dated and set out in order, from the first appearance of the word, through all its varieties of uses, to the last. I was wondering, for example, the other day, when people began saying they were 'bored': an important moment, you will agree, in social history. So I turned to the Dictionary. I had guessed it would be late eighteenth or early nineteenth century, and so it was; but how satisfactory to be assured of that; and how interesting to catch it, while it was still fresh, on the lips of that prince of boredom in his day, Lord Byron! I used the word 'interesting' just now; but I should never have known, but for the Oxford Dictionary, that

the word was an invention of the eighteenth century. When I find, from the same source, that 'fellow citizen,' 'fellow countryman,' and 'Mother Country' are creations of the Elizabethan period I feel that I have done more than discover the date of a few words; I have learned something valuable about the reign of Queen Elizabeth and the growth of the English nation.

Scotching the Vulgar Error.

The Dictionary has also done a great deal to correct vulgar errors. One of its proudest discoveries is the origin of that ridiculous phrase 'the psychological moment.' This phrase is used freely in conversation, and by inferior writers, to mean 'the critical instant,' though how an instant of time can be affected by psychology it is beyond my wit to discover. Well, it is all a mistake, and the mistake began in France. In 1870, during the siege of Paris, the German phrase *das psychologische moment* was translated into French by somebody who didn't know that *moment*, when it is neuter, means, *not* 'moment,' but 'momentum.' 'Psychological momentum' is an intelligible phrase; but it became, alas! 'psychological moment,' which really in itself means nothing. It crossed the Channel to England, and all I wish it, since the Dictionary's exposure, is a speedy but not a painless end.

Since the first volume of the Dictionary was published, in 1888, the language has not stood still. It is interesting to note that in 1888, when the letter A was published, neither 'aeroplane' nor 'aviation,' nor even 'appendicitis,' was yet known; and that when the letter P was published, the unhappy word 'pacifist' had not yet been heard. The staff of the Oxford Dictionary are now at work on a *Supplement*, which will make good such involuntary omissions, and it promises to be one of the most interesting of all their volumes.

* The Talk of the Week, No. 23. Broadcast from London on June 1.



Hot Dog!

THESE seems to be a number of talented animals in the world. A Cambridge listener writes to tell me that, when the National Anthem was played at the conclusion of a recent relay from Westminster Abbey, her dog immediately stood up straight on his hind legs and wagged his tail steadily until the verse was ended. 'Can any of your listeners explain this?' she plaintively inquires. 'The dog came to us about five years ago from a dog's home—a stray.' I have been thinking this matter over in my bath and the only



"He exacted military discipline from his pets."

solution I have arrived at is this: that the dog formerly belonged to an Indian Army officer called Blatherswaite, who lived at The Willows, Tunbridge Wells, and exacted military discipline from both his servants and his pets. The dog was, of course, cashiered from his service for drinking the King's Health in water—a *gaffe* for which he has since striven to atone by meticulously standing to attention during 'God Save the King.'

Switzerland.

THE Holidays Abroad series rises to a climax on Tuesday, July 10, when Mr. Douglas Connah is to talk of Switzerland. Apart from their rolls, their milk, and William Tell, the Swiss are best known, perhaps, for their country's invincible attraction for holiday-makers. With the qualifications of having acted frequently as a personal guide, Mr. Connah should be able to add a good deal to the conventional knowledge we all share of cowbells, St. Moritz, Interlaken and the Matterhorn. There is another and a more delightful side to Switzerland than that commonly covered by Continental tourists.

Ulster will be There.

IN co-operation with the Belfast Station a special Ulster Programme is being broadcast from London on July 12, at 8.0. The programme will include Folk-Songs for a soprano and a tenor; ballads spoken and sung in the traditional manner to a fiddle accompaniment; anecdotes of Ulster life and character; a short story by either Lynn Doyle or Forrest Reid; a dialogue; and finally a piece of *vers libre* entitled 'Dilemma.' July 12 is the anniversary of King William III's victory over James II at the Boyne, and is accordingly celebrated in Ulster as a national festival.

A Spanish Concert.

SPANISH music is popular with the English listener. Works by de Falla, Granados and Albeniz are welcomed when they appear in the programmes. On Friday, July 20, Pedro Morales, the Spanish composer, poet and critic, is coming to Savoy Hill to conduct a programme of music of his own country. The soloists will be Brosa and Gertrude Johnson.

BOTH SIDES OF THE MICROPHONE



Radio Revue.

ANOTHER example of Radio Revue is to be broadcast from 5GB on Wednesday, July 11, at 8.0, and from London on Saturday, July 14, at 9.35. This has been written by Mr. Harold Simpson, with music by Stanley Holt. Listeners will remember several other examples of the Radio work of this capital combination. Mr. Simpson, of course, is the author of those well-known revues, *Down Street to Dixie*, *The Nine o'Clock Revue*, and *The Little Revue*. His experience of intimate theatres like the London Pavilion and the Little Theatre is one of his chief qualifications for Radio Revue, which must be intimate and witty, and can, of course, have no spectacular appeal to help it out.

A Theatrical Good Cause.

HIDDEN away among the theatres, billiard saloons and umbrella shops of Leicester Square is one of the cheeriest little clubs in London. It is called the Rehearsal Club, and was founded in 1892 for the benefit of those minor actresses who could not afford a more expensive club and yet required somewhere to rest between rehearsals. Though the club premises in such a central position are naturally expensive to rent, the annual subscription is only twelve shillings. Outside help and subscriptions are necessary to help the Club to carry on. An Appeal for such assistance will be broadcast from London on Sunday evening, July 22, by the Secretary.

'The Fourteenth.'

THE great French National holiday—'le quatorze Juillet' (July 14)—falls this year upon a Saturday. That day is a gay one for Paris. The French celebrate the fall of the Bastille and the end of the 'bad old days' with as much zest as over here is inspired by the far less sentimental Bank Holiday (it is an odd thought that our own days of secular rejoicing have no greater spirituality than this). The London and Daventry programmes on July 14 will reflect in some sense the spirit of the Parisian's 'day off.' There will be French songs and music in a specially designed programme which will, it is hoped, be sponsored by a prominent Frenchman.

Vaudeville News.

NEXT week's programmes will be of particular interest to 'vaudeville fans' (*anglice* 'music-hall enthusiasts'). On July 9 Gene Gerrard and Rudy Starita are together in a programme. As far as I know, this will be the former's first microphone exploit. If you saw him in *Katja the Dancer*, *Yvonne*, or *The Desert Song*, you will listen out for him. Rudy Starita, brother of Ray and Al of dance band reputation, is the famous xylophonist. On the same evening, Helen Gilliland is giving a short song recital. Miss Gilliland, whom you probably heard in the recent broadcast of *A Cousin from Nowhere*, started her stage career with the D'Oyly Carte people. She has sung most of the principal parts in Gilbert and Sullivan opera, including those of Yum Yum, Patience and Elsie Maynard. She is now in *Lady Mary* at Daly's Theatre. On Wednesday evening we are to hear Sidney Nesbitt and Dickie Dixon. The former, with his ukulele, is always a popular name on a radio 'variety bill.' Dickie Dixon is a syncopated pianist who sings in the smallest voice imaginable (and therefore 'comes over' delightfully). She has long been a noted figure in London night-life, as pianist at one or another of those Bohemian night-clubs of the kipper-and-coffee variety which lurk in the neighbourhood of Shaftesbury Avenue.

A Ceriplastic Romance.

THE recently concluded arrangement for the relaying of the Wurlitzer organ at 'Madame Tussaud's' brings the newest form of entertainment, broadcasting, into touch with one of the oldest, waxworks. The story of the 'museum of ceriplastic art' in the Marylebone Road is a romantic one. Madame Tussaud (née Marie Gresholtz) was the niece of John Christopher Curtius, a Swiss physician, whose skill at modelling in wax the figures which he used when lecturing on anatomy attracted the attention of the Prince de Conti. The Prince induced Curtius to leave Berne for the court of Louis XVI, where he taught the fine world how to make flowers of wax, and himself opened two museums of wax figures, one in the Palais Royal comprising effigies of great and distinguished men and one (more popular) on the boulevards which, like the Chamber of Horrors, later exploited by his niece in Baker Street, London, contained waxen facsimiles of rogues, vagabonds and murderers. When the Revolution came, Marie, who had attained great skill in modelling, assisted her uncle, who was of the popular party, in reproducing in wax the newly severed heads of the Aristocracy.

When Madame Came to London.

IN 1794, M. Curtius having died, Mlle. Gresholtz married M. Tussaud. A few years later she crossed to England with her uncle's collection of wax-figures and opened an exhibition in the Strand, to the great discomfiture of Mrs. Salmon, of Fleet Street, whose show of waxworks had for years been the only attraction of its kind in London. Her 'cabinet de cire' was an enormous success. It toured the large towns of England, remaining a rolling stone until 1833, when Madame secured premises for the show in Baker Street. The proprietress lived until 1850. She was a great 'character,' and was herself personally responsible for the creation of what has for nearly a hundred years been one of the leading 'sights of London.' 'Madame Tussaud's' moved to Marylebone Road in 1892. On March 18, 1925, fire broke out on the premises which gutted the building and almost destroyed the original collection of waxworks.



'Charlie Peace and Crippen gallantly rescued.'

This fire, which I witnessed, was one of the most astonishing of its kind. One will not easily forget the gutters running molten wax, the figures of Charlie Peace and Crippen, gallantly rescued, lying on the pavement, while above the roaring of the flames shrilled the indignant voice of the famous parrot. The new 'Madame Tussaud's' has now risen from the ashes of the old. It includes one of London's largest Cinemas (from which you will hear organ music) and, I understand, a very fine new collection of waxworks.



BOTH SIDES OF THE MICROPHONE



Me and Dogsbody.

LAST year Summer was on a Friday. This year it has already occupied three days—and as a consequence my friend Dogsbody (he is *not* my friend, really, and my wife calls him Dogsbody 'because he looks that sort of man'), has planted his loud-speaker in his back garden, just to the left of the nine calceolarias which lend distinction to his sooty flower-bed. Each evening, as I sit about my after-dinner pipe, I am greeted with the sound of



'Dogsbody has planted his loud-speaker in his garden.'

the London programme which, emanating from the brazen throat of this monstrosity, sounds like an O.B. from Inferno. A horrible thought is that all over the country there are thousands of Dogsbodies whose poverty of reception is only equalled by their lack of consideration. I understand that I *can* summons him—but who wants to go to law, anyway? I beseech any of you who are tempted to take your loud-speakers into the garden to be more considerate of your neighbours.

A 5GB Recital.

THE pianist-composer, York Bowen, and his wife will give a pianoforte and song recital from 5GB on Wednesday, July 18. York Bowen will play pieces composed by himself, Walton O'Donnell and Dohnanyi. Sylvia York Bowen will sing songs by Dunhill, Cyril Scott, and her husband.

Maggie Teyte in French Songs.

AT 9.40 p.m. on July 17 there will be a recital from London by Maggie Teyte, most charming of our light operatic sopranos, who first appeared as Melisande in 1908 and after the war created the part of the Princess in Holst's opera, *The Perfect Fool*. She will sing popular French songs by Fauré, Dupare, Hahn, etc.

The Meaning of 'Pianoforte.'

THE word 'pianoforte' is one which we listeners hear almost every day. How many of us, though, realize the significance of the name or have any idea of the origin of this most common of instruments? In Italian records of the sixteenth century there is mention of an instrument called the 'piano e forte,' but the exact nature of this has never been determined. The term is more precisely applied, almost two centuries later, to an instrument invented by Bartolomeo Cristofori, of Florence. The word 'pianoforte' is composed of the two Italian musical terms meaning 'loud' and 'soft.' In Cristofori's invention the strings were struck with hammers, and it was therefore possible to play either softly or loudly—a feat which had not been possible with earlier instruments such as the harpsichord, in which the strings were plucked by quills. This was improved upon during the eighteenth century by various manufacturers, notable among whom was the Englishman, Broadwood.

Music of the Severn Valley.

JUST before his death a few months ago, Sir Herbert Brewer agreed to conduct from Cardiff Station a programme entitled 'On Severn's Banks,' and including music of the shires of Gloucester, Salop, Worcester and Somerset. This programme will be given from Cardiff and 5GB on Sunday, July 8. The valley of the Severn has contributed many famous names to the list of modern English composers, a number of which will be included in the programme of 'On Severn's Banks.' They include Elgar, Parry, Brewer, Holst, Vaughan Williams, Howells and Sir Henry Hadow. The broadcast on the 8th may be regarded as in some sort a Concert in memory of Sir Herbert Brewer.

My Mistake!

IN my notes last week I referred to the 'surprise quarter of an hour' shortly to be broadcast on Friday evenings at 10.45 p.m. This new feature, said I, would begin on July 6. I was wrong, July 13 is the date. And in the list of novels 'for your library list,' it should have been 'The Saviour of Life' by Arnold Bennett, *not* 'The Saviour of Life' by Arnold Benn!

Of Spuds.

TALK of potatoes and we remember our school days and think of Sir Walter Raleigh with gratitude—he discovered tobacco! Beyond that imagination conjures up only the dreary boiled, the gritty sauté, the squelshy mashed, the overwhelming baked, the fantastic fried. Or, perhaps we remember a connection with Ireland. In short, the conventional attitude to potatoes is dull and ungrateful. But we are wrong about all this! Miss Edith Martinek, who is to give the Household Talk from London at 5 p.m. on Monday, July 9, answers us that there are over two hundred ways in which potatoes can be prepared! She herself claims knowledge of only forty odd. But I feel that in the circumstances she is going to brighten considerably our kitchens and our meals.

Rumour.

I HEAR a rumour (as yet unconfirmed) that at 8.45 p.m. on Sundays Aberdeen Station closes down for five minutes. This is, of course, the time for the weekly Appeal!

"The Announcer."

Samuel Pepys, Listener.

By R. M. Freeman.

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



June 3 (Lord's Day).—Mr. Blick from the pulpitt bidding us to a missionary tea-drinking that he gives at the Parish Schools come Thursday to meet a black Archdeacon from Nyassaland, I resolve to let my wife go to it. Listened-in this night to the Service (Congregational) from Carr's Lane, Birmingham; the sermon, by a Canadian preacher, mighty good both for matter and shortness, to my great content.

June 4. What pleased me at the Clubb was my finding I have drawn Fairway in our Derby Sweep (200l to the winner). Mr. Snigsby offers me 15l for it, but I asked him, pleasantly, what manner of mugg he took me for and so parted from him. On the way home, I fell to considering with myself of laying out a part of my winnings on a new portable sett, like swaggering Mr. Jimble's, only better, and I believe I shall do it.

June 6 (Derby Day).—Awaking this morning, my wife tells me of her having dreamt the name of the winner that it begins with F. But whether Fairway, Flamingo, Fernkloof, or Felstead, she cannot say. Which is like a woman, that you can never pinn down to any definite thing even in their dreams. Nevertheless methought this F of hers, just after my drawing Fairway, a happy omen, and to foan 10l each way to my bookmaker. So to walk awhile in St. James's Park, where I had the greatest pleasure in chancing upon Connie (she that steared us at Jimble's water-party) and some turns with her. Most roguishly she told me what I did not know before, to wit of her being a home-student of Oxford, but rusticated for this terme through having been catcht dancing one night at Maidenhead to Murray's with a Univ. man, and (in her own words) the Progs to kick-up merrie hell over it. She is, I think, the sauciest prettiest young wench that ever I did meet almost for joying a man to walk and talk with. So home, later than I had meant, where my wife waits lunch and would chuse

know what hath detain'd me. Whereto I did tell her truthfully of my having been held gossiping in the Park with a young Oxonian of mine acquaintance.

Listening-in, my wife and I, this afternoon, while they broadcast the Derby. But, Lord! How like feathers my spirits at the beginning, and how like lead at the end—in thinking of Snigsby's 15l that I might have had and 20l gone to my bookmaker besides. So pretty mad I was. And—what makes me yet madder—my wife tells me, most jubilantly, of her having this forenoon put the 4Fs into a hatt and drawn one at random and that one Felstead. So instantly sent Doris to the news-agent's, where the jade and cook do their betting, with 10s, to put on the horse for her. To which, it seems, Doris did add 2s. for herself, and 2s. for cook. So those two sluts win, each 3 6s., and my wife wins 16 10s. and neare to bursting over it. Which vext me to the heart, not only her jubilating herself of it so proudly, but even more her slyness in hiding it from me beforehand, so that I had no chance to share it, like the deceitful woman she is. But cuts my reproof short by saying I should have heard all, had I staid within this forenoon and not gone gossiping in the Park with young Oxonians. So rather than wrangle with her hereon, I dropt it. Yet her deceitfulness troubled me.

June 7.—Come a letter that old Uncle Peter Pepys is dead on Tuesday, for which I am, God knows, as sorry as a man can be of anybody's death by which he comes into 2000l (under grandfather's will). So to the florist for a wreath (15s., carriage 1s. 6d.). I would have gone to the funerall tomorrow, but for Huntingdon's being too farr. Moreover, have no black trowsers, only my evening trowsers with the ornamental braids down the sides; and God forbid it should be said of me that I went to Uncle's funerall in evening trowsers with ornamental braids down the sides of them.

Points of View.

A Series of Short Articles on Various Aspects of Broadcasting.

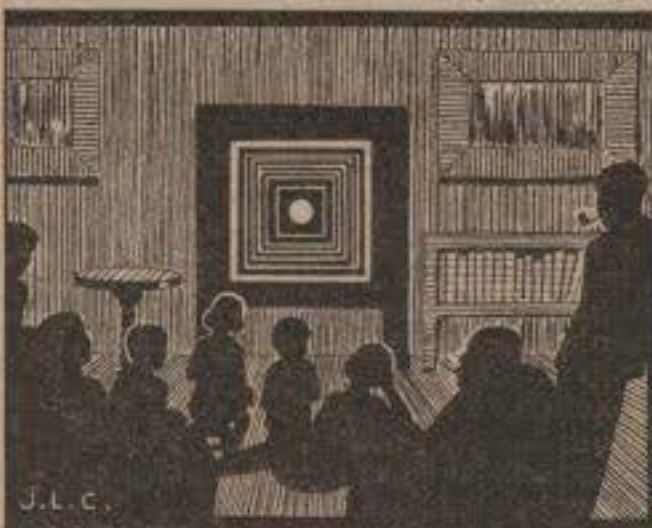
1. A Radio Little Theatre.

Writing last week on radio drama, 'Astyanax' pleaded for a complete severance from the dramatic traditions of the theatre. We print below a letter, referred to by 'Astyanax,' which we have received from a listener, who maintains that radio drama should be supplemented by visual aids.

SIR,—With the idea of making the hearing of radio drama more interesting a new movement has been launched. This movement is as yet decidedly 'local,' confined as it is to my own household, and a few intimate friends who are interested in broadcast drama. Nevertheless, we feel that our experiment with the Radio Little Theatre is a step, if only a small and hesitant step, towards better conditions for appreciating plays, concentrating our attention upon the development of the unseen drama and reducing the illusion-dispelling influence of that very mechanical contrivance, the loud speaker.

The Radio Little Theatre with which we made our first experiments was, many years ago, a model theatre reconstructed from a large sugar packing-case. The Tate Theatre, as it was called, was elaborately equipped with most of the technical facilities which smooth the path of producers in its full-sized counterparts. The movements of its actors were controlled by many strings which were imagined with complete satisfaction to youthful stage director and audience alike to be quite invisible. Salvaged from the lumber room and set before the loud speaker this became the nucleus of the first R.L.T.

The radio play with which we opened was a drama in one act. The scene, 'The living room of a fisherman's cottage,' was designed from cardboard and lit in a 'dim impressionistic' manner entirely in keeping with the amateur scene-painters' art. The representation of actors being an insurmount-



able difficulty, we decided to dispense with them altogether, and rely upon our imagination, which had once blinded us to the strings, to people the radio stage with the characters of the drama.

Our audience (a very 'select' one for this first effort), being advised of something different in prospect, were comfortably seated in the auditorium in plenty of time for a preparatory overture preceding the dimming of the 'house' lights and the rise of the curtain. Thus we avoided a belated switching on of the set in the midst of a heated domestic controversy.

So much preparation seems, perhaps, out of all proportion to the advantages we gain, yet I can assure you on behalf of those who were present

that the trouble was well worth while. We overcame the casual attitude which too abundant broadcast fare encourages, we created an illusion which enormously strengthened the mental impression left by the play, and we paved the way for a fuller appreciation of the art of radio drama.

Since this first experiment we have tried many different methods of developing these aims. The polyscenic radio play made 'sets' impracticable, so these were replaced first by an arrangement not unlike a small cinema screen, and latterly by a stage which while holding the attention demands much from the imagination. Briefly, this is an inverse pyramid with the apex upstage. Round the proscenium opening is a glow of blue light gradually fading to blackness as the inner faces of the pyramid recede. At the apex is a metal disc which reflects a point of light. About this arrangement there is a peculiar hypnotic quality which aids the concentration of attention, and in so doing vitalizes the imagination and makes the audible drama extraordinarily vivid to the listeners.

This is the extent of our experiments so far. I hope that they may be of interest to other radio drama patrons who watch with interest the progress of the radio dramatic art at the studio end and feel that there is room for improvement at the listeners' end. I would welcome the advice of other enthusiasts who have experimented with similar aims.

For the Radio Little Theatre,

DAVID HAWKES.

2. The School of the Fireside.

The lessons inculcated in our schools are too often brought to nothing by the failure of parents to imbue the home life of their children with a similar tradition. Here, says the author of this article, himself a schoolmaster, is work for the B.B.C. to do!

IT is fair to assume that very many listeners to programmes 'broadcast over Britain' are parents, and that the majority of them are interested in the welfare of their children. This being so, I suggest that broadcasting can perform a service for them greater even than hitherto, by bringing the school into the home, and teaching parents, via the microphone, how to teach their children.

One of the greatest fears of any teacher-educationalist is that of the day's cultural influence being thoughtlessly undermined when the child goes home after school. 'Thoughtlessly' must be noticed. There are very few parents nowadays, praise be, who are consciously opposed to 'schooling' or wish deliberately to negate the teacher's influence. The days when 'What was good enough for me is good enough for him' have passed by with other devils of darkness.

Co-operation of school and home is not nearly complete, however. Much remains to be done before the fear expressed above can be laughed at, and in this linkage of school and home wireless can, I believe, play a valuable part.

Education is too often taken to mean conscious learning and study from books, voices, and other agents. This mistaken definition is responsible for the reluctance of many parents, who have not themselves enjoyed more than a meagre academic education, to assist the trained teacher in doing his own job.

Education is a much wider thing, and its choice of teachers a more catholic one than the choice of the Board of Education. Anything which influences a person, consciously or unconsciously, educates. If the influence is a bad one, such as that of a person's slovenly speech or an over-gaudy wallpaper, the education it gives is a bad one too. If the influence is good, as in the case of anything

truly beautiful—the 'Ode to a Nightingale,' or a navy offering his seat to a woman in a crowded tramcar—so also is the education received from it good.

It would be worth the while of the B.B.C. Director of Education to consider the beginning of a series of chats to parents with a simple exposition of this fact, which forms the basis of a liberal education. Following this, he might do a little 'practical work' by persuading parents, as well as children literally, to go to school and see for themselves what is being done.

To accomplish this an actual lesson might be broadcast, unknown to the scholars. The parents would thus have the opportunity of hearing the freedom, cheerfulness and something of the laughter which were unknown to scholars of a past generation. At the end of such a broadcast the President of the Board of Education could perhaps be asked personally to invite parents to visit their children's schools by arrangement, and see as well as hear for themselves.

The object of all this would be to get the parents' co-operation in reproducing the culture of the average school in the average home, so that its influence might not be broken 'after four o'clock.' How could that influence be practically engendered?

Let us imagine one of the 'broadcast to schools' half-hours taking the form of a talk, say, on the Art of the Greeks. Here would seem to be a subject essentially native to schools and divorced from the home. Consider its treatment, however. The teacher would provide a number of drawings and pictures of Greek Art and Design, and thus provide a visual complement to the voice of the speaker.

Later there would be a short talk to parents on the very same subject, only, in this case, Greek Art would be applied in severely practical fashion to the decoration, not of the baronial hall, but of the ordinary,

homely kitchen, where elementary school children spend much of their after-school time.

Has any reader, I wonder, ever seen the effect of a simple Greek fret- or key-pattern bordering a wallpaper? It costs threepence a yard as opposed to double that sum for a nondescript design. Its incorporation in a decorative scheme is tantamount to displaying the finest taste, and, once used, its classic simplicity is an ever-present agent working unconsciously for education in the truest sense. So much for an isolated example of bringing school cultural influence into the home. The child, seeing such a pattern, would recall the school talk on it and remember. The parent would realize that the business of 'schooling' was not necessarily academic and that art (in this case), as much a practical matter of everyday life as cookery, was not merely a holy of holies for those with much book-learning.

There are, of course, countless subjects to which this method of school and home education by wireless might be applied. The whole realms of decoration, literature, and science are open. Hygiene presents wide vistas. Indeed, there is not a subject, from the scientific method of putting ornaments on the piano-top (which method is, in brief, to leave them off!) to the need for a child's having its own little book-trough of literature, which could not be treated.

The scheme would, I feel sure, do much to bring about a closer and much-needed co-operation between 'the classroom and the hearth.' It would provide parents who are 'out of touch' with answers to those oft-asked questions, 'Why do they teach that stuff in schools?' and 'What good is it?' and in short, it would give the B.B.C. a great opportunity to turn the abstract and loving, yet impotent interest of many an unlettered father and mother into practical help for the child. A. D.

The Envelope in the Chapel.

Chapter Six of *Old Magic*,* by Bohun Lynch, in which Guy Harvester is spirited away and Carlew and Rooke come upon further traces of 'P. B. Morgan, Esq., 15, Randall Place, W.I.'

WE are in England of the Future—and in the midst of a mystery surrounding the death of Spiridon Kakoglou, a Greek financier who met with fatal opposition when he attempted to 'corner' the farming interests of the West Country. The mystery, as so far unravelled by Tom Carlew of the Central Office of Radio Transmission (the B.B.C. of the future) and Melvil Rooke, the antiquarian, appears to be connected in some way with an old notebook belonging to the dead Greek and with the Curse of Hamadon, an age-old superstition surrounding the Dartmoor village of that name near which he met his end. Carlew and Rooke have discovered in Holland Town, a North London slum, an old house beside the door of which is carved an image similar to that which appears in the notebook. The notebook, which has come into Carlew's hands and in which several people, including a gentleman called Morgan, have shown suspicious interest, is stolen by a trick—and further opposition to Kakoglou's Mid-Devon Farming Syndicate is indicated by an explosion which destroys its machine sheds at Culverton. Carlew and Rooke pay a second visit to Holland Town, where they are surprised to run across Guy Harvester, Kakoglou's secretary.

AT any other time there would have seemed to both of them something rather absurd in the spectacle of that neat, beautifully-dressed, bird-like little man in these drab surroundings. Now, however, they were far too excited at the sudden recognition to see anything comic in the situation.

Even as Tom Carlew spoke, a man came out of the inn behind Harvester, touched his arm and pointed, evidently giving some direction. For the little secretary immediately turned away, with a word of thanks, and entered a narrow side-street. This led to the westwards, and from where they stood they could see dingy little houses on one side and on the other a high wall which bounded the yard of some works.

Carlew quickened his pace, but Rooke, guessing his intention, held back. 'Not yet,' he said. 'Let us see where he goes. I told you I felt warm in Holland Town. You see I was right.'

Tom Carlew thought he had never seen anything so coldly grey as that narrow lane. The heavy menace of the storm-cloud hung for a moment immobile in the North, but seemed to make duller and more depressing the little houses they passed. Here and there women were talking at their doors, and children quarrelled on the steps. Presently

the lane turned to the right, and Guy Harvester, who had quickened his steps, disappeared; they hurried to the bend, and saw what appeared to be an abrupt end to the street. There was no sign of Harvester, and it would have seemed that he must have gone into one of the houses. The explanation was, however, soon plain, when they discovered at the end of the little road that though, as a thoroughfare, it did end at this

'That's the stuff, Dick! Keep it up a bit! Hold your pistol where we can see it a moment!'



point, a narrow paved passage turned away sharply to the left, and was dignified by a name, printed in large letters on the wall—Frances Court, N. There was no one about, and Harvester was still not to be seen. At some little distance from the entrance Frances Court was covered to the depth of twenty feet or so. This roof was formed by part of an old house which extended across the alley, into which a door opened. Some way ahead the court wound away out of sight, but just before the bend they could see that yet another passage or entry led from it. On a miniature scale it was like one of the warrens of the City where hideous but sprucely-kept buildings jostle each other in twisting propinquity, labelled with historic names.

Rooke's heart beat quicker when, looking into this passage, he saw in between a carpenter's shop and a high, empty house, one dusty, rounded window and a glimpse of old roof.

'I've never spotted that before,' he said. 'I didn't even know the place existed. None of these houses were built a year after 1800.'

Round the bend Frances Court suddenly widened out, and they found themselves looking beyond the end of it towards some railings across a narrow road. Beyond that in turn was a stretch of water backed by a high factory. For an instant Tom Carlew struggled with recollection. Then he remembered. This was the alley leading from the crescent by the canal where they had been the previous evening, and there, not far from the entrance, was the doorway with the image upon either side of it.

Harvester was nowhere to be seen, and they were just about to turn back when two men suddenly appeared in the road at the end of Frances Court, one of them carrying a heavy apparatus, which, resting on long sticks, he stood on the pavement by the railings. A small touring car was standing near by. At the same moment, from somewhere out of sight came a yell of 'Help! Help!' Immediately the second man raised his arm and brought it slowly down again, just as a referee does when counting out a fallen boxer; and the contrivance on legs was then suddenly apparent to Carlew and Rooke as a cinematograph.

'Now, then, steady below there!' the second fellow shouted, and the operator started to turn the handle of his machine, the lens of which was directed downwards. Clearly they were taking a moving photograph of some scene being enacted in the canal beneath the parapet.

The incident up to this point had only occupied a few seconds. A constable and a couple of youths went by the men with the camera, looking idly over the railings, and turning away with a smile, going the one on his beat, the others on their respective errands.

There was nothing in the least strange about it, for in any part of London 'natural scenery' was constantly being used for film work. But something made Carlew run forward, a sort of half-guess that this was no acting.

In another moment Rooke and he were looking down on to the old narrow towing path beside the canal. Alongside this was a motor-boat violently swaying as three men struggled upon its thwarts.

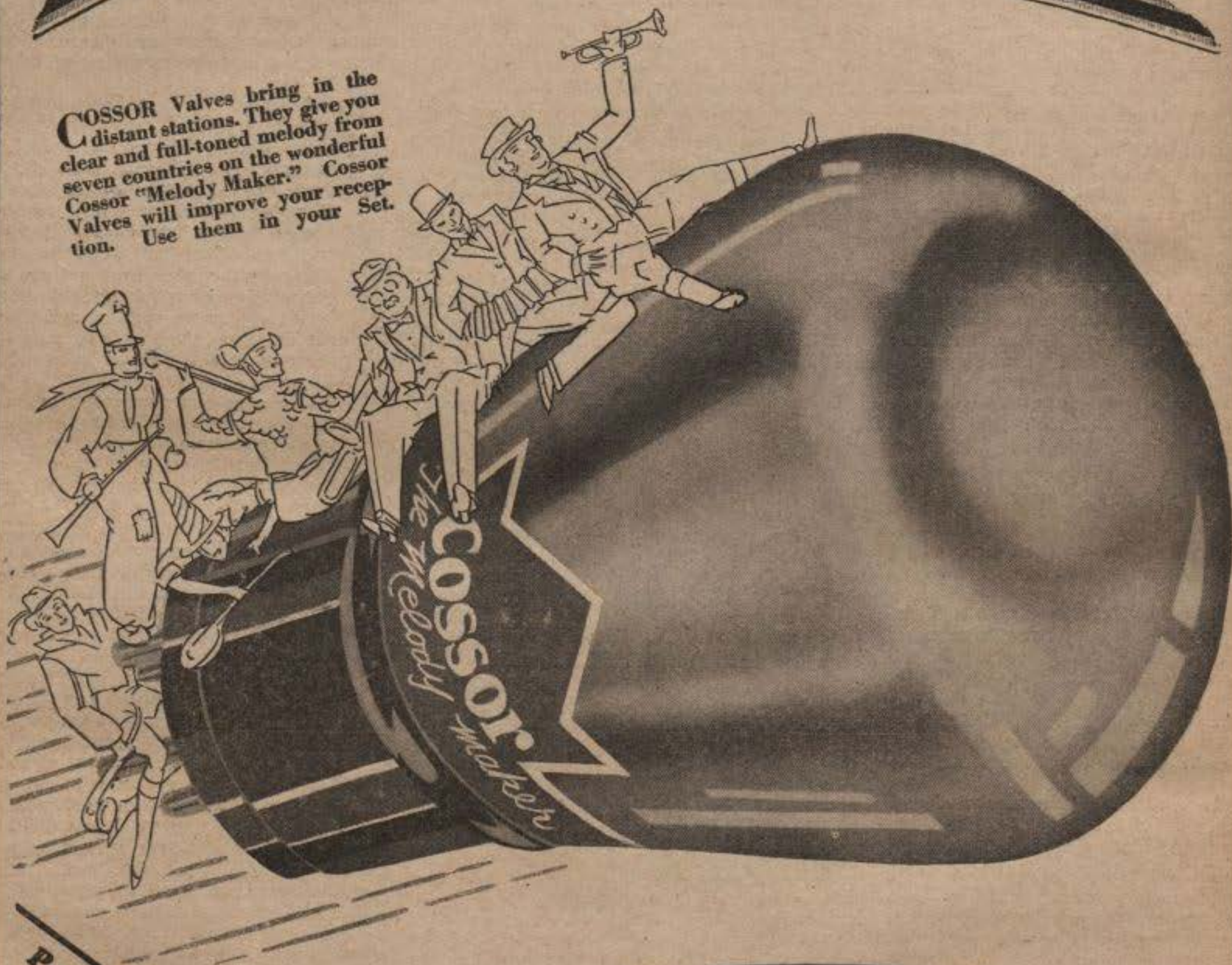
The operator continued impassively turning his handle, while the man beside

(Continued on page 569.)

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

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
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(Continued from page 567.)

him waved his arms and shouted directions.

'That's the stuff, Dick,' he yelled down. 'Keep it up a bit. Put some more into it. Hold your pistol where we can see it a moment. Now, then, shove her off!'

Struggling, the two fellows overpowered the third man and forced him down into the boat, while one of them leaned over his body to get at the controls.

And in that instant Tom Carlew joined in the shouting. 'It's Harvester! Constable!' he yelled to the policeman who was already half way down the crescent. 'Hi, you there, on the bridge,' he shouted again to some people passing close by and, like the other spectators, completely indifferent to what was going on. 'Help! They're kidnapping a man. It's a fake. The camera's all eye-wash. It's—it's real. Come on!' Before anyone could stop him he had thrown a leg over the railings and was presently hanging from the feet of them over the drop on to the towing-path. He let go, and though he fell back on coming to ground, rose again without injury. But the boat was already in mid-canal, heading for the dark tunnel.

The film director turned to Rooke.

'I'm afraid we've done this act a bit too well for that chap. It's a wonder that he didn't break his leg. It's all right, constable; you know me,' he added as the policeman retraced his steps towards them.

'Yes,' said the officer, with a grin. 'Quite all right,' and, turning to Rooke, whose face obviously expressed doubt: 'They've been playing this scene the last two or three mornings, and they get it better each time. Don't forget me, sir, when you start showing the film,' and he proceeded once more on his way. 'It's all right—quite all right,' he said to a couple of men who had come from the bridge in answer to Carlew's imploring call. 'A little mistake anyone might make.'

In the meantime Carlew had run along the path and reached the tunnel where it ended, just as the motor-boat shot under the low arch. One of the men in the boat was sitting and looking to the controls, the other was still half kneeling and half sitting at the entrance to the tiny cabin into which he was evidently trying to force their prisoner. There was no doubt about it. He was Harvester. The other two Carlew had never seen before. The boat swiftly disappeared into the darkness, and Tom Carlew could only stand, helpless, with clenched fists, cursing the chance that had brought him a minute too late upon the scene. In order to reach the stairs which would bring him up to the street level he had to hurry back as far as the bridge and beyond it. By the time he had done so and had rejoined Rooke, the other two men had gone off in their car.

'You'd know them again?' Carlew asked when his friend told him. 'I was thinking about Harvester all the time and hardly noticed them.'

'Yes, I'd know them right enough,' said Rooke; 'what about the police-station?'

'Not now. The C.O.R.T. will take this matter up. They've been clever enough—

don't you see?—to rehearse this several times already in perfect innocence, so as to get the people in the crescent, and the constable, too, quite used to them. They must have tricked Harvester to come to Holland Town. That we may find out later. There's a telephone box at the end of the bridge. I'll just ring up Harvester's office.'

This he did, rejoining Rooke presently at the entrance to Frances Court.

'We'll go back from Holland Town station,' said the latter, 'and just call in at the Mewing Cat on the way.'

As he said this Rooke was leading him back towards the inner passage by the carpenter's shop.

This, on their return, they found to be little more than a shaded and narrow entry ending in a heavy door. This was propped half open with a pail and the sound of scrubbing came from within. Beyond the door hung a dark red curtain. Carlew and Rooke stepped in turn over the pail and pulled the curtain on one side. The next moment they found themselves in a tiny chapel.

SOME instinct had told them that this was not a private house, but both were surprised. The room was narrow but fairly lofty, and lit by four small windows high on either side. These were of frosted glass, but one had been opened, and they could see how nearly girt about the chapel was by surrounding houses. Bygone builders had been jealous for its room, and had encroached and approached until the little place was almost entirely hidden from the public eye. There was a miniature gallery at one end; the whole place was quite bare of ornament. But the low wainscot of panelled oak and the plain old benches were mellow and homely. Beneath the gallery at the end there was a dais, only slightly raised from the floor, with a reading desk and a high arm-chair.

A bent old woman, whose pail they had seen, continued to scrub the floor with her back to them. This was interesting in itself, for the sight of anyone cleaning a room in so ancient a manner as that was very uncommon. She had a little pile of dust and fluff in a pan by her side, and there was, too, a torn and crumpled envelope. She was probably deaf, for she took no notice of them.

It was plain that this little chapel was of considerable age; but there was nothing more to be seen in the place, no book of devotion nor text upon the wall, nor organ. They turned about to go when in the same instant two things struck Carlew's attention. The old woman had pulled aside the curtain a little where it overhung the wall, and there, catching the light, carved in low relief on an upper panel of the wainscotting he saw the image—the image of the notebook. It was not so perfectly exact as that upon the jambs of the door by the canal; here it was in a simplified form, a mere diagram such as had been repeated in various places in the old book, but nevertheless, to Carlew's eyes, unmistakable. And he had hardly drawn Rooke's attention, tugging at him in his excitement, when something

WHAT IS YOUR TASTE?

(The Editor is glad to print the following stimulating and candid letter from the Midlands, without necessarily agreeing with either its tenor or its tone.)

SIR,—Recently there was ventilated in your columns a most illuminating controversy on the subject of a possible limitation in broadcasting hours. I wonder if I can induce you in a similar way to seek the opinion of listeners as a whole on another question—one of equal importance and interest. I refer to the question of Taste. Early this year there appeared in your columns an article which asserted that popular taste is slowly improving. I am inclined to agree. But if it is so, it is no thanks to the factors which go towards creating such popular taste. Is it merely the personal factor of an over-critical faculty, and an easily-exasperated nervous system? Or am I right in seeing on every side a conspiracy—obviously unconscious, and not deliberate, but nevertheless a conspiracy—to debauch popular taste and reduce it to its Lowest Common Measure? In the theatre, in the cinema, in Radio programmes, in newspapers, there appears to exist the axiom that readers, audiences, listeners—in brief, the public—are more or less half-witted; plus the old cry, 'Give the Public What it Wants!'

The public taste is assumed to be low—not degraded, nor vulgar nor vicious—but just rather drearily low. It is assumed to be incapable of appreciating subtlety, or cultured intelligence. And it is provided with fare accordingly. There can be no other explanation for such stuff as is 'handed out' on certain films, the gossipy pages of cheap newspapers, and such mistakes of your own organization as 'Refined Comedians,' much of your 'Children's Hour,' many Talks, and about half of your music. (I do not refer to your capital dance bands, whose only fault is their inevitable monotony of material.) Daily the public is being flattered in the name of Democracy. It is said that it Rules, that it is Everything, that it is worthy of the Best, that it lives under a system of High Civilization, and so forth. Simultaneously its entertainment, its education, and its journals are produced in such a way as to imply that that same public is made up of poor fools, who can't discriminate between praise and flattery, or between the good and the pretentious. In comparison with the theatre and the cinema, the B.B.C. is almost a shining light, though personally I find it hard to understand how any organization can serve a public which it also sees reason to try and educate! But I think it might be interesting to hear from your readers if they consider their standard of taste to be high or low; how your programmes comply with that standard; and if the standard is encouraged to rise or fall by what is provided for their delectation.

Yours faithfully,

Edgbaston.

BRABAZON HOWE.

else came to him—something he had seen already and yet paid no heed to. He looked again at the dustpan on the floor and at the crumpled envelope he had seen on his entry to the chapel.

About that there was no possibility of error. He bent suddenly and picked it up, straightening the stiff paper in his fingers.

'P. B. Morgan, Esq.,' he read, '15, Randall Place, W.I.'

Carlew stared at it for a moment, and then recognized his own handwriting. It was the envelope of the letter he had written informing Mr. P. B. Morgan that the notebook was not for sale.

Chapter Seven of this Romance of the Future will be a feature of next week's issue.

PROGRAMMES for SUNDAY, July 1

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

3.30 AN ORCHESTRAL CONCERT

SYBIL EATON (Violin)
THE WIRELESS ORCHESTRA, conducted by
STANFORD ROBINSON

ORCHESTRA

Overture to 'Rosamunde'.....Schubert

3.40 Scotch Symphony.....Mendelssohn

4.10 SYBIL EATON and Orchestra

Romance.....Max Bruch

4.20 ORCHESTRA

Rakoczy March.....Berlioz
Danse des Sylphes.....Berlioz
Minuet des Follets.....Berlioz

4.33 SYBIL EATON

The Dove (Welsh Air) arr. Somervell
Molly on the Shore
Grainger, arr. Kreiser

4.40 ORCHESTRA

First 'Maid of Arles' Suite, L'Arle-
sienne.....Bizet

5.0 MISSIONARY TALK: DR. A. W.
WILKIE, 'Up from Fetichism: How
a real African Church is Develop-
ing.' S.B. from Edinburgh

WHAT Dr. A. W. Wilkie does not
know about West Africa is
not worth knowing. For eighteen
years he worked in the Calabar
area, which Mary Slessor made
famous. In 1918 he removed to
the Gold Coast to take over the
control of the work formerly carried
on there by the German Missions.
He has been a member of several
Government educational commis-
sions, and of the Phelps Stokes
Fund West African Educational
Commission in 1922. His primary
interest, however, is in the develop-
ment of a strong African Church.

5.15 FOUNDATIONS OF ENGLISH
POETRY—XIV, Tennyson

POET LAUREATE throughout
the second part of Queen
Victoria's reign, Tennyson took his
position seriously, and was most
punctilious in composing celebratory
pieces on events of national im-
portance, such as the Burial of the
Duke of Wellington and the Charge
of the Light Brigade. These official
odes are, however, by far the least
interesting part of his work; his
best poetry occurs in 'In Mem-
oriam' and in such incidental
lyrics to some of his longer poems
as 'Blow, bugle, blow,' which will be
amongst the pieces read this after-
noon.

5.45 Each Cantata
'Compassionate Heart of the Love
Everlasting'

Relayed from the Church of the
Messiah, Birmingham

LEONIE ZIPADO (Soprano); ALICE VAUGHAN (Con-
tralto); JOHN ARMSTRONG (Tenor); HERBERT
SIMMONDS (Baritone); G. D. CUNNINGHAM (Organ
Continuo); and the BIRMINGHAM STUDIO CHORUS
and ORCHESTRA, conducted by JOSEPH LEWIS

(For the words of the Cantata, see page 573
(Next week's Cantata will be 'If thou but sufferest
God')

8.0 Service from York Minster

to commemorate the anniversary of the signing
of the League of Nations Covenant

S.B. from Leeds

Order of Service:

Hymn, 'All people that on earth do dwell'
(E.H., No. 365)

Lord's Prayer and Collect

Reading, Micah iv, 1-7

Hymn, 'Thy Kingdom come, O God' (E.H.,
No. 554)

Address: LORD BISHOP OF WINCHESTER

Prayers for World Peace and the League of
Nations

Hymn, 'And did those feet in ancient time' Parry

Benediction

Doxology

Health, and opened by
the Queen in 1922. But
owing to lack of funds,
only one-third of the
eventual National Training School could then be
built, and a second section is soon to be begun
at a cost of £30,000, only half of which is
at present in hand.

Contributions should be sent to the British
Hospital for Mothers and Babies, Samuel Street,
Woolwich, S.E.18.

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

9.5

Albert Sandler

and the

Park Lane Hotel Orchestra

From the Park Lane Hotel

LEONARD GOWINGS (Tenor)

ORCHESTRA

Selection from 'Merrie England'
German

LEONARD GOWINGS

O vision entrancing (from 'Esmer-
elda').....Goring Thomas

THE scene of Goring Thomas'
'Esmerelda' is laid in fifteenth-
century Paris. This song describes
the beauty of Esmerelda:—

'O vision entrancing,
O lovely and light,
My heart at thy dancing
Grows faint for delight. . . .
Fair—so fair—yet so poor and
lowly,
Dear—so dear—to this heart of
mine.'

Angels guard thee.....B. Godard

ORCHESTRA

Excerpts from 'I Pagliacci' ('The
Play-Actors').....Leoncavallo

ALBERT SANDLER (Violin) and
Orchestra

Slow Movement and Finale from
Concerto.....Mendelssohn

FOR a long time Mendelssohn had
(as he put it) a Violin Concerto
'swimming about in his head in a
shapeless condition.'

At last, after six years, it crys-
tallized, and in making its first
appearance in public it became an
instantaneous success.

The SECOND MOVEMENT (Moving
gently), is a sort of exalted 'Song
without Words.'

Following on the Second Move-
ment there is a passage of medi-
tation and indecision for Strings
(led by the Soloist), then, with a
preliminary fanfare, we are plunged
into the exuberant, dancing FINALE.

LEONARD GOWINGS

I heard a thrush at eve...Caldman
Murmuring breezes....R. Jensen

ORCHESTRA

Second Hungarian Rhapsody Liszt

COMPOSER, pianist, conductor—all these was
Liszt. But it is as a virtuoso pianist and
composer that he is remembered. It is said that
when he had played at concerts, young ladies used
to fight round the piano to gain possession of
wires which he had broken, and have them made
into bracelets!

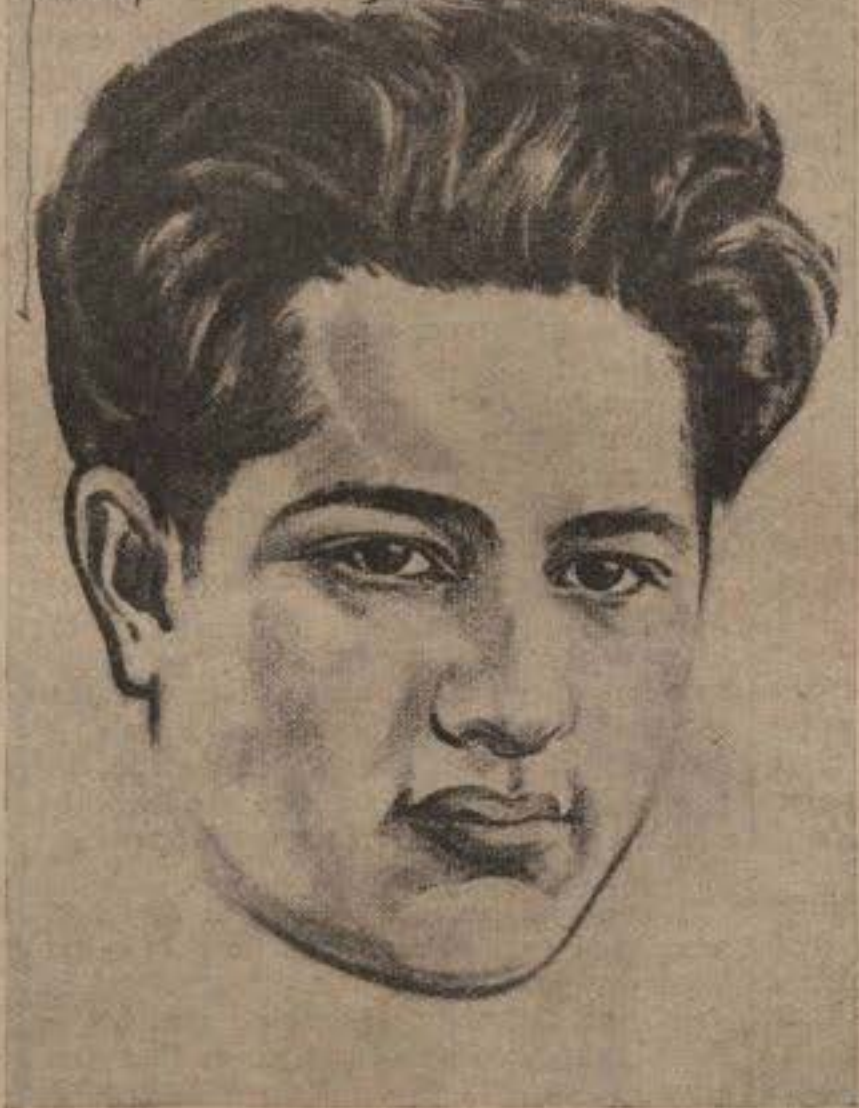
His Hungarian Rhapsodies in particular
amazed people with their brilliance and force.
Liszt founded these Hungarian Rhapsodies on
the folk-tunes of his native Hungary, and tried to
express in them the gloom, vigour and excitability
of the national temperament.

10.30

Epilogue

'Shod with Peace'

GINSBURY



MASTERS OF THE MICROPHONE: ALBERT
SANDLER.

Tastes differ in music as in everything else, and it is not
easy to please all listeners, as the B.B.C.'s post-bag shows.
But every time Albert Sandler comes into the programmes
the correspondence sends up a pæan of almost unqualified
praise. His music will again be relayed from the Park Lane
Hotel to-night.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the British Hospital for
Mothers and Babies, by the COUNTESS OF
CARLISLE

THIS Hospital is remarkable in that it exists,
primarily, for those patients it does not
attend—the future patients of its midwifery
pupils. It was founded in 1905 for the purpose
of improving the training of midwives, and the
standard it then set of a full twelve month's
training was copied twenty-one years later by the
Central Midwives' Board. Having begun life
(like the babies it cares for) on a very small scale,
the Hospital grew gradually, and a new building
was erected, with the help of the Ministry of

Sunday's Programmes cont'd (July 1)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

KATE WINTER (Soprano)
DENNIS NOBLE (Baritone)

THE WIRELESS MILITARY BAND, conducted by CHARLES LEGGETT

BAND

Triumphal March, 'Entry of the Boyards' *Halvorsen*
Bourrée from 'Water Music' *Handel*

3.38 KATE WINTER

The Snake Charmer ('The Golden Threshold') *Lehmann*

A Summer Idyll

Coleridge-Taylor
Little Snowdrop .. *Stanford*

3.45 BAND

Hungarian Overture. *Keler-Bela*

HUNGARY and Austria, under the old nineteenth-century dispensation, produced a large number of clever military bandmasters, most of whom wrote light music, both for their Brass-and-Reed Bands and for the Orchestra.

Keler-Bela (1820-1882) was one of these. His experience was gained in the best schools, for at one time he conducted the Berlin Orchestra established by Gungl, and soon after followed Lanner at Vienna—both men whose names are very well known to older lovers of dance music.

3.55 DENNIS NOBLE

Song of the Passing Soul (from 'Songs of the North')
Chief's Best *arr. MacLeod*

4.2 BAND

Egyptian Ballet *Luigini*

4.20 KATE WINTER

The Knight of Bethlehem .. *Cleghora Thomson*
June *Quilter*
Red, Red Rose *Cottet*

4.27 BAND

Suite, 'At the King's Court' *Sousa*
Her Ladyship, the Countess; Her Grace, the Duchess; Her Majesty, the Queen

4.40 DENNIS NOBLE

The Wayside Cross *Sharpe*
Wood Magic *Martin Shaw*

4.47 BAND

La Cinquante *Marie*
Slavonic Rhapsody *Friedemann*

5.0

MISSIONARY TALK
S.B. from Edinburgh
(See London)

5.15-5.45 FOUNDATIONS OF ENGLISH POETRY

(See London)

8.0

A Religious Service

from the Birmingham Studio

Introit, 'He that shall endure' ('Elijah') *Mendelssohn*

Prayer

Hymn, 'Hark the sound of Holy Voices' (English Hymnal, No. 198)

Reading

Anthem, 'O Gladsome Light' *Sullivan*

Address by the Rev. E. R. SQUIRE, of Muntz Street United Methodist Church

Hymn, 'Hark, my soul, it is the Lord' (E.H., No. 400)

Benediction

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

JANE MONTANGE (Soprano)

SOCIÉTÉ DES INSTRUMENTS ANCIENS
(The Consort of Ancient Instruments)

TONIGHT we are to hear some choice old music, played by members of a Society founded in 1900 by Henri Casadesus, a member of a family of musicians several of whom have distinguished themselves and played a leading part in French music during the past half century. We shall hear instruments whose tones are as sweet as their names—the Viola d'Amore, that tenor member of the Concert of Viols, with its 'sympathetic' strings, not touched, but sounding in concord with those upon which the player bows. Then there is the Viola da Gamba ('Knee viol'), rather like the later Violoncello, and the Harpsichord, fairly familiar to us already, with its plucked strings and consequently with a tone that cannot be long sustained.

CONSORT

Le Jardin des Amours (The Garden of Love) *Mouret*
Pavane; Galliard; Tender Minuet; Canarie (Ballet for Treble Viol, Viola d'Amore, Viola da Gamba, Bass Viol and Harpsichord)

JEAN JOSEPH MOURET (1682-1738) was a composer in the service of the nobility; so remembering the age in which he worked, we

know fairly well what qualities of elegance and charm, and what dainty conceits, to expect in his music.

JANE MONTANGE

Voi che sapete (You who know) *Mozart*
Cherubino's Air *Mozart*

'VOI CHE SAPETE' is sung by the lovelorn page, Cherubino, who worships his mistress with dog-like fidelity. In the Countess' presence her maid Susanne twits Cherubino about a song he has written to his mistress. The Countess bids him sing it, to Susanna's guitar accompaniment. So the page sings this sweet, rather plaintive song of the pangs of love.

REGINA PATORNI CASADESUS (Harpsichord)

Variations *Mozart*
Sonatina *Scarlatti*
La Fileuse ('The Spinning Maid') .. *Desmarest*

HENRI CASADESUS

Divertissement for Viola d'Amore *Asioli*
Polonaise; Minuet; Largo; Rondo

THE Asioli whose work we are to hear is almost certainly that Bonifacio Asioli (1769-1832) who, besides composing for church and theatre, spent many years in the service first of a Duchess, and then of the Empress Marie Louise.

JANE MONTANGE

Pur Aicesti (Aria) *Lotti*
Richard Cœur de Lion *Grétry*

CONSORT

Florentine Suite *Galeazzi*
Introduction; Minuet; Lamento; Rondo (For Treble Viol, Viola d'Amore, Viola da Gamba, Bass Viol and Harpsichord)

10.30 Epilogue



KATE WINTER, the popular broadcast soprano, will sing in the Military Band Concert this afternoon.

Think 20 or 30 years ahead!

How old are you now—30, 35, 40? Think of the years ahead, when you will be 50, 55, 60. What will your financial position be then? Will you be able to retire if you want to, or to take things more easily? Why not make sure, now, of a happy, care-free time then, by adopting this plan of the Sun Life of Canada which will ensure you about

£3,000 AT AGE 55

Under this Plan you make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Company) of a sum you can well spare of your present income. To your money will be added profits upon profits, so that when you reach the age fixed upon you will receive a cheque for about £3,000, a sum far and away greater than the total of your investments. But the Plan has other splendid advantages. For instance:—

£250 A YEAR FOR LIFE.
If instead of the £3,000 cash you would prefer a fixed income for life, a pension of about £250 will be paid to you as long as you live.

£20 A MONTH FOR DISABLEMENT.
Should you become—through sickness or accident—permanently incapacitated for earning a living, £20 per month will be paid to you until the £3,000 is due, the Company meanwhile keeping up the deposits, so that you have the clear income of £20 a month on which to live.

INCOME TAX SAVED.
Every year you will be allowed a rebate of income tax, making this plan additionally profitable.

£2,000 FOR FAMILY.
Should you, unfortunately, not live to the specified age, your family will receive £2,000, plus profits. If death were the result of an accident an extra £2,000 would be paid to them.

ANY AGE, ANY AMOUNT.
The figures given here refer to a man age 35, but the plan is equally profitable at other ages and for other amounts—say £2,000 or £1,000. Deposits vary according to age, period, and amount of policy.

£82,000,000 ASSETS.
The Company which offers you this help to Independence for Life is the Sun Life of Canada, with assets (Government Supervised) of £82,000,000. This Company is one of the most prosperous in the World. By taking up this plan you share in its prosperity.

FILL IN AND POST THIS COUPON TO-DAY.

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Victoria
Embankment, London, W.C.2.
(Near Temple Station.)

Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your investment plan showing what income or cash sum will be available for me.

Name
(Mr., Mrs. or Miss)

Address

Occupation.....

Exact date of birth..... R.T. 29/6/28

Sunday's Programmes continued (July 1)

5WA	CARDIFF.	353 M. 850 KC.	6BM	BOURNEMOUTH.	326.1 M. 820 KC.	6ST	STOKE.	294.1 M. 1,020 KC.			
3.30	A CONCERT NATIONAL ORCHESTRA OF WALES Leader, ALBERT VOORSANGER Conducted by WARWICK BRAITHWAITE Prelude to 'Tristan and Isolde' Wagner MIRIAM LICETTE (Soprano), PARRY JONES (Tenor), and Orchestra Garden Scene from 'Faust' Berlioz ORCHESTRA Prelude to 'Lohengrin' Wagner MIRIAM LICETTE, PARRY JONES, and Orchestra Garden Scene from 'Romeo and Juliet' .. Gounod IN Act II, in the Capulets' garden, takes place the famous love duet between Romeo and Juliet. The Act is a version of the Balcony Scene in the play. ORCHESTRA Suite, 'Pelleas and Melisande' Fauré PARRY JONES and Orchestra (Ah, depart, vision fair, from 'Manon' .. Massenet MIRIAM LICETTE and Orchestra Isolde's Death, from 'Tristan and Isolde' Wagner ORCHESTRA Waltz from 'The Sleeping Beauty' Tchaikovsky		3.30	S.B. from London		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
6.30	A Religious Service Relayed from Cathedral Road Presbyterian Church Order of Service: Introit Prayer followed by Lord's Prayer Hymn, 'Praise the Lord' (No. 16) (Tune, 'Llanfair') Lesson, S. Matthew vi, 19-34 Hymn, 'Be still, my soul' (No. 556) (Tune, 'Finlandia') Prayer Solo (GWLDYDYS TREVOR WILLIAMS), 'I know that my Redeemer liveth' ('Messiah') Anthem, 'Te Deum' (Stanford in B Flat) Hymn, 'O come, O come, Emmanuel' (No. 149) (Tune, 'Veni Emmanuel') Sermon by the Rev. W. D. DAVIES 'The Three Tools of Death—III, The Dagger Solo (GWLDYDYS TREVOR WILLIAMS), 'Christ went up into the hills' Hogeman Hymn, 'The day Thou gavest' (No. 289) Benediction and Vesper		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
10.40-11.0	The Silent Fellowship		10.40-11.0	The Silent Fellowship		10.40-11.0	The Silent Fellowship				
5SX	SWANSEA.	294.1 M. 1,020 KC.	3.30	S.B. from Cardiff		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
10.40-11.0	S.B. from Cardiff		10.40-11.0	S.B. from Cardiff		10.40-11.0	S.B. from Cardiff				
5PY	PLYMOUTH.	400 M. 750 KC.	3.30	S.B. from London		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
5NG	NOTTINGHAM.	275.2 M. 1,090 KC.	3.30	S.B. from London		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
5ZYZ	MANCHESTER.	384.6 M. 780 KC.	3.30	A Light Symphony Concert THE AUGMENTED STATION ORCHESTRA Conducted by HARRY MORTIMER Overture to 'Cosi 'an tutte' (The School for Lovers) Mozart J. CHALLONER HEATON (Bass-Baritone), with Orchestra Air, 'Pretty Lady' (from 'Don Juan') Mozart ORCHESTRA Fantasy for Harp and Orchestra Debussy (Solo Harp, ROSA SPIER) Fourth Symphony in A (The 'Italian') Mendelssohn Allegro vivace; Andante con moto; Con moto moderato; Saltarello (presto) J. CHALLONER HEATON A voice by the cedar tree (from the She came to the Village Church 'Maud' Cycle) Birds in the High Hall Garden 'Somerset' Cycle) Go not, happy day ORCHESTRA Ballet Music from 'Idomeneus' Mozart Chaconne; Annonce; Gavotte; Chaconne		3.30	S.B. from London		3.30	S.B. from London	
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
5NO	NEWCASTLE.	313.5 M. 950 KC.	3.30	S.B. from London		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
5SC	GLASGOW.	405.4 M. 740 KC.	3.30	Day of Remembrance Parade, relayed from the Cenotaph, Glasgow. Including an Address by H.R.H. The Prince of Wales. Commentary on the Arrival of Detachments at George Square by Mr. W. E. Henderson. 3.50:—Inspection of the Guard of Honour. 3.55:—Address by H.R.H. The Prince of Wales. 4.5:—Psalm 100. 4.9:—Prayer, Rev. A. Boyd Scott, M.C., Lansdowne U.F. Church. 4.12:—Scripture Lesson, Rev. A. Dawson, C.F., Newton Place U.F. Church. Psalm 46 (Prose Version). Revelations, Chapter vii, Verses 9-17. 4.16:—Hymn, 'O God our Help in ages past.' 4.22:—Address, Rev. Lachlan MacLean Watt, D.D., The Cathedral. 4.29:—Prayer, Rev. A. McBain, C.F., Christ's Church. 4.31:—Hymn, 'Onward! Christian Soldiers.' 4.35:—Lament, 'The Flowers of the Forest,' Pipers of Queen Victoria School, Dunblane. 4.38:—Last Post, Buglers of 7th H.L.I. 4.40:—One Minute Silence. 4.41:—Reveille, Buglers of 7th H.L.I. 4.43:—Benediction, Rev. Lachlan MacLean Watt, D.D. 4.44:—Wreaths will be laid on the Cenotaph. 4.49:—National Anthem. 5.0:—Edinburgh. 5.15:—London. 8.0:—Edinburgh. 8.45:—London. 10.30:—Epilogue.		3.30	S.B. from London		3.30	S.B. from London	
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
2BD	ABERDEEN.	509 M. 600 KC.	3.30	S.B. from Glasgow		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				
2BE	BELFAST.	306.1 M. 830 KC.	3.30	S.B. from London		3.30	S.B. from London				
5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh		5.0	S.B. from Edinburgh				
5.15	S.B. from London		5.15	S.B. from London		5.15	S.B. from London				
8.0	S.B. from Leeds		8.0	S.B. from Leeds		8.0	S.B. from Leeds				
8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)		8.45	S.B. from London (9.0 Local Announcements)				
10.30	Epilogue		10.30	Epilogue		10.30	Epilogue				



IN A HOSPITAL GARDEN.

This delightful garden is one of the pleasant features of the British Hospital for Mothers and Babies, for which the Week's Good Cause Appeal will be made from London and Daventry tonight

This Week's Bach Cantata.

Church Cantata No. 185.

'COMPASSIONATE HEART OF THE LOVE EVERLASTING.'

(See London Programme.)

THE Cantata for the fourth Sunday after Trinity suffers, like a good many of the others, from having a rather poor and unpoetic text. None the less, it is a beautiful work, simple in structure as compared with some of the others, and making its impression by simple means. There is no introductory sinfonia; the first Duet begins at once with the melody in the continuo, followed at two bars' interval by the soprano and tenor voices in imitation. Throughout the Duet the oboe plays the melody of the old Chorale 'Ich ruf' zu dir' ('I cry to Thee').

The Duet is followed by an elaborate Recitative for the alto voice with a sustained accompaniment from the strings with a freely-moving bass in the continuo.

The third number is an Aria for the alto with an expressive obbligato which the oboe and first violin play for the most part in unison.

The bass follows with a recitative and aria accompanied only by the continuo, and the concluding Chorale has the interesting feature of a free solo violin part as well as the usual continuo accompaniment.

I. Duet (Soprano and Tenor):

Compassionate Heart of the Love everlasting,
Awaken my spirit to knowledge of Thee,
That I may have charity, hate from me casting,
O Fountain of Pity, flow Thou over me.

II. Recitative (Alto):

Ye hard hearts, that like stone and rock no pity reaches,
Like water flow and melt;
O learn what now the Saviour teaches,
Learn, learn His charity,
Seek to thyself to gather
The grace of God the Father.
Seek not to judge, for God hath it forbidden,
Let God alone on High be judge,
Lest from thine eyes His face be hidden.
Forgive, so will He be forgiving;
Give while on earth thou'rt living;
Let grace be all thy wealth, that in His house
God shall reward thee with a heavenly treasure.
As thou dost mete, to thee is giv'n like measure.

III. Aria (Alto):

Be it here on earth thy care,
Mortal, good seed freely sowing,
Still to tend thy harvest growing,
So shalt thou for Heav'n prepare.
He that good seed freely soweth
To the harvest gladly goeth.

IV. Recitative (Bass):

The love of self is vanity. From out thine eye
First see that thou the beam removest,
Ere thou thy neighbour's tiny mote reprovest,
Within his eye that thou may'st see.
And though thy neighbour sinless may not be,
Remember thou, no angel art thou.
From thine own sin depart thou!
For when a blind a blind man leadeth,
And guidance too he needeth,
So they must fall, he and his brother,
They do but o'erthrow one another.

V. Aria (Bass):

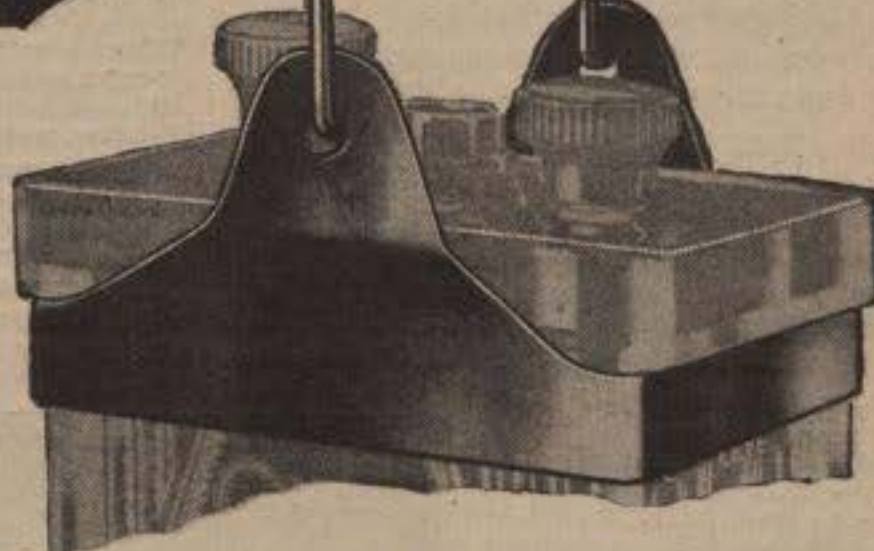
Thus shall the Christian do—
To worship God and know Him,
A faithful love to show Him;
Nor ever judge his neighbour;
Nor waste another's labour;
The poor and needy tending,
For them his treasure spending:
That pleaseth God and mankind too:
Thus shall the Christian do.

VI. Chorale:

To Thee I call, O Christ my Lord,
Hear me, O Love unbounded;
Give me the grace to keep Thy word,
Nor let me be confounded;
Thy way I'd go, to Thee above,
Where no ill may betide me,
Thou beside me,
My neighbour I would love
And do Thy will. O guide me.

(The Bach Cantata to be performed next Sunday is 'If thou but sufferest God.')

Free Carrier



ONCE again Oldham leads! Never before have all-metal carriers been supplied without extra charge. **On and after July 1st next all Oldham Slow Discharge Accumulators will be available fitted with an All-Metal Carrier at no extra cost.** Strongly made and neat in appearance these carriers make accumulator carrying delightfully easy.

Oldham Slow Discharge Accumulators are ideal for summer use as they retain their charge for long periods. They can be left idle for weeks as their plates—made under the Oldham Special Activation Process—are exceptionally sturdy and resist sulphation to a remarkable degree.

Fully charged at our factory your dealer has only to add acid to the Accumulator and it is ready for use in less than an hour. Make a point of seeing these wonderful accumulators at your dealers.



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(actual)

5/6

Including Carrier
From July 1st



I.V.D.

2 volt. 20 amp. hours
(actual)

9/0

Including Carrier
From July 1st



U.V.D.

2 volt. 40 amp. hours
(actual)

14/6

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From July 1st

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PROGRAMMES for MONDAY, July 2

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. **The Daily Service**

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

11.0 (Daventry only) **Gramophone Records**

12.0 **A BALLAD CONCERT**
JOHANNA VOLLERS (Soprano)
EDWARD SHAKESPEARE (Tenor)

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

1.0-2.0 **AN ORGAN RECITAL**
 by **EDGAR T. COOK**
 from Southwark Cathedral
 Toccata in A Purcell arr. Watton
 Aubade F. Shera
EMLYN BEBB (Tenor):
 Be thou faithful, from 'St. Paul'.... Mendelssohn
EDGAR T. COOK

Choral Preludes:
 Liebster Jesu, wir sind hier Bach
 Nun fruet euch De Severac
EMLYN BEBB
 In Native Worth, from 'The Creation' Haydn
EDGAR T. COOK
 Sonata in E Minor... Rheinberger

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 5.0 p.m., 6.0 and 6.15 p.m., and 6.45 and 7.0 p.m., unless no matches are then in progress.

1.0 **THE SAVOY ORPHEANS**
 From the Savoy Hotel

5.0 **Household Talk: Miss BEATRICE DE HOLTHOIR: 'A few hints on packing'**

5.15 **THE CHILDREN'S HOUR:**
 'The Bees' Wedding' and other Piano Solos by **CECIL DIXON**
 'Jonathan in Santario,' written and told by **J. C. STOBART**

'The Derby Ram' and other songs sung by **JOHN THORNE**
 'Mr. Nimble Nice Man,' the story of a dog, by **HELEN WHITE**

6.0 **THE GERSHOM PARKINGTON TRIO**

6.15 **Mr. E. FITCH DAGLISH: 'Flowers of the Month'**

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

6.45 **THE GERSHOM PARKINGTON TRIO**

7.0 **Mr. DESMOND MACCARTHY: Literary Criticism**

7.15 **THE FOUNDATIONS OF MUSIC**
 BACH'S MISCELLANEOUS KEYBOARD WORKS
 Played by **EDWARD ISAACS**
 Selection from the Shorter Preludes and Fugues

7.25 **Mr. F. NORMAN: German Talk, including a reading from Hebel, No. 10, pages 23 to the end**

7.45 **A Light Orchestral Concert**
HEDDLE NASH (Tenor)
THE WIRELESS ORCHESTRA
 (Leader, S. KNEALE KELLEY)
 Conducted by **JOHN ANSELL**

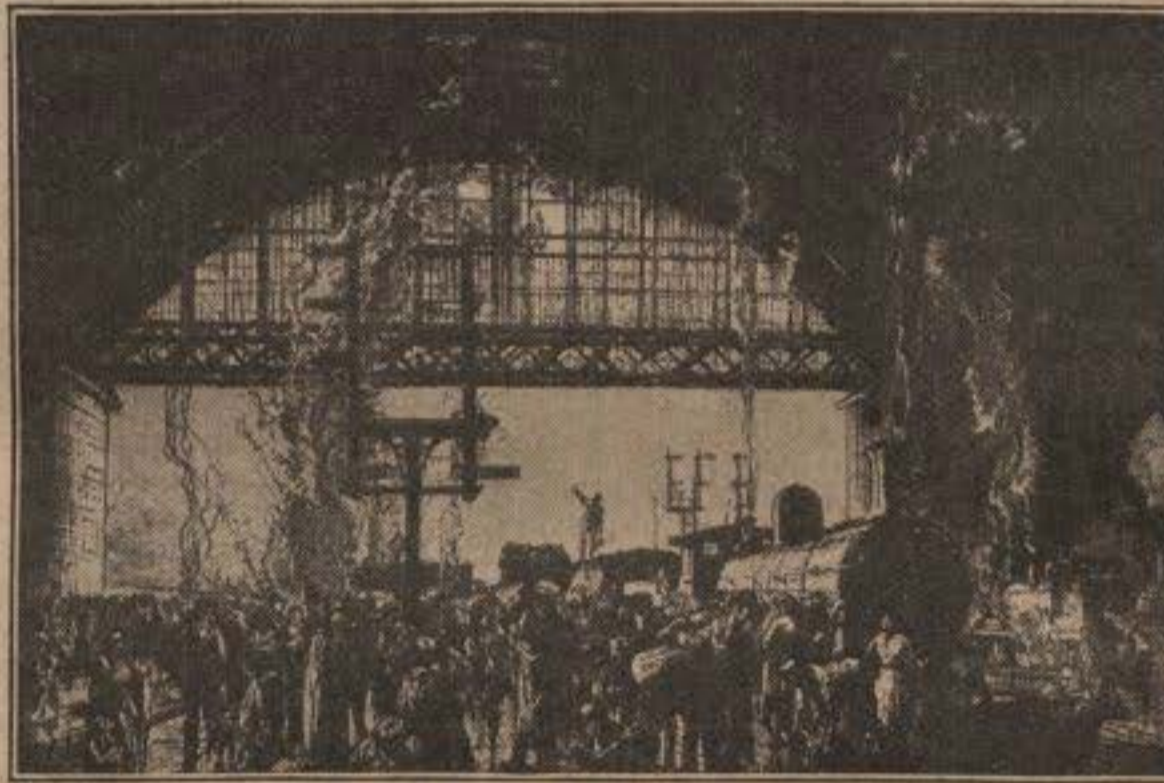
ORCHESTRA

Overture to 'Stradella' Flotow
 Entrance March and Malaguena from 'Boabdil' Moszkowski

STRADELLA was that seventeenth-century composer about whom there grew up a story (which may or may not be true) to the effect that he eloped with a lady and was followed by assassins, who were so moved by hearing some of his music that they repented of their evil intention, and spared his life. Stradella, however, was murdered later, so the tale goes.

On this exciting story Flotow wrote an Opera when he was twenty-five (in 1837). It was first brought out as a lyric drama, and then adapted as a Grand Opera, and as such, produced at Hamburg and Drury Lane.

The Overture shows Flotow's best quality—the capacity to write flowing melody. There is



'OUT FROM THE SHADOWS ...'

Out from the smoky shadows of a great terminal station into the broad sunlight of the South, that is the first stage in *The Crossing*, that haunting radio play by Holt Marvell and Cyril Lister, which is to be broadcast tonight. This etching by Frank Brangwyn, R.A. (reproduced from 'Modern Masters of Etching,' by courtesy of The Studio, Ltd.) gives a wonderful impression of the murk and bustle of a London terminus.

a gently moving Introduction, and then the main body of the Overture begins with a declamatory phrase, going on to a jovial, dancing theme. From this material the Overture is brightly built up, and a sonorous Coda brings it to a conclusion.

8.0 **HEDDLE NASH and Orchestra**
 Mi par d'udir ancora (I still seem to hear, from 'The Pearl Fishers') Bizet
 Siciliana ('Cavalleria Rusticana') Mascagni
 Dream Song ('Manon') Massenet

8.8 **ORCHESTRA**
 Ballet Suite Gregory
 Arabian Idyll Chaminade
 Persian Dance from 'Khovantchina' Moussorgsky

8.30 **HEDDLE NASH**
 Who is Sylvia? Schubert
 Hark, hark, the lark Mendelssohn
 On Wings of Song Mendelssohn

8.38 **ORCHESTRA**
 Intermezzo Liadov
 Suite, 'Hungarian Scenes' Massenet

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

9.15 **Mr. RAYMOND MORTIMER: 'The Fashions of the Mind'**

COCK-FIGHTING goes out; dog-racing comes in. Full-bottomed wigs and wide-skirted coats, crinolines and Pompadours vanish; plus-fours and shingles appear. Our ancestors read three-decker novels, where we read thousand-word articles on 'The Meaning of Life' in the Sunday Press. They drank mead or wine of Anjou or claret and port, whilst cocktails and whisky-and-soda are all that we can achieve. All through the gamut of human activities, fashions change; and Mr. Raymond Mortimer will survey the motley procession in his talk tonight.

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

9.35 **Chamber Music**

JANE MONTANGE (Soprano)
SOCIÉTÉ DES INSTRUMENTS ANCIENS
 (The Consort of Ancient Instruments)

CONSORT

Ballet Divertissement
Montclair
 Entry; Tender Air; Tambourin; Carillon; Farandole (For Treble Viol, Viola d'Amore, Viola da Gamba, Bass Viol, and Harpsichord)

JANE MONTANGE

Arietta (Quand on aime—When one loves) S. Rosa
 Revenez, amour (Retain love—Air of Venus) Lully

MARIUS and HENRI CASADESUS
 La Chasse (The Hunt)

Lorenzini
 (Duet for Treble Viol and Viola d'Amore)

JANE MONTANGE

Canzonetta Haydn
 Air from Joseph Méhul

CONSORT

Le Pays du Tendre (The Land of Affection) Destouches
 Cortège; Gavotte des précieuses; Ballet doux; Menuet
 (Divertissement for Treble Viol, Viola d'Amore, Viola da Gamba, Bass Viol, and Harpsichord)

10.30 **'THE CROSSING'**

A Play for Broadcasting by **HOLT MARVELL and CYRIL LISTER**

One day we shall find ourselves,
 Suddenly,
 Each one of us,
 Travelling in a manner we are unprepared for,
 To a continent no living man
 Has ever visited.
 But since the summons
 Is so imperative,
 And our arrival is expected,
 We shall not, perhaps, be called upon
 To undertake this formidable journey
 Unattended.

Characters:

A Porter CECIL CALVERT
 Gerald PHILIP CUNNINGHAM
 Jane DOROTHY HOLMES-GORB
 An Old Man RAYMOND TRAFFORD

The Continental Boat Train is due to leave the Southern Terminus in a few minutes.

The platform is like a stage where passengers, porters, newsboys, guards and inspectors are playing their cheerful, bustling parts in the diurnal tragi-comedy of departure.

11.0-12.0 (Daventry only) **DANCE MUSIC:**
MARIUS B. WINTER'S DANCE BAND from The Hotel Cecil

Monday's Programmes cont'd (July 2)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORGAN

From Birmingham

- FRANK NEWMAN
Overture to 'The Magic Flute' Mozart
Serenade Braga
THOMAS GUY (Bass)
The Cobbler } Lohr
Chorus, Gentlemen }
FRANK NEWMAN
Selection from 'Iolanthe' Sullivan
Entr'acte, 'Nola' Arndt
Narcissus Nevin
Suite of Ballet Music from ' Sylvia ' Delibes

5.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE.

- 5.45 THE CHILDREN'S HOUR (From Birmingham): 'Where does Cotton come from?' by A. GEORGE LEGG. Songs by PHYLLIS LONES (Mezzo-Soprano). 'The History of Games—Fives and Racquets,' by O. BOLTON KING. MARGARET ABLETHORPE (Pianoforte)

- 5.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- Overture, 'John and Sam' Ansell
Two Hindoo Pictures Hansen and Lotter
7.5 EVELYN ASTLE (Soprano)
There are fairies at the bottom of our garden Lehmann
A Little Coon's Prayer Hope
I love the moon Rubens
7.15 ORCHESTRA
Waltz, 'Très Jolie' Waldteufel
Suite, 'A Coon's Day Out' Baynes



NOT MUCH!

'What is the matter with cricket?' will be the subject of an hour's debate between Patsy Hendren and Col. Philip Trevor to-night. So long as this sort of stroke is still seen on our pitches, the answer would seem to be—'nothing much.'

- 7.35 EVELYN ASTLE
Spring's Awakening Sanderson
Down in the Forest Landon Ronald
I heard you singing Eric Coates

- 7.45 ORCHESTRA
Selection from 'The Blue Kitten' Gershwin
Three Dale Dances Wood

8.0 'What is the Matter with Cricket?'

A Discussion between PATSY HENDREN and Col. PHILIP TREVOR

BIG scores on billiard-table wickets, captains who play for safety instead of for a win, first-innings points and matches unfinished after three full days' play have caused cricket to be the object of much searching criticism this year. But cricket remains emphatically the national summer game, and if anything is wrong with it, it must be detected and put right. This evening's debate between Patsy Hendren, the famous cricketer who has so often done great things for Middlesex and England, and Colonel Philip Trevor, the cricket correspondent of *The Daily Telegraph*—the expert in theory and the expert in practice—should help to clear things up.

9.0 From the Musical Comedies

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
OLIVE GROVES (Soprano)
AUBREY MILLWARD (Baritone)

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.15 DANCE MUSIC: GEORGE FISHER'S KIT-CAT BAND from the Kit-Cat Restaurant
11.0-11.15 MARIUS B. WINTER'S DANCE BAND from the Hotel Cecil
(Monday's Programmes continued on page 576.)

Notable Music This Week.

(For other special events see page 591.)

Sunday, July 1.

- (5XX) 5.45. Bach Church Cantata.
(5GB) 9.0. Chamber Music—Société des Instruments Anciens.

Monday, July 2.

- (5XX) 7.15. (and throughout week) Bach's Miscellaneous Keyboard Works, played by Edward Isaacs.
(5XX) 9.35. Chamber Music. Société des Instruments Anciens.

Tuesday, July 3.

- (5GB) 8.50. Act II of 'Aida' from Covent Garden.

Wednesday, July 4.

- (5XX) 9.35 A Symphony Concert, conducted by Eugene Goossens.

Thursday, July 5.

- (5GB) 8.45. Arts Theatre Club Concert.

- (5XX) 9.35. Act II of 'Turandot,' from Covent Garden.

Friday, July 6.

- (5XX) 9.45. 'I Pagliacci,' from Covent Garden.

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Monday's Programmes continued (July 2)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A LIGHT ORCHESTRAL CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Lurline' Vincent Wallace
Siegfried Idyll Wagner
First 'Peer Gynt' Suite Grieg

SHEEP-FARMING in the Australian bush, playing the violin to the Governor-General, cruising on a whaler, mutiny, capture by ferocious rebel Maoris—all these were among the lively experiences of the Irish composer of *Lurline*. He is not to be confused, by the way, with the William Wallace of our own time, composer of the *Freebooter Songs*, etc. Vincent Wallace was born in 1814 and died just over sixty years ago. He wrote, among other things, half a dozen Operas, but *Marihana* was the only really successful one, and it has, indeed, easily made up for the rest as far as popularity goes.

Lurline, first produced in London in 1860, is about a Rhine-nymph who gains the love of a Count, and takes him to live with her in the depths of the river. The Overture, fashioned after Wallace's customary manner, includes several of the Opera's leading airs.

THE *Siegfried Idyll*, as most hearers know, is not an extract from one of Wagner's Operas, but one of his separate works, composed as a birthday present to his wife, after the birth of her son Siegfried (who was named after the hero of the *Ring* cycle of drama). The music contains several tunes from the *Ring*, and one which is an old German cradle song.

4.0 BAND OF THE LINCOLNSHIRE REGIMENT
(By kind permission of Lieut.-Col. F. S. THACKERY, D.S.O., M.C.)
Conductor, C. S. TROWT

Relayed from the Victoria Park, Bath
Selection from 'The Yeomen of the Guard'
Sullivan
Czardas, 'The Spirit of the Wood' ... Grossman
Descriptive Piece, 'The Mill in the Black Forest'
Eilenburg
Overture to 'Zanetta' Auber
Fox-trot, 'Roam on, my little gipsy sweetheart'
Snyder
Finale, 'The Bells of St. Malo' Rimmer
Regimental March, 'The Lincolnshire Poacher'

5.0 F. J. HARRIES, 'A Famous Welsh Elizabethan Composer'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 ROBERT PITT and LANGTON MARKS
Calling the British Smiles

8.0 THE BAND OF THE LINCOLNSHIRE REGIMENT
(By kind permission of Lieut.-Col. F. S. THACKERY, D.S.O., M.C.)
Conductor, C. S. TROWT

Relayed from the Victoria Park, Bath
Descriptive Piece, 'The Grasshoppers' Dance'
Bucalossi
Selection from 'The Girl Friend' Rodgers
Entr'actes:
Serenade Pierné
Mignon Ambroise Thomas
Selection from 'Hit the Deck' Youmans
Dance Tunes:
'Nebraska' Henderson
'So Tired' Sizemore

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 Ladies' Night

THE SWANSEA LADIES CHOIR,
Directed by ELEANOR THOMAS

Most gentle moon Julius Harrison
Hindu Song Rimsky-Korsakov
Heaven Smart



THE HEROINE OF THE CRIMEA
and the pioneer of Army nursing, Florence Nightingale is the subject of Miss Roma Lebel's talk from Stoke this afternoon.

MYRA PUGH (Pianoforte)
Nocturne in C Minor Chopin

GWEN GRIFFITH (Violin)
Valse Bluette Drigo, arr. Auer
Schön Rosmarin (Fair Rosemary) Kreisler

CHOIR
Yr Haf (Summer) Gwen
Llwyn Onn (The Ash-Grove) D. Emlyn Evans
Lullaby Byrd

CHLOE CURTIS-MORGAN (Entertainer)
In Scenes from Welsh Life

MYRA PUGH
Study in F Sharp, Op. 25, No. 9 } Chopin
Study in F, Op. 25, No. 3 }

GWEN GRIFFITH (Violoncello)
Cantilena from Concerto in A Minor, Op. 14
Goltermann

CHOIR
Song of the Rhine-maidens Wagner

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 TEA-TIME MUSIC

Relayed from Beale's Restaurant
Directed by GILBERT STACEY
Fox-trot, 'My Ohio Home' Donaldson
Valse, 'Worrying' Fairman
Intermezzo, 'Just a Memory' Maraden
'Jevington' Suite Loughborough
Fox-trot, 'Playground in the Sky' Manley
Evening Lullaby Squire
Songs:
'One Hour' } Longstaffe
'When Sergeant-Major's on Parade' }
Fox-trot, 'Nebraska' Royal
Valse, 'Blue Danube' Johann Strauss
Intermezzo, 'Floramynne' G. Stacey
Fox-trot, 'Oh, Doris, where do you live?' Kahn

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

The Sonata, String Quartet, and Symphony
Menuetto and Finale (Allegro) from Symphony
in E Flat Mozart
Quartet in E (Allegro Risoluto) Armstrong Gibbs
First Movement from Sonata in B Minor for
Pianoforte Chopin
Finale (Allegro non assai) from Quartet in A
Minor Brahms
First Movement from Sonata for Two Violins
and Piano Handel
First Movement from Quartet in F, Op. 96
Dvorak
Molto vivace from Choral Symphony No. 9 in
D Minor Beethoven
Largo and Allegro from Violoncello Sonata
Purpora
Second Movement from Symphony No. 4 in
F Minor, Op. 36 Tchaikovsky

4.0 THE ROYAL HOTEL TRIO,
Directed by ALBERT FULLBROOK

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
A Fairy Tale Day
Reading, 'The Prince of Story Tellers'
Play, 'An Old Fairy Tale' (Una Rodenhurst)

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

4.0 London Programme relayed from Daventry

5.0 Miss ALICE HOGG: 'Modern French Composers—Ravel'

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)

Monday's Programmes cont'd (July 2)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'Carneos in the Lives of Famous Women—XI, Florence Nightingale,' by ROMA LEBEL

5.15 THE CHILDREN'S HOUR:
 'The Humble Home of Hans Andersen, the Prince of Story-Tellers' (Helen Souter)
 The Little Match Girl..... } Hans Andersen
 The Princess and the Pea..... }
 Songs:
 The Way to Fairyland..... Hardy
 Off to Fairyland..... Foster
 Pianoforte, 'Calling out the Fairies'.. Austin

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

4.0 THE STATION ORCHESTRA
 Overture, 'Chal Romano' (Gypsy Lad).. Ketelbey
 Intermezzo from 'Goyescas'..... Granados

DORIS DUTSON (Contralto)
 Armida's Garden..... Hubert Parry
 Now sleeps the crimson petal..... } Quilter
 I will go with my father a-ploughing.. }

ORCHESTRA
 Suite from 'Coppelia' Ballet Music.... Delibes
 Prelude and Mazurka; Entr'acte and Slow Waltz; Waltz of the Doll; Czardas

DORIS DUTSON
 Dirge in Woods..... Hubert Parry
 An Epitaph..... Bosby
 The Cuckoo..... Walford Davies

ORCHESTRA
 Selection from 'Bird of Paradise'.... Yearsley

5.0 Mrs. J. BRUNETT TWEEDALE: 'A Yachting Holiday in the Norfolk Broads'

5.15 THE CHILDREN'S HOUR:
 Tanglewood Tales—II (Ching), told and played by ERIC FOGG

More Yorkshire Folk Songs (arr. Kidson and Moffat), sung by HARRY HOPEWELL
 The Yorkshire Farmer; The Farmer's Boy
 If I could go anywhere..... } Rowley
 The Hairy Dog..... }
 Sung by BETTY WHEATLEY

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 VAUDEVILLE

ARTHUR PRINCE and JIM
 (The First Ventriloquist Figure with a Personality)

LETTICE NEWMAN and ERIC RICHMOND
 (Comedy Duo)

WALTER BAYLEY
 (Premier Bird Mimic)

LAUNCELOT QUINN
 (Popular Ballads)

THORNLEY DODGE
 (Actor-Entertainer)

COLLEEN CLIFFORD
 (Light Comedy Soprano)

Supported by the STATION ORCHESTRA

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

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-2.0:—London Programme relayed from Daventry.
 2.30-3.0:—Broadcast to Schools: Lieut.-Col. G. R. B. Spain, 'Main Features of Northumbrian History—V, English Northumbria, A.D. 1154-1485.' 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Norman Curry (Baritone), Vincent Caygill (Pianoforte). 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0:—A Light Ballad Concert. The Station Orchestra. Robert Davidson (Tenor). 5.0:—Household Talk. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital by Mr. S. W. Leitch, relayed from the New Savoy Picture House. 6.30:—S.B. from London. 7.45:—Musical Comedy. The Station Orchestra: Selection, 'Madame Pompadour' (Fall). Constance Wentworth (Soprano): My Hero (The Chocolate Soldier) (Strauss); Under the Deodar ('A Country Girl') (Monckton and Talbot); Love will find a way ('Maid of the Mountains') (Fraser-Simson). Orchestra: Selection, 'The Merry Widow' (Lehar). Constance Wentworth and Frederic Lake: Golden Song ('Lilac Time') (Schubert-Clutsum); When you're in love ('Maid of the Mountains') (Fraser-Simson); If you were the only girl in the world ('The Bing Boys') (Nat. D. Ayer). Frederic Lake (Tenor): Dream Enthralling ('Lilac Time') (Schubert-Clutsum); I prayed for life ('Amasis') (Faraday); It's no use crying for the moon ('Little Michus') (Messenger). Orchestra: Selection, 'The Maid of the Mountains' (Fraser-Simson). 9.0-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—A Concert. Christine Brown (Soprano), The Station Orctet. 5.0:—Mrs. M. G. Cameron: 'Ways and Means with Rhubarb and Gooseberries,' I. 5.15:—Children's Hour. 6.0:—The Station Dance Band. 6.30:—S.B. from London. 7.45:—An Evening Ramble. The following artists will take part in this programme:—Ella Gardner (Soprano); John MacIvor (Flute and Piccolo); The Radio Players; and The Station Orctet. 9.0-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

12.0-1.0:—Concert by the Radio Quartet. 4.0:—British Composers. Orchestra. 4.25:—Muriel Childe (Contralto). 4.37:—Orchestra. Pianoforte Jazz by Fred Rogers. 5.0:—Household Talk. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Light Concert Music. Orchestra: English Folk Song Suite (Vaughan Williams); Three More Dale Dances (A. Wood). 8.3:—Dorothy Rodgers (Contralto): Knowest thou that dear land (from 'Mignon') (Thomas); The Loreley (Liszt). 8.15:—Orchestra: Two Salon Pieces (Ireland); Grand Valse from 'Ruses d'Amour,' Op. 61 (Glazounov). 8.32:—Dorothy Rodgers: June (Quilter); In the Silent Night (Rachmaninov); Love's Philosophy (Keats); O! that it were so (F. Bridge). 8.45:—Orchestra: Intermezzo from 'Cavalleria Rusticana' (Mascagni); Valse-Caprice (Rubinstein, arr. Mubner-Berghaus). 9.0:—S.B. from London. 9.35:—Irish Variety Jimmy O'Dea (Comedian); R. L. O'Mealey (Ullean Pipes); Margaret O'Callaghan (Soprano); Mrs. Rooney of Belfast; S. Weir McCormick (Baritone); Ulster Sketch, 'The Bag o' Gold,' by William Moore. 10.30-11.0:—Dance Music by the Syncopated Noctette.

The Microphone Says— Some Extracts from Recent Broadcast Talks.

THERE is something seriously to be said in favour of those who maintain that the art of the chef is, in many respects, but little inferior to that of the painter or musician. Our attitude to the cook and his art is indeed psychologically interesting; and is important as indicating in some ways our whole trend of thought towards questions of food. It cannot be denied that it is a double-faced attitude. On the one hand we undoubtedly prize the cook and pay him well; on the other hand, we cannot conceal some slight degree of contempt or disapproval of him and his art.

All good things are liable to be abused; but the art of Life consists in using the good things and not in timidly abstaining from them for fear of abuse. Mere abstinence or feigned indifference to pleasure is a savage form of morality, but little superior to excess, and the man who despises good cookery thereby declares himself, if I may say so, only one step removed from the savage.—J. C. Flugel—*Psychology of Food and Dress.*

FOR the benefit of the other sex perhaps I ought to explain that men, at any rate young men, nearly always go about in threes, whether they are university students, city clerks or ploughmen, on a Sunday afternoon. The proverb, 'Two's company, three's none' is of female origin, and concerns love and not friendship.—J. Dover Wilson—*Shakespeare: Our Common Heritage.*

WE shall never know who invented the word 'movie,' which seems to express so precisely that attitude of amused tolerance with which most educated folk still regard the screen entertainment.

In all film-producing countries—Britain, Sweden, Germany, France, Denmark, Italy, and Austria—we find that the screen entertainment is slowly but surely being distorted to conform with American ideas.—Mr. G. A. Atkinson's 'Seen on the Screen.'

THE suggestion that a branded whisky is sold in the House of Lords, or that certain cigarettes are always handed round by a butler in full livery, offers sufficient reason to many people for buying those commodities themselves.—Dr. P. Sargent Florence.

THE process of mechanical invention goes on increasing. We have most of us left behind the fatalistic pessimism that nothing can be done about it, and we continually discuss what are the disadvantages of the new inventions and how we should set about removing or modifying them. But are we quite sure (the supporters of economic determination would say to us) that we are not under a delusion in supposing that we have any real control in the matter? Does not our very manner of speech betray us? We ask questions about these inventions in the form of "What will be the effect of the invention and development of the gramophone or wireless upon, say, the appreciation of music?"; not questions in the form of "What shall we do with the gramophone or wireless?" We talk of them as though they were going to do things to us, not as though we were going to do things with them.—Dr. A. D. Lindsay's 'Philosophy and Our Common Problems.'

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PROGRAMMES for TUESDAY, July 3

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 LIGHT MUSIC

THE MADELINE MOONEY QUARTET
JOHN ANDERSON (Baritone)

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 5.0 p.m., 6.0 and 6.15 p.m., and 6.45 and 7.0 p.m., unless no matches are then in progress.

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

5.0 'Holidays Abroad'—Mrs. DAWSON SCOTT: 'Norway'

IN this evening's talk Mrs. Dawson Scott, the well-known novelist and founder of the P.E.N. Club, will discuss Norway from the point of view of the potential holiday-maker. Mrs. Dawson Scott has had special opportunities of obtaining every kind of information that can assist travellers, as the P.E.N. Club recently held their international holiday in Oslo, the capital, and the founder of the Club is therefore *persona grata* to the authorities there.

5.15 THE CHILDREN'S HOUR:
Professor Windlespoof's 'Guide to London,' wherein the Professor, with the aid of his Marvellous Telescopic Camera-Obseura, will show and describe some of the most notable points of interest in the Great Metropolis

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 Dr. C. W. SALEEBY: 'Saving the Mothers'
THERE are few post-war institutions of such importance as the yearly National Baby Week. Very rightly the care of small babies, and in particular the question of the death-rate during child-birth, are now among the most urgent and present widely explored problems of the day in this country. The week occurs annually at the opening of July, and Dr. Saleby's talk will help to explain its full significance and vital importance both to individuals and to the nation at large.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S MISCELLANEOUS KEYBOARD WORKS

played by EDWARD ISAACS
Fantasia in C Minor
Prelude and Fugue in A Minor

THE Fantasia is influenced by the bold harpsichord style of Bach's contemporary, Domenico Scarlatti, who used a good deal of hand-crossing to obtain his effects. Bach began a Fugue to follow this Fantasia, but for some reason left no completed copy of it.

The Prelude consists of a mere ten



TOMMY HANDLEY,

most popular of broadcast comedians, will be one of the chief attractions in the Vaudeville programme tonight.

bars of wide chords, intended to be arpeggiated as the performer's taste may suggest. Certain others of Bach's Preludes are mere successions of harmonies (the first Prelude of the '48' is a beautiful example), but usually he has himself written out in full the passages which he wishes to be developed from them.

This practice did not seem strange in a day when composers left their accompaniments in a 'skeleton' state, printing only the bass, with figures above it to indicate what notes were to be added to make up the harmony.

The Fugue is the longest Bach ever wrote for clavichord or harpsichord. The subject is itself a long one, being a rapid-flowing stream of over sixty running notes. The current of tone continues unchecked from beginning to end of the piece. Near the end is an exciting Cadenza, derived from the subject; it begins low down and gradually overflows the keyboard.

7.25 Prof. F. W. BURSTALL, 'Engines for the Road and the Air—IV, The Engine for the Road Vehicle.' Relayed from Birmingham

IF road locomotion remained impossible until the comparatively light petrol engine had been invented, the early motor was yet far too heavy, in proportion to its power, to make practicable locomotion in the air. Not until engineering progress had evolved the internal-combustion engine with a weight for horse-power of less than three pounds did aeroplane design really begin. This evening Professor Burstall will describe the special problems involved in



THE LONG, DEEP, WINDING FJORDS

of Norway are an ideal place to which to resort for a holiday, as Mrs. Dawson Scott will explain in her talk this afternoon. This picture shows a view in the Geirangerfjord.

this, and the further difficulties of cooling an aero engine working at a tremendous speed.

7.45 A MILITARY BAND CONCERT

RISPAH GOODACRE (Contralto)
MINA RODE (Violin)

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

BAND

'Schiller' March.....Meyerbeer

7.54 RISPAH GOODACRE

Go from my window, go.....arr. Somervell
As I went roaming.....Brahms
Through the night.....Wolf

8.0 BAND

Prelude to 'Nadeshda'.....Goring Thomas
Spanish Rhapsody.....Chabrier

8.15 MINA RODE

Rondo, Op. 53.....Schubert, arr. Friedberg
Berceuse (Cradle Song).....Cui
Second Hungarian Dance...Brahms, arr. Joachim
Spanish Dance.....de Falla, arr. Kreisler

8.30 BAND

Overture to 'The Magic Flute'.....Mozart

8.38 RISPAH GOODACRE

My heart is weary, from 'Nadeshda'
Goring Thomas

8.45 BAND

5-4 Movement from 'Pathetic' Symphony
Tchaikovsky
Dance of the Tumblers, from 'The Snow Maiden'
Rimsky-Korsakov

UNTIL Tchaikovsky wrote his *Pathetic* Symphony, no responsible composer had dreamt of framing a whole Movement in 5-4 time—that is, with five beats to a bar throughout. When they first heard it, some musicians did not find that 'the sounds of music crept into their ears' at all restfully, but nowadays we find nothing disturbing in this unsymmetrical rhythm.

The Movement opens rather daintily; the middle part is full of tragic foreboding, with an unvaried note throbbing in the bass; then the dainty ideas return.

8.0-8.30 (Daventry only) Mr. J. C. FLUGEL, 'The Psychology of Food and Dress—IV, The Different Kinds of Dress'

TYPES of clothing and bodily decoration vary far more than can be accounted for by climate or such utilitarian considerations. Some peoples adorn themselves with tattoo marks and scars; some seem to design their costumes to make themselves look taller; others emphasize the round contours of the body, and so on. In this talk Mr. Flugel will try to lay bare those psychological principles that underlie the floral wreaths that suffice for the clothing of a Samoan woman and the top-hat and bustle of Victorian England; the metal collars with which Padaung women distort their necks and the familiar plus fours.

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 VAUDEVILLE

STUART AND CAMERON
(Xylophone Duets)

LEWIS SYDNEY
(Entertainer at the Piano)

TOMMY HANDLEY (Comedian)

OLIVE GROVES

and VIVIENNE CHATTERTON

In a selection of Light Duets

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

10.30-12.0 DANCE MUSIC:
AMBROSE'S BAND from the Hotel Cecil

Tuesday's Programmes cont'd (July 3)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 A MILITARY BAND CONCERT
From Birmingham
Relayed from the Pump Room Gardens, Learnington
THE BAND OF H.M. ROYAL ARTILLERY (Mounted)
Conducted by T. J. HILLIER
Overture to 'Zampa' *Herold*
Suite of Russian Ballet Music *Luigini*
Czardas; Slow Waltz; Scene; Mazurka;
Russian March
- 4.20 HAROLD CLEMENCE (Entertainer)
I do love to sing in my bath... *Sterndale Bennett*
The Bus Conductor Man..... *Longstaffe*
- 4.30 BAND
Humoresque, 'Moontime' *Collins*
Spanish Waltz, 'Santiago' *Corbin*
- 4.40 ALICE COUCHMAN (Pianoforte)
Prelude in E Minor, Op. 35 *Mendelssohn*
Slow Waltz, 'La plus que lente' *Debussy*
Tarantella, Op. 39..... *Leschetizky*
- 4.50 BAND
Spanish Suite, 'La Feria' *Lacome*
Los Toros; La Reja; La Zarzuela
- 5.0 HAROLD CLEMENCE
I need love *Sterndale Bennett*
Waiting, always waiting
Arthur Stroud
- 5.10 BAND
Selection from 'Carmen' *Bizet*
Suite of Three Dances
Tchegikovsky
- 5.28 ALICE COUCHMAN
Prelude and Toccata
Pick-Mangiagalli
Recollections of Vienna
Cyril Scott
Rhapsody Study, No. 4
Holbrooke



HAROLD CRAXTON,
the well-known British pianist, will give a recital to-night at 9.35.

UPON Pick-Mangiagalli the influences of three nations have been exercised. He was born in 1882 in Bohemia (now Czecho-Slovakia), has studied in Italy, and lived at Vienna, though he is a naturalised Italian. The work of his that we know best here is his orchestral Tone Poem *Witchcraft (Sortilegi)*. Besides this, he has written, in about a quarter of a century of composition, an Opera, a Lyric Comedy, a 'Monimimic Legend,' a 'Musical Fable,' a 'Mimo-symphonic Comedy,' a Violin Sonata, a String Quartet, and some pianoforte pieces, one of which we are to hear. In a Toccata we expect something brilliant, as the name, derived from the verb 'to touch,' suggests—a piece to show us the performer's command over the keyboard.

5.38 BAND
Second Suite (for Military Band) in F *Holst*
AMONG those few of the leading composers of the day who have turned their attention to the Military Band is Holst, who has written two delightful, tuneful Suites for this medium.

The one now to be heard is made up of four separate pieces. Most of the tunes in them are old English.

The First piece is a lively, swinging March. Two old tunes appear in this—those of *Swansea Town* and *Clawdy Banks*.

The Second is a pensive *Song without Words*. The tune is *I'll love my love*.

The Third is the bluff *Song of the Blacksmith*. The anvil is very aggressive.

The Fourth is an exhilarating *Fantasia on The Dargason*, and introduces the fine old tune, *Greensleeves*.

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Pirate Ship,' by Captain Cuttle, with incidental songs by HAROLD CASEY

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

6.45 THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE. MIRIAM FERRIS (Character Songs and Light Ballads). GILBERT and NEWTON (Syncopation and Harmony)

8.0 VARIETY

From Birmingham

HERBERT THORPE (Tenor) and HARRY BRINDLE (Bass) (in Songs and Duets)
SOLLOWAY (Violin)

IVAN FIRTH and PHYLLIS SCOTT (in Old Time Favourites)

8.50 'Aida'

ACT II

Relayed from the ROYAL OPERA HOUSE, COVENT GARDEN

9.35 A PIANOFORTE RECITAL

by HAROLD CRAXTON

Largo from Concerto in F Minor

Bach, arr. Craxton

Pawle's Wharf *Farnaby, arr. Bantock*

The Flutes

Defesch, arr. Craxton and Moffat

Bourrée

Boyer, arr. Craxton and Moffat

Nocturne in F } *Chopin*

Mazurka in E Minor } *Chopin*

The Little Shepherd (from 'Children's

Corner') *Debussy*

Golliwog's *Debussy*

Cake Walk *Debussy*

FARNABY was clearly ahead of his time—the early seventeenth century. He was one of the most poetically-minded writers of the day. Many of his little pieces are miniature mood-sketches, expressive beyond the usual run of keyboard music at that period. We do not know if in writing this piece he had in mind any particular happenings

at St. Paul's Wharf, by Thames-side, but the impression he aims at giving us is evidently a cheery one. Most likely, *Pawle's Wharf* was the name of a popular tune of the day, which he took as a basis for the composition.

DEFESCH was an eighteenth century Belgian violinist-composer who spent the last twenty-five years of his life in London.

CHOPIN was not the inventor of the Nocturne. That distinction belongs to the Irishman, John Field; but Chopin had a wider emotional range and a finer feeling for the possibilities of the Piano than had Field, and the three Nocturnes in the second set he wrote (of which this is one) show his developing imaginative power and technical freedom.

The Nocturnes, like many other of Chopin's pieces, are capable of bearing a good many poetical interpretations. The attraction of this music does not, of course, consist in its being supposed to represent or suggest this, that or the other, but in the fact that it has moods and real emotions, and that the player's imagination, working on the composer's material, transmits some clear mood and emotion to us. The Nocturnes may thus appeal in widely different ways to listeners of differing temperament, each hearer giving some personal colour to the music as it passes through the prism of his own imagination.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: AMBROSE'S BAND from the Mayfair Hotel

(Tuesday's Programmes continued on page 580.)

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Tuesday's Programmes continued (July 3)

5WA CARDIFF. 353 M. 850 KC.

4.0 A LIGHT SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'The Bartered Bride' ... *Smetana*
Ballet Music from 'Faust' *Gounod*
Symphony in E ('The Philosopher')... *Haydn*

NEW composers score a hundred Symphonies. Haydn achieved this feat, but, of course, those were the early days of the Symphony, and, compared with a modern Symphony, many of those written in the eighteenth-century are simple little trifles.

Still, however simple and unpretentious, Haydn's Symphonies are delightfully fresh and tuneful, as we may well judge from his Symphony in E Flat now to be played.

Like a good many of Haydn's Symphonies, it has a nickname, but it is not clear why it was called *The Philosopher*: probably the name links it with some familiar character of the time of its composition, which was about 1764. Haydn had been then for three years in the service of an excellent master, Prince Esterhazy, as Director of Music—a post he was to hold for the rest of his life.

Spanish Caprice *Rimsky-Korsakov*

5.0 ELSPETH SCOTT, 'Trooping to the Far East'—Part III

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by JAMES M. BELL
Relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 A WELSH INTERLUDE
MAGDALEN MORGAN
TALHAEREN (1810-1869)

Treuliodd ran lawr o'i oes yn Lloegr ac yn Ffrainc a daeth yn gydnabyddus â chaneuon rhai o feirdd y ddwy wlad. Fel ceiriog, gwnaeth Talhaearn wasanaeth mawr i Gymru trwy ysgrifennu caneuon ar hen geiniar Cymroig. Y mae llawer iawn o brydferthwch a chywre-irwydd yng nghaneuon goreu Talhaearn a pha ryfedd? Geilw ef ei hun Ddafydd ab Gwilym 'fy meistr.'

7.15 S.B. from London

7.45 MUSIC AND THE ORIENT
THE NATIONAL ORCHESTRA OF WALES
Conducted by WAEWICK BRAITHWAITE

Overture to 'The Yellow Princess' ... *Saint-Saëns*
DOROTHY BENNETT (Soprano) and Orchestra
Cradle Song ('The Golden Threshold')
Snake Charmer *Lehmann*

ORCHESTRA
Symphonic Suite, 'Scheherazade'
Rimsky-Korsakov

THOSE who know the Ballet *Scheherazade* will note that its story is very different from that which Rimsky-Korsakov originally chose for illustration. He selected four of the *Arabian Nights* tales as the basis of his work, but did not set out to illustrate their happenings closely. The Sultana, the bewitching teller of the tales to her lord the Sultan, is represented by a Violin theme of improvisatory style, that comes in many times in the course of the Suite.

There are four separate pieces, entitled as follows:—

The Sea and Sinbad's Ship.—Fine, strong music, with the power of the sea in it. The composer's first profession was the Navy, and he knew and could depict all the sea's moods.

The Story of the Kalendar Prince, who, pretending to be a wandering monk, turned out to be a king's son in disguise. This begins with Bassoon and drone accompaniment. Then Oboe, Strings and Woodwind have this theme in turn. Later, the Clarinet plays *cadenzas*, with String chords breaking in.

The Young Prince and Princess.—A graceful love episode, with a First Tune of song-like

nature and another in dance rhythm. (Clarinet and Side Drum, with, later, more Percussion.)
The Festival at Bagdad. The Sea. Shipwreck. Conclusion.—There is a fine storm in this.

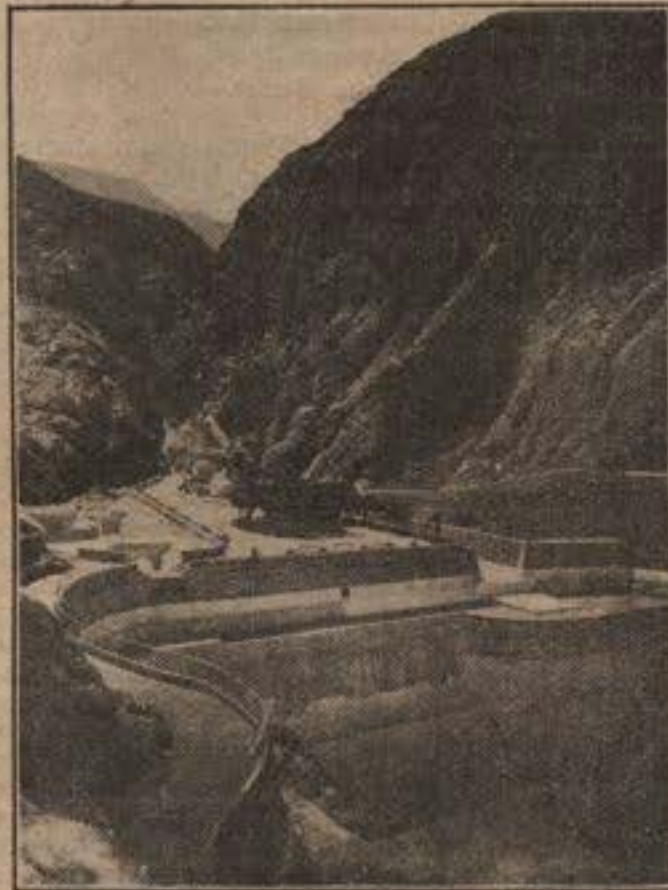
DOROTHY BENNETT
Three Chinese Songs *Fogg*
Broken Tryst; Tao-Kwae; Tsuya Dreams
ORCHESTRA
Arab Dance ('Nutcracker' Suite) ... *Tchaikovsky*
Whirl of the Dervishes *Godowsky*

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

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Songs and a Story by LILIAN MORGAN



ON THE ROAD TO THE EAST.
In her third talk, from Cardiff this afternoon, Mrs. Elspeth Scott will describe the voyage from Port Said through the Red Sea and across the Indian Ocean to Ceylon. This picture shows the great tanks at Aden, one of the principal ports on the route to the East.

6.0 AN ORGAN RECITAL
by A. CYRIL BAYNHAM
Relayed from St. Mary's Parish Church

Fanfare *Lemmens*
Romance without Words *Davidoff*
Serenade *Pierné*
Scherzo d'Inganno (Deception) *Bellerby*
Liebeslied (Love Song) *Henselt*
Triumphal March *Lemmens*

6.30 S.B. from London

7.0 S.B. from Cardiff

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.

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

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Surgeon-Captain L. F. COPE, R.N. (Retd.):
'A Country Ramble'

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

10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover

11.0-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Lucky Dips, presented by the Aunts and Uncles

6.0 'NINE O'CLOCK'
A Play in One Act, by CYRIL ASHURST
Presented by THE MICROGNOMES

Characters:
Sir John Richmond (a famous Explorer)
CHARLES STAPYLTON
Grieg (his Friend) ERIC MORDEN
Parker (a Servant) JOHN EVERARD

The strange experience of Sir John Richmond, the famous explorer, at eight forty-five on the twelfth of November, is without precedent, and when the play is over, listeners will be able to decide for themselves whether a tragedy or comedy has been enacted.

6.30 S.B. from London

7.0 Mr. L. NEELE: 'The Progress of Local Tennis'—I

7.15 S.B. from London

7.45 FRENCH AND ITALIAN PROGRAMME

ALBERT FULLBROOK and his TRIO
Suite from the Ballet, 'Callirhoe' ... *Chaminade*

GABY VALLE (Soprano)
May *Hahn*
Voisinage (Neighbourhood) *Chaminade*

SILVIO SISELI (Baritone)
Les feuilles sont mortes (The leaves are dead)
Doret
Elegy *Massenet*

GABY VALLE and SILVIO SISELI
Une nuit au bois (A night in the woods)
d'Hardelot

TRIO
Ballet Music from 'La Source' (The Fountain)
Delibes
Selection of Ballet Music from 'William Tell'
Rossini

SILVIO SISELI
Torna *Denza*
Primavera *Tirindelli*

GABY VALLE
Lolita *Buzzi-Peccia*
Serenade *Toselli*

GABY VALLE and SILVIO SISELI
Nocturne *Denza*

TRIO
Dance of the Hours *Ponchielli*
Serenade, 'Napoli' *D'Ambrosio*

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

Tuesday's Programmes continued (July 3)

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

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Dr. H. L. BROSE, 'Touring in Germany—II'
 7.15 S.B. from London
 7.45 'SWITCHED'
 A Comedy for Broadcasting
 By L. du G.
 She MARJORIE EDGAR
 He FRANK LEAVER
 The Voice J. GROSVENOR
 The Scene is a flat in complete darkness

8.0 Music of the East

ALEX. PENNEY (Baritone)
 MARK MELLERS (Baritone)
 HAROLD BATES (Violoncello)

MARK MELLERS (Baritone)
 To a Buddha Seated on a Lotus, from 'The Golden Threshold' Lehmann
 My Soul is Set Among the Stars... E. Sharpe
 The Bedouin Love Song Pinsuti
 HAROLD BATES (Violoncello)
 Romance } Napravnik
 Scherzo }
 ALEX. PENNEY (Soprano) and MARK MELLERS (Baritone)
 On Jhelum River Woodforde-Finden
 Jhelum Boat Song—DUET
 The Song of the Bride—ALEX. PENNEY
 Will the Red Sun Never Set—M. MELLERS
 Ashoo at Her Lattice—A. PENNEY
 Only a Rose—M. MELLERS
 Pianoforte Interlude
 Kingfisher Blue—DUET
 HAROLD BATES (Violoncello)
 Orientale Arensky
 Orientale Danse W. H. Squire
 ALEX. PENNEY (Soprano)
 Allah John Foulds
 Hindoo Song H. Bemberg
 Recit., 'But if the Soul Can Fling the Dust Aside' from 'A Persian Garden' Lehmann
 Beloved, in Your Absence.... Woodforde-Finden

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

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

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 Play, 'The Sagacious Monkey and the Boar' (Dame Edith Lytton). Pianoforte, 'March of the Rickshaw Men' (Marsden). Song, 'In Japanese Butterfly Land' (Scott)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. E. SIMS-HILDITCH, 'Famous Violinists'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 THE STATION ORCHESTRA
 March, 'Florentiner' Fucik
 Ballet, Divertissement Blatterman
 GEORGE E. STEAD (Baritone)
 Silent Moon Vaughan Williams
 The Sea Gipsy Head
 I would I were a king Sullivan
 ORCHESTRA
 Elegiac Song Tchaikovsky
 Revery MacDowell
 Bagatelle Ireland

GEORGE E. STEAD
 In summertime on Bredon Peel
 The Vagabond } Vaughan Williams
 The Roadside Fire }

ORCHESTRA
 Selection of Herbert Oliver's Songs

5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 Nature Talk: 'A Walk by the Tide' (Frank Lowe). 'Birthdays' (Alec Rowley), sung by BETTY WHEATLEY. Hymn to the Sun (Rinsky-Korsakov). Softly unawares (Lincke). Pas des Fleurs (Delibes). Played by THE SUNSHINE TRIO

6.0 ORCHESTRAL MUSIC
 Relayed from the Theatre Royal

6.30 S.B. from London
 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
 7.0 Major W. PERR GROVES: 'Ways and Means of getting to the Continent, and What to Do on Landing'



GIVE HIM HIS CHANCE!

The care of the rising generation is the object of National Baby Week, about which Dr. Saleeby will talk from London this evening at 7.0. Our picture shows one future Briton who needs only his chance to develop into the sort of man each of us would wish our sons to be.

7.15 S.B. from London

7.45 A Roger Quilter Programme

Arranged and Conducted by the COMPOSER

THE STATION ORCHESTRA
 A Children's Overture
 HILDA BLAKE (Soprano)
 A good child
 Where go the boats?
 Foreign Children
 MARK RAPHAEL (Baritone) with Orchestra
 Come away, Death
 O mistress mine
 Blow, blow, thou winter wind
 ORCHESTRA
 Two English Dances
 Suite, 'Where the Rainbow Ends'
 (1) Rosamund; (2) Will o' the Wisp; (3) Moonlight on the Lake; (4) Fairy Frolic
 HILDA BLAKE
 Fairy Lullaby
 Now sleeps the crimson petal
 Love's Philosophy
 MARK RAPHAEL
 O the month of May
 Who is Sylvia?
 The Constant Lover
 HILDA BLAKE and MARK RAPHAEL with Orchestra
 It was a Lover and his Lass
 ORCHESTRA
 Ballet Suite, 'The Rake'
 Dance at the Feast; The Lighthearted Lady;
 The frolicsome Friend; Allurement; Midnight Revels

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

9.40 Chamber Music and Poetry

KATHLEEN MOORHOUSE (Violoncello)
 ERIC FOGG (Pianoforte)
 HARRY MORTIMER (Clarinet)

Trio in B Flat, Op. 11 Beethoven
 Allegro con brio; Adagio; Theme and Variations

POETRY READING
 The Stricken Peasant
 Song of Hill Waters
 The Wagoner's Mate
 The Hounds are Gone
 Storm-stricken Oak
 (from 'The Secret Meadow and Other Poems')
 C. Henry Warren

Read by the AUTHOR

TRIO
 Trio in A Minor, Op. 114 Brahms
 Allegro; Adagio; Andantino grazioso;
 Allegro

10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 KC.

4.0—London Programme relayed from Daventry.
 4.30—Organ Recital, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—'Mansel Margaret.' A One-Act Comedy by Edwin Lewis. 6.30—S.B. from London. 7.0—Mary Pettie and Laidman Browne: 'Shakespeareana—IV.' 'An Amusing Interlude.' 7.15—S.B. from London. 7.45—Arthur Prince and Jim, The First Ventriloquist Figure with a Personality. 8.0—Concert. By the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby; Selection, 'Lumber Love' (Adams); Excerpts from 'Tannhäuser' and 'Lohengrin' (Wagner); Selection, 'The Pirates of Penzance' (Sullivan); Second Serenade (Toselli); Spanish Patrol (Wachs); Flute Solo, 'Napolitaine Airs' (Paggi) (Soloist, James Waugh); Classical Memories (arr. Ewing). 9.0—S.B. from London. 10.30—Dance Music relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0—Light Orchestral Concert. Station Orchestra. Edith Johnson (Mezzo-Soprano). 5.0—'Holidays Abroad—Norway,' by Mrs. Dawson Scott. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 7.0—Captain David W. Bone: 'The Amenities of Atlantic Seafaring.' 7.15—S.B. from London. 7.45—Organ Recital by Mr. John Pulein. Relayed from the Alexander Elder Memorial Chapel of the Glasgow Western Infirmary. Chorale Prelude, 'Sleepers, wake' (Bach, arr. Macpherson); Canon in B Minor (Schumann, arr. Bonner); Intermezzo and Scherzo from Sonata, No. 8 (Rheinberger); Vieille Chanson (D'Evry); Allegretto Grazioso and Allegretto Marziale (Bridg). 8.15—S.B. from Edinburgh. 8.45—Arthur Prince and Jim. The First Ventriloquist Figure with a Personality. 9.0—S.B. from London. 9.40—Some Italian Music. Station Orchestra: Overture, 'The Barber of Seville' (Rossini). Dennis Noble (Baritone) and Orchestra: Pari Siamo (We are equals) ('Rigoletti') (Verdi). Alfred Barker (Violin) and Orchestra: Rhapsodia Piemontese (Sinigaglia). Dennis Noble and Orchestra: Cortigiani vil razzi (Vile Race of Courtiers) ('Rigoletti') (Verdi). Alfred Barker: Berceuse and Scherzo (Antonio de Grass); Variations (Tartini-Kreisler). Orchestra: Overture, 'Masaniello' (Auber). 10.30-12.0—S.B. from Edinburgh.

2BD ABERDEEN. 500 M. 600 KC.

4.0—Fishing News Bulletin. 4.5 app.—A Concert. Margaret E. Innes and Ida M. Hay in Duets. Station Octet. 5.0—'Holidays Abroad—Norway,' by Mrs. Dawson Scott. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 7.45—S.B. from Glasgow. 8.15—S.B. from Edinburgh. 8.45—Station Octet: Lament from Keltic Suite and Gaelic Melodies (Faulds). 9.0—S.B. from London. 10.30-12.0—S.B. from Edinburgh.

2BE BELFAST. 306.1 M. 980 KC.

4.0—A Concert. Tom Kinniburgh (Bass). The Radio Quartet. 5.0—'Holidays Abroad—Norway,' by Mrs. Dawson Scott. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.45—A Military Band Concert. Station Military Band: March, 'Crown of Chivalry' (Fletcher); Military Overture, 'Private Ortheris' (Ansell); Selection, 'The Gondoliers' (Sullivan). 8.12—Soprano Rowlands (Soprano); Romanza from 'Cavalleria Rusticana' (Mascagni); The Stars (M. Phillips); A Birthday (H. Woodman). 8.20—Tom Kinniburgh (Bass): 'When day is done (Draper); Leasin' (Sterndale Bennett); The Raiders (Bromley Derry). 8.30—Band: Three Dances from 'Nell Gwyn' (German). George Yardley; Trombone Solo with Band Accompaniment, 'Lend me your aid' (Gounod). Band: Selection, 'Madame Butterfly' (Puccini). 9.0—S.B. from London. 9.40 app.—Military Band Concert (continued). Band: Slavonic Dances, Nos. 1 and 2 (Dvorak); Four Dances from 'Merrie England' (German). 9.55—Soprano Rowlands: My dearest heart (Sullivan); The Pixie Piper Man (L. Elliott); Ecstasy (Rummel). 10.4—Tom Kinniburgh: Sweet Night (Austin); The Brightest Day (Easthope Martin); Blow, blow, thou winter wind (Sergeant). 10.13—Band: Selection of W. H. Squire's Popular Songs; Overture, 'Shamus O'Brien', Stanford). 10.30-12.0—S.B. from London.

PROGRAMMES for WEDNESDAY, July 4

10.15 a.m. The
Daily
Service

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

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

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
LILIAN BLUNT (Soprano)
ERNEST PLATTS (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

4.0 Miss E. G. CLARKE: 'Food Values in
Cooking—IV, Water'

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 4.15 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.

4.15 A LIGHT CLASSICAL CONCERT
LESLAY DUDLEY (Soprano)
THE MARIE WILSON STRING QUARTET:
MARIE WILSON (1st Violin), GWENDOLEN HIGHAM
(2nd Violin), ANNE WOLFE (Viola), PHYLIS
HASLUCK (Violoncello)

QUARTET

Quartet in E Flat, No. 9 Haydn

4.35 LESLEY DUDLEY
Una voce poco fa (A voice I heard just now,
from 'The Barber of Seville')... Rossini
O Santissima vergine Maria (O holiest Virgin
Mary)..... Gordiniani
Il mio ben quando verrò (O my dear, when
shall I see thee?) Paisiello
Se Florindo è fedele (If Florindo is faithful)
..... Scarlatti

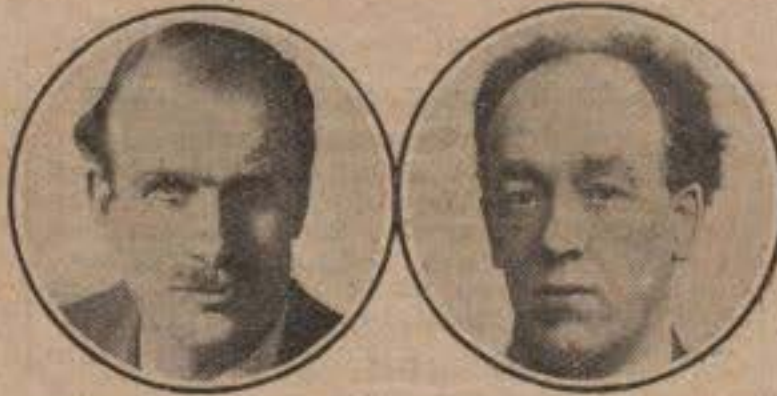
4.50 QUARTET
Quartet in G Bax

HERE is a work full of tunes and richness,
cheerful and simple to grasp. In the
Slow Movement we find clean emotion and
attractive efflorescence of delicate ornamentation.
The Third and final Movement (a
Rondo) prances and swings along in great
feather. Note the curious glassy sounds
produced when (after the music has gone
into six-eight time—two beats to the bar,
each beat divided into three), the strings
play very close to the bridge—'sul ponticello,'
as it is called. The Quartet is dedicated
to Elgar.

5.15 THE CHILDREN'S HOUR:
'The Great White Way'
(Wherein the programme takes on an
American flavour)
'More about Brer Rabbit,' told by Mrs.
MALDEN
'The Tale of the Flim-Flam'
(James Whitcomb Riley)
'Little Orphant Annie' (Eugene Field)
and other verse by American Poets
'Lights on Broadway'—
A Glimpse of New York by Erasmus P.
Perkins

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

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



Professor R. M. Y. Gleadowe (left) gives to-night the first of a series of four talks on pictures. Mr. James Stephens (right), the Irish poet, novelist and creator of fantasy, is the author of *The Wooing of Julia Elizabeth*, which will be performed by the Irish Players in the Variety programme this evening at 7.45.

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

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

7.0 Ministry of Health Talk: Dr. J. ALISON GLOVER: 'Healing Waters'

7.15 THE FOUNDATIONS OF MUSIC
BACH'S MISCELLANEOUS KEYBOARD WORKS
Played by EDWARD ISAACS
Italian Concerto

THE Italian Concerto is an attempt to apply to one instrument the principles of alternation and of contrast that were observed in writing music for an instrument (or group of instruments) used with some form of Orchestra. It is a Concerto,



A FAMOUS VAN EYCK.

This portrait of Jean Arnolfini and Jeanne de Chenay, his wife, which was painted in 1434, is one of the best-known works of the great Flemish painter Jan van Eyck. Professor Gleadowe will refer to this picture, amongst others, in his talk tonight.

but a one-man Concerto, the only piece so named that Bach ever wrote for one performer

The instrument for which it was intended was the double-keyboard Harpsichord, in which contrasts of tone unavailable in the single-keyboard form could be taken into account by the Composer. Bach's use of the one keyboard or the other is indicated by the words 'forte' and 'piano,' and sometimes one direction is applied to the right-hand part and the other to the left, so presenting an effect which would have been impossible upon a single-keyboard Harpsichord, and the possibility of which upon the Harpsichord's successor, the Pianoforte, gives point to the name it has received.

The title refers to the fact that the Italians established the Concerto form as a chain of Movements (usually, as here, three—two quick ones, with a slow one in the middle).

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—II, Good and Obligation,' S.B. from Liverpool

7.45 VARIETY

YVETTE DARNAC in Old Traditional French Songs
DE GROOT'S TRIO
THE IRISH PLAYERS in
'The Wooing of Julia Elizabeth,'
By JAMES STEPHENS
HARRY GRAHAM (How not to write Lyrics)
GEOFFREY DAMS (Tenor)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Prof. R. M. Y. GLEADOWE: 'How to appreciate Pictures'—I

THIS is the first of a series of four talks on Art by the Slade Professor of Art at the University of Oxford. In connection with these talks a number of coloured reprints of Old Masters, prepared by the Medici Society, will be obtainable, as in the case of the similar series given by the late C. Lewis Hind, when postcards were issued in conjunction with the National Gallery, and several thousand sets were sold. It is expected and hoped that the new series will receive equal proofs of appreciation.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A SYMPHONY CONCERT

MYRA HESS (Solo Pianoforte)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by EUGENE GOOSSENS

THE ORCHESTRA
Overture, 'A Roman Carnival'... Berlioz

9.45 MYRA HESS and Orchestra
Symphonic Variations Franck

10.5 ORCHESTRA
Sinfonietta Goossens

10.25 MYRA HESS
Pianoforte Solos

10.37 ORCHESTRA
Slow Movement from the String Quartet
Debussy
Ronde de Printemps..... Debussy

10.48 ORCHESTRA
Overture to 'Ivan the Terrible'
Rimsky-Korsakov

11.0-12.0 (Daventry only) DANCE
MUSIC: ALFREDO and his BAND and the
NEW PRINCES ORCHESTRA from the New
Princes Restaurant

Wednesday's Programmes continued (July 4)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 THE KNELLER HALL BAND

Conducted by Lieut. H. A. ADKINS

(By kind permission of Col. Sir FRANCIS ELPHINSTONE-DALRYMPLE)

Relayed from Kneller Hall, Twickenham
Grand March, 'Spirit of Pageantry'... *Fletcher*
Overture to 'Rienzi'... *Wagner*
Post Horn Trio, 'Vivacity'... *Barsotti*
Excerpts from 'Aida'... *Verdi*

MALE VOICE CHOIR

Two Sea Shanties... *arr. R. R. Terry*
Blow, my Bully Boys; Whiskey Johnnie

BAND

Barcarolle... *Tchaikovsky*
Polka... *Schubert*
'Unfinished Symphony'... *Schubert*
Spanish Scene, 'Sevillana'... *Elgar*
Airs from 'The Pirates of Penzance'... *Sullivan*
The Bees' Wedding... *Mendelssohn*
Rule Britannia
God Save the King

5.9 THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE. TONI FARRELL (at the Piano)

7.45 THE CHILDREN'S HOUR (From Birmingham):
'Wiggly Pie,' by MARGARET MADKLEY. Songs by ESTHER COLEMAN (Contralto). 'Three Shropshire Knights,' by ESTELLE STEEL HARPER. JACKO will Entertain

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

6.45 Light Music

THE HENRY SENSICLE QUINTET
MILLICENT RUSSELL (Contralto)
FRANKLYN KELSEY (Baritone)

QUINTET

Waltz, 'Didi'... *Oscar Straus*

6.55 FRANKLYN KELSEY

An Old Garden... *Hope Temple*
King Charles... *M. V. White*

7.2 QUINTET

Serenade from 'The Wand of Youth'... *Elgar*
Rustle of Spring... *Sinding*
Lullaby... *Cyril Scott*

7.10 MILLICENT RUSSELL

I love the jocund dance... *Walford Davies*
Bubble Song... *Martin Shaw*
Song of the Blackbird... *Quilter*

7.18 QUINTET

Minuet... *Paderewski*
Hymn to Saint Cecilia... *Gounod*

7.28 FRANKLYN KELSEY

Eyes that used to gaze in mine... *Löhr*
To my First Love... *Halton*
Simon the Cellarer

7.35 QUINTET

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

7.45 MILLICENT RUSSELL

I know a bank... *Martin Shaw*
Cuckoo... *Quilter*
Love's Philosophy

7.52 QUINTET

Songs my mother taught me... *Dvorak*
Waltz, 'Diane'... *Bapca*

8.0 A Light Orchestral Programme

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture to the Ball... *Sullivan*

AT twenty-eight, when he wrote this Overture, Sullivan had already achieved a fine command both of the Orchestra and of that



Millicent Russell sings in the concert of Light Music this evening at 6.45, and John Moss will play the part of John Cannon in *The Last of Carlavitch*, when it is broadcast at 9.30.

knack of writing gay tunes that has so endeared him to us all. He wrote few pieces more spirited than this, even in the Comic Operas—and that is saying a good deal.

ESTHER COLEMAN (Contralto) and Orchestra
Air, 'Knowest thou the land?' (from 'Mignon')... *Ambroise Thomas*
Hindoo Song (from 'Sadko')... *Rimsky-Korsakov*

8.20 EILEEN ANDJELKOVITCH (Violin) and Orchestra

Concerto in D, No. 4... *Mozart*
Allegro; Andante Cantabile; Rondeau; Allegro non troppo

8.45 ESTHER COLEMAN

O thank me not... *Mallinson*

Cradle Song *Van Someren-Godfery*
Heatherland... *Dunayne*
I have twelve oxen... *Ireland*

8.55 ORCHESTRA

Suite of 'Alsatian Scenes'... *Massenet*
Symphonic Poem, 'Phaeton'... *Saint-Saëns*
Saltarello... *Gounod*

9.30 'THE LAST OF CARLOVITCH'

(From Birmingham)

A Play by EDWIN LEWIS

Presented by STUART VINDEN

Mario Romaine, a Gipsy

WINIFRED HARGREAVES

Carl Romaine (Carlovitch)... STUART VINDEN
John Cannon (Entrepreneur)... JOHN MOSS
Stella Ventnor... MOLLY HALL

It is a quiet summer night. Beside the road, on a green patch, a travelling van is drawn up under the shelter of the trees, and a log fire burns, filling the air with the stimulating aroma of the pine. Marie sits on the lowest step of the van with hands clasped behind her back. Her lips are parted in smiling wonder as she gazes at Carl, who, clad in a velvet jacket, is playing the violin.

Solo Violin: FRANK CANTELL

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 FRANK ASHWORTH and his BAND from the Hotel Metropole

11.0-11.15 DANCE MUSIC: ALFREDO and his BAND and the NEW PRINCES ORCHESTRA from the New Princes Restaurant

(Wednesday's Programmes continued on page 584.)

Stewed
Gooseberries
with
BIRD'S CUSTARD
make the best dish now
in season.

There's a wonderful combination of health, good cheer and nourishment in stewed Gooseberries with Bird's Custard. Everybody can enjoy this dish, because Gooseberries never disagree when served with Bird's.

Tins, 1/3s; boxes, 1/- & 5/6d;
pkts., 1/6d.

Wednesday's Programmes continued (July 4)

SWA CARDIFF. 353 M. 850 KC.

1.0-1.45 A SYMPHONY CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
 Overture to 'The Secret Marriage' ... *Cimarosa*
 Concerto Grosso No. 22 in A, Major Op. 6, No. 11,
 for Two Violins and Violoncello, accompanied by
 Strings *Handel*
 Violins, ALBERT VOORSANGER and FRANK
 THOMAS
 Violoncello, RONALD HARDING

Symphony in C Minor *Beethoven*
HANDEL'S Concerto has four Movements—
 a slow, stately one; a short, quiet one in
 which the instruments imitate each other a
 good deal; then a longer, gently swinging
 Movement, and a brisk, cheery Finale.

BEETHOVEN'S Fifth Symphony is so
 well known that reference need only
 be made to the troubled character of the First
 Movement, making powerful use of that im-
 perious, gruff opening summons of
 four notes; the rich, leisurely
 Variations of the Second Move-
 ment; the grim Scherzo, which
 leads to the blaze of the Last
 Movement (in which the Scherzo's
 ghost peeps in for a moment).

3.45 'Food Values in Cooking—IV,
 Water,' by Miss E. G. CLARKE

4.0 THE STATION TRIO:

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

Trio in G, 1st and 2nd Movements
Hurlstone

W. Y. HURLSTONE, who died
 in 1906 at the age of thirty,
 was a composer of sensitive feeling,
 who left some fragrant Chamber
 Music.

Of the four Movements of his
 Trio in G we are to hear the strong
 and graceful First Movement, and
 the Slow Movement, in thoughtful
 mood.

MAUD PETERS (Soprano)

Lo! here the gentle lark... *Bishop*
 Villanelle..... *Dill' Arquis*
 Sing, sweet bird..... *Ganz*

FRANK THOMAS (Violin) and
 RONALD HARDING (Violoncello)

Passacaglia *Handel, arr. Halvorsen*

MAUD PETERS

Ah! lo so (Ah, I know it) *Mozart*
 Shadow Song *Meyerbeer*
 Musetta's Valse Song from 'La Bohème'
Puccini

Trio

Trio in G, 3rd and 4th Movements *Hurlstone*

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—II, Good and Obligation.' S.B. from
 Liverpool

7.45 A West Country Programme

NATIONAL ORCHESTRA OF WALES

Shepherd Fennel's Dance *Gardiner*
 English Folk Songs *Vaughan Williams*
 Seventeen come Sunday; My Bonny Boy;
 Folk-Song from Somerset

W. IRVING GASS

In a West Country Dialect Recital

ORCHESTRA

On the Cliffs of Cornwall *Smyth*

DAME ETHEL SMYTH'S Opera, *The*
Wreckers, produced in Leipzig in 1908,
 and in London in 1909, is about the wild Cornish
 coast-dwellers of the eighteenth century. The
 piece now to be played is the Prelude to the
 Second Act of the Opera.

The Composer has herself given a description
 of the background of the story and of the music,
 thus:—

'Thirza, the beautiful young wife of the
 elderly headman of a Cornish village in the
 eighteenth century, is detested by the community,
 which she in turn abhors. She has a lover,
 Mark, whom she has persuaded to light warning
 beacons down the coast on stormy nights, when
 it is the habit of the wreckers to extinguish the
 lighthouse lantern in order that ships may founder
 on the rocks. Having gathered (in Act I) that
 suspicion is rife, Thirza steals forth in the night
 to warn her lover, who she knows will be lighting
 a beacon in a distant creek. A great love-scene
 ensues, in which she consents to flee with him,



'BRITAIN'S WARRIOR QUEEN.'

Boudicca (or Boadicea), the British queen who revolted against the Romans, figures in *Beric*, the play of Ancient Britain that will be broadcast during the West Country programme from Cardiff this evening. This is the famous statue of her on Westminster Bridge.

and, as a final act of defiance, kindles the bonfire
 with her own hands, while both sing the melody,
 "Flame of love," on which this Prelude is based.
 Its purport is a summary of their love story.'

In the end, the lovers are imprisoned by the
 sea in a cave, and are united only in death.

8.15 'BERIC'

A Comedy in One Act, by ANNE FORRESTER

Ted Martin (a young gamekeeper)

HEDLEY GOODALL

Mona (a gardener's daughter) .. PEGGY HOOD
 Ancient Britons

Beric (a British Chief) JACK PARKIN
 Boudicca (his sister) MARY MACDONALD-TAYLOR
 Ia (another British girl, in love with Beric)

DORIS M. JONES

Olwen (a young British man, in love with
 Boudicca) JACK JAMES
 Petroc (another young British man)

G. LYNCH-CLARKE

A British Sentry

Scene: The old British encampment in Combehay
 Park, Devon. A grassy space

Combehay Park, Devon, was an encampment
 in the days of the early Britons, and the country
 folk still feel the influence of the early in-
 habitants, particularly when the moon is
 full. Mona declares that she would not stay

alone there after dark, 'not for a mint of
 money.' Nevertheless, she does brave her
 terrors, and for the best of reasons.

8.45 ORCHESTRA

Folk Song Phantasy *Redman*
 Conducted by the COMPOSER

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

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

12.0-1.0 London Programme relayed from
 Daventry

4.0 London Programme relayed from Daventry

4.15 A CONCERT

VIOLET REYNOLDS (Soprano)

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

5.15 THE CHILDREN'S HOUR:

A Story told in Welsh by MAGDA-
 LEN MORGAN and Music by THE
 STATION TRIO

6.0 London Programme relayed from
 Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45 S.B. from Cardiff

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from
 Daventry

4.15 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

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from
 Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Stars and Stripes
 Songs, Verses and Stories appropriate for 'The
 Fourth'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Liverpool

7.45-11.0 S.B. from London (9.30 Mid-week
 Sports Bulletin; Local Announcements)

Wednesday's Programmes continued (July 4)

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

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 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
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records
 3.45 'Food Values in Cooking—IV, Water,' by Miss E. G. CLARKE
 4.0 NORTHERN RESORTS—SOUTHPORT
 THE BAND OF H.M. SCOTS GUARDS
 Relayed from the Bandstand
 FLORRIE HARRISON (Soprano)
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Liverpool
 7.45-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 990 KC.

12.0-1.0—Gramophone Records. 4.0—London. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—Children's Hour. 6.0—John Orton and Keen (Harp Duoists). 6.15—Dr. B. W. Simpson (Deputy Lord Mayor) on 'Children's Day.' 6.20—Royal Horticultural Society's Bulletin. 6.30—S.B. from London. 7.25—S.B. from Liverpool. 7.45-11.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 4.0—Dance Music relayed from the Locarno Dance Salon. 5.0—'Food Values in Cooking—IV, Water,' by E. G. Clarke. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—A Recital by Charles Mackay (Baritone), in Irish Songs. 6.20—Mr. Dudley V. Howells: Horticulture. 6.30—S.B. from London. 7.0—Major Walter Elliott, M.P., Relayed from London. 7.15—S.B. from London. 7.25—S.B. from Liverpool. 7.45-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 3.45—Talk: 'Food Values in Cooking—IV, Water,' by Miss E. G. Clarke. 4.0—Fishing News Bulletin. 4.5 app.—Dance Music. From the New Palais de Danse. Mary MacLeod (Contralto). 5.15—The Children's Hour. 6.0—London. 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—Glasgow. 7.15—London. 7.25—S.B. from Liverpool. 7.45-11.0—London.

2BE BELFAST. 306.1 M. 980 KC.

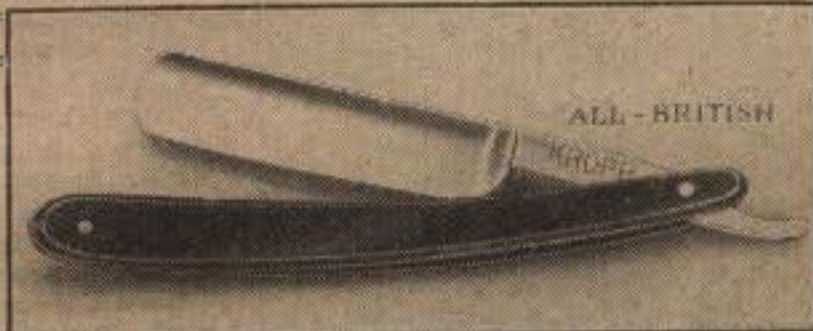
12.0-1.0—Gramophone Records. 4.0—Dance Music. Ernie Mason's Dance Band. 5.0—Mr. William Moore: 'The Giant's Ring.' 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20—London. 6.30—S.B. from London. 7.25—S.B. from Liverpool. 7.45—Symphony Orchestra. Elsie Black (Contralto), Kathleen Moorhouse (Violoncello). 9.0—S.B. from London. 9.35 app.—Orchestral Concert (Continued). 10.30-11.30—Newry Carnival Shopping Week. Civic Meeting. Relayed from Newry Town Hall.

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PHILLIPS
 LIGHT RUBBER SOLES.

PROGRAMMES for THURSDAY, July 5

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The

Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT

MARY KAY (Contralto)

DAN JONES (Tenor)

ELSIE WOOD and VERA TOWSEY

(Duets for Two Pianofortes)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 EVENSONG

FROM WESTMINSTER ABBEY

3.45 Mr. A. W. SMITH: 'Cage Birds and their Needs'

THIS afternoon's talk, continuing the series on 'The Care of our Pets,' has for its particular subject 'Cage Birds and their Needs.'

It will deal particularly with the canary, the love-bird, and the parrot. It must remain a dubious point as to whether birds can ever be happy in cages, but it seems likely that some will always be kept behind bars, as the growth of Cage Bird Societies in recent years proves; so that it would seem useful and humane to spread as widely as possible information which should conduce to the health and proper treatment of such birds.

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 6.0 and 6.15 p.m., unless no matches are then in progress.



'FRED ELIZALDE AND HIS MUSIC.'

always one of the most welcome items in the programmes to that large majority of listeners that loves good dance music, will broadcast dance music from the Savoy Hotel to-night.

4.0 AN ORGAN RECITAL
by EDWARD O'HENRY
Relayed from Madame Tussaud's Cinema

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

5.15 THE CHILDREN'S HOUR:
Operas in Miniature:
'Les Cloches de Corneville'
The story of the Opera will be told, with selections from the music played by THE PARKINGTON QUINTET

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

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 Mr. E. STUART MONRO, 'Play-acting for Scouts'

THIS evening's talk may be termed a special treat for all Scouts and Girl Guides, and those responsible for their training and entertainment. Mr. E. Stuart Monro, with the authority derived from his position as Dramatic

Adviser to Boy Scout Imperial Headquarters, is giving his views on 'Play-acting for Scouts.' Serious amateur theatricals are increasing steadily all over the country; and the imagination, concentration, and team-work involved in any successful production are realized to be of value to any association of boys or girls.

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

7.15 THE FOUNDATIONS OF MUSIC
BACH'S MISCELLANEOUS KEYBOARD WORKS
played by EDWARD ISAACS
Chromatic Fantasia and Fugue

IN the Fantasia are seen signs of the origin, in primitive organ display, of many pieces of this prelude type, a good deal of it being of the nature of more *bravura* scale passages, or of a series of chords, each broken up, arpeggio fashion. There is nothing contrapuntal (woven) about the piece; it is mainly an exhibi-

tion of tone-effects, and as such, very exciting. There are also some striking passages of a Recitative character.

The Fugue is one of the longest of all the Fugues Bach wrote for clavichord or harpsichord. Its well-thought-out and very logical structure is all the more effective after the uncontrolled impetuosity of the preceding Fantasia. It is in three 'voices.' The chromatic nature of the subject (its creeping by small degrees) naturally leads to much boldness of harmony.

The Chromatic Fantasia and Fugue probably date from about 1720, when Bach was thirty-five, and had already composed the greater part of his organ music.

7.25 Prof. W. M. TATTERSALL, 'Nature's Reaction to Man—IV, Animals and Disease' (Continued). S.B. from Cardiff

IN his third talk, last week, Professor Tattersall told how man, by upsetting the balance of Nature, has laid himself open to attack by all sorts of disease. This evening he will describe how in the same way man breeds countless races of animals and plants for his own special purposes—horses for speed and strength, flowers for colour and scent, and so on—without any consideration of what ultimate effects this special development may have. So he has filled his world with domestic animals and plants highly susceptible, because over-bred, and terribly vulnerable to the attacks of parasites; and at

the same time his domestic animals introduce their own parasites into parts of the world where, in the normal scheme of Nature, they would never be.

7.45 LIVIO MANUCCI (Violoncello)

Largo Tartini

Minuet Becker

Lullaby Cyril Scott

Allegro Spiritoso Senaillé

8.0 CHARLOT'S HOUR

A LIGHT ENTERTAINMENT

Specially devised and arranged by the well-known theatrical director

ANDRE CHARLOT

WITHOUT very serious exaggeration, it may be said that Andre Charlot is the father of revue in England. Before the war, he came over from Paris (where he had gained experience in many types of theatre, from the Chatelet to the Ambassadeurs) to run the Alhambra, and there he produced such early revues as *Keep Smiling* and *5064 Gerard*. His shows at the Vaudeville are still happy memories to many of the men who spent leave in London during the war; *Cheep* (which set a new fashion in intimate revue), *Pot Luck* and the rest, all full of wit and ingenious fun.

Since those days he has produced shows at several London theatres, including the long series of 'Charlot's Revues' at the Prince of Wales, with such artists as Beatrice Lillie and Gertrude Lawrence, Jack Buchanan and Maisie Gay. Now, in his invasion of the broadcasting studios, he has shown that the old showman has still got more than a trick or two up his sleeve.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARELETT, 'The Way of the World'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 'Turandot'

Act II

Relayed from the Royal Opera House, Covent Garden

10.20-12.0 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his MUSIC, from the Savoy Hotel

The Organs broadcasting from

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

are WURLITZER ORGANS

also installed at: New Gallery Kinema; Grange, Kilburn; Broadway, Stratford; Plaza; Finsbury Park Cinema; Maida Vale Picture House;

Offices: 33, King St., Covent Garden, W.C. Gerrard 2231.

Thursday's Programmes cont'd (July 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Summer Symphony Concert

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

Conducted by Sir DAN GODFREY
FRANK PHILLIPS (Bass-Baritone)

ORCHESTRA

Overture to 'Richard III' German
Symphony (No. 4), in E Flat Minor .. Glazounov

GLAZOUNOV was born in Petrograd (where he still lives) in 1865. He is not an out-and-out member of the Russian 'national' school of composers, having a tendency to revert to the classical and the cosmopolitan. This Symphony, in E flat, is the fourth of eight that he has composed, and his forty-eighth work (of about eighty altogether). It is in three movements.

FIRST MOVEMENT. A rather slow, plaintive Introduction, leading into a quick Movement, in which the tune heard at the opening of the Introduction is made use of.

SECOND MOVEMENT. A Scherzo, a rapid lively Movement.

THIRD MOVEMENT. Another rather slow Introduction, leading into a quick Movement. Here again, the First Main Tune of the slow portion (it comes on the Clarinet) is employed in the quick Movement proper. In the course of his development of the many ideas he uses, the Composer introduces a reminiscence of the Symphony's opening melody.

FRANK PHILLIPS

Der König bei der Krönung.....Hugo Wolf
Belshazzar Schumann

SARA CHANOT (Pianoforte) and Orchestra
Hungarian Fantasia Liszt

ORCHESTRA

Ballet Music from 'Boabdil' Moszkowski

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham

Conducted by PAUL RIMMER

Masaryk March Lotter
Waltz, 'Doctrinen' Johann Strauss

ELSIE WARREN (Soprano)

Ah, how delightful the morning Reynolds
Come, then, pining, peevish lover Vinci

FRANK NEWMAN (Organ)

Nanette's Caprice Coleridge-Taylor
Romance Rubinstein
Intermezzo from 'Cavalleria Rusticana' .. Mascagni

Selection from 'H.M.S. Pinafore'.....Sullivan

ELSIE WARREN

Love is meant to make us glad German
The Fairy Pipers.....Brewer

ORCHESTRA

Fantasia, 'Yishma El'.....Jalowicz
Selection from 'The Dollar Princess' Fall

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'Dream Children—Fairy Buzzy-Juzzy gets Busy,
by H. P. Gaston. Songs by MARJORIE PALMER
(Soprano). EDGAR WHEATLEY (Violin)

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

6.45 THE B.B.C. DANCE ORCHESTRA,

Personally conducted by JACK PAYNE

MIRIAM FERRIS (Comedienne)

GILBERT and NEWTON

(Syncopation and Harmony)

8.0 Gala

An open-air diversion created by
TYBONE POWER

Listeners are furnished, of course, with complimentary tickets, which will not only procure them unseen admission to the beautiful grounds of Wroxte Park, but will enable them to overhear specially selected matches of the conversation of some of the best-known people in the neighbourhood, not even excepting the Duchess herself, whose conversation is always edifying. They will also be able to take advantage of numerous other attractions which the organizers of the Fête have arranged.

GRAND GARDEN FÊTE

By kind permission of the Duchess of Wroxte

July 5 & 6, 1928

at

WROXE PARK

in aid of

Wroxte & District Local Charities

Grounds open to the Public 3.30 to 8.0 p.m.

Admission 1/-

Children Half Price

8.45 A CONCERT

Relayed from the Arts Theatre Club

THE ARTS THEATRE CHAMBER ORCHESTRA

Led by ARTHUR CATTERALL

Conducted by EDWARD CLARK

ORCHESTRA

Concerto Grosso in B Flat, Op. 3, No. 1. . Handel

HANDEL'S Great Concertos ('Concerti Grossi') are not Concertos in the modern meaning of works for (usually) one Soloist and an Orchestra.

Handel generally used an Orchestra of Stringed instruments and one or two Harpsichords, and divided it into groups of players. One group consisted of two Violins and a Violoncello, and the other comprised the remainder of the Orchestra. One Harpsichord supported each group.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak, and sometimes they are combined.

This Concerto is in three Movements: (1) Moderately quick; (2) Slow; (3) Quick.

ARTHUR CATTERALL and Orchestra

Concerto for Violin and Orchestra Mozart

ORCHESTRA

Selection from 'El Amor Brujo' ('Love, the Magician').....de Falla

LOVE, THE MAGICIAN, is a one-act Ballet concerned with Andalusian gipsy life. Candelas, a young, beautiful, and passionate gipsy woman, has loved a handsome man of her own race. After his death, she falls in love with Carmelo, another young gipsy, but is haunted by the jealous spectre of her former lover, of which she cannot free herself. Eventually, the ghost is laid, and Candelas and Carmelo are united.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE SAVOY ORPHEANS, FRED ELIZALDE and his MUSIC from the Savoy Hotel

(Thursday's Programmes continued on page 588.)

'Golden Shred'

and

'Silver Shred'

Contain the whole of
the Goodness of the
Oranges and Lemons

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



The cleanliness of Capern's
Packet Seeds is vital to
Plumage and Song



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CANARY
WILL SING
if fed on
CAPERN'S
Perfectly Clean
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Lewins Mead, Bristol
1½d. (postage only) for a set of six
beautifully coloured postcards of
Cage Birds
Write us on your Bird Troubles
Advice Free

Thursday's Programmes continued (July 5)

5WA CARDIFF. 353 M. 850 KC.

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

Academic Festival Overture *Brahms*

EVELYN URCH (Soprano) and Orchestra

With a swanlike beauty gliding *Mozart*

ORCHESTRA

Symphony in C Minor, 'The Tragic'... *Schubert*

SCHUBERT wrote his Fourth Symphony in D April, 1816, apparently for the Amateur Orchestral Society of Vienna. It is comparatively rarely to be heard. The Symphony starts with an Introduction (Very Slow). This is in two halves, each of which begins with a loud chord held by the Full Orchestra. It ends very softly with a chord sustained by Oboes and Horns, and leads into the First Movement proper (Quick and lively). The Second Movement is the Slow one, which falls into several sections. The First Section is a song-like melody. The Second is much more agitated. A feature of it lies in rapid repeated notes. These two sections then alternate for some time. The Third Movement is the usual Minuet and Trio, and the Last Movement is a full-length treatment of very varied material. Its foundation is the lengthy first main tune, which is made up of a little phrase on First Violins, repeated with Woodwind added, and (after an outburst of Full Orchestra) the second tune, a discussion mainly between First Violins and Clarinet.

EVELYN URCH

Like any foolish moth I fly } *Scarlatti*

Dewy Violets..... } *Scarlatti*

Trees } *Rasbach*

ORCHESTRA

Entr'acte No. 4 from 'Carmen' *Bizet*

5.0 A PIANOFORTE RECITAL

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts: H. SEYMOUR THOMAS, 'Some Axioms of Camping'

7.0 S.B. from London

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—IV, Animals and Disease' (Continued)

7.45-12.0 S.B. from London (9.30 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.0-3.30 Service for the Sick

THE STATION CHOIR

Hymn, 'I could not do without Thee' (A. and M., No. 186)

Scripture Reading

CHORUS

Anthem, 'Oh, ye that love the Lord'

Coleridge-Taylor

Address by the Rev. W. J. NESBITT

CHOIR

Hymn, 'Lead, kindly Light' (A. and M., No. 266)

Prayer

3.45 London Programme relayed from Daventry

6.0 Eye-witness Account of the Hampshire Automobile Club's Motor Rally, by Lieut.-Colonel J. T. C. MOORE-BRABAZON, M.P.

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 (9.30 Local Announcements)



Vandyl

Lieut.-Col. J. T. C. MOORE-BRABAZON, M.P.,

Parliamentary Secretary to the Ministry of Transport, and a pioneer of motoring and aviation, will broadcast an account of the Hampshire Automobile Club's Motor Rally from Bournemouth Station this evening at 6.0.

5PY PLYMOUTH. 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Day Trips

Playlets ('A Trip to Bøvisand' ('A Trip to the Seaside' (C. E. Hodges)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45 S.B. from London

9.30 Announcement by Mr. E. S. LEATHERBY, Chairman of Plymouth Week, 1928 (Local Announcements)

9.35-12.0 S.B. from London

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Cardiff

7.45-12.0 S.B. from London (9.30 Local Announcements)

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

Stories:

'Peter's Chance' (*Nelson Abbott*)

'The Lion and the Unicorn' (*Gibbs*)

Songs from 'Alice in Wonderland' (*Helmore*)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 For Boy Scouts

7.0 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

Andante from String Quartet *Debussy*

Three Dream Dances *Coleridge-Taylor*

Suite, 'Picturesque Scenes' *Massenet*

Prelude to Act III of 'Lohengrin' *Wagner*

5.0 Mr. F. E. DORAN: 'Torchbearers'—A Talk on Amateur Actors'

5.15 THE CHILDREN'S HOUR:

The Highway

Story, 'Mr. Pickwick Journeys to Ipswich.'

Suite, 'The Green Lanes of England' (*Clutsam*),

played by THE SUNSHINE TRIO

Songs by HARRY HOPEWELL

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—IV, Animals and Disease' (Continued). S.B. from Cardiff

7.45 HAROLD DAWBER and ALBERT HARDIE (Duets on Two Pianos)

First Movement (Allegro con spirito) from Sonata

for Two Pianos *Mozart*

Silhouettes, Op. 23 *Arensky*

The Coquette; The Dreamer; The Dancer

8.0-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.0—London. 5.15—Children's Hour. 6.0—For Farmers. 6.15—London. 6.45—Boy Scouts. 7.0—London. 7.25—Cardiff. 7.45-12.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0—Dance Music. 4.0—Station Orchestra. Elsie Moore (Soprano). 5.0—Alasdair Alpin MacGregor: 'The Scottish Countryside—IV.' 5.15—Children's Hour. 5.58—Weather for Farmers. 6.0—Organ Recital. 6.30—London. 7.25—Cardiff. 7.45—Scottish Humour Series—III. 8.0-12.0—London.

2BD ABERDEEN. 500 M. 690 KC.

4.0—Fishing News Bulletin. 4.5 app.—Jean Ferrier (Mezzo-Soprano). Station Octet. 5.0—'The Scottish Countryside—IV.' 5.15—Children's Hour. 6.0—Station Octet. 6.25—Fishing News Bulletin. 6.30—London. 7.25—Cardiff. 7.45—Glasgow. 8.0-12.0—London.

2BE BELFAST. 306.1 M. 980 KC.

3.30—A Short Religious Service. 4.0—Elsie Black (Contralto). Orchestra. 5.0—Mr. Robert Crossart: 'A Holiday with Tent and Motor Cycle—VI.' 5.15—Children's Hour. 6.0—London. 7.25—S.B. from Cardiff. 7.45-12.0—London.

Click! went the 'Kodak'



*Don't let sights like these
run like water through your fingers.
Catch them with a 'Kodak,' so that on dry
and dusty days you may
drink again.*

PROGRAMMES for FRIDAY, July 6

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL

AMINA LUCCHESI (Violin); MARGERY CUNNINGHAM (Pianoforte)

Sonata in A, Op. 13 Fauré

UPON Gabriel Fauré, who died in 1924, in his eightieth year, a great many official distinctions were conferred, including the rare one of a 'National Homage' at the Sorbonne in 1922, when he was elected to the highest class in the Legion of Honour. Considering that he produced a great quantity (over 120 works) of charming music, eclectic and urbane, typical of the best qualities in French music of his day, it is somewhat surprising that comparatively little of it is commonly played in England.

The First Violin Sonata, written in 1876, is in the usual four Movements, the exceedingly lively Scherzo coming second, and the slow Movement third.

Pianoforte Solo:
Concert Study Liszt
Violin Solo:
Slavonic Dance No. 1, in G Minor Kreisler

12.30 AN ORGAN RECITAL

By EDNA C. HOWARD,
Organist and Director of the
Choir, Highgate Wesleyan
Church

Relayed from St. Mary-le-Bow

Overture in D Minor Smart
Sonata in E Flat Bach
Allegro Moderato—Adagio
—Allegro

Sposalizio (Espousals)
[Liszt, arr. Lemarc
Finale, Sonata No. 1 Guilmant

LISZT'S piece is one of a set in which he gives in music his impressions of travel. There are in all three such sets, the first two referring to his wanderings through Switzerland and Italy at various times from 1835 to 1840, when he was in his twenties.

Liszt's early ideas as to pictorial or suggestive music are well indicated in the preface to the first edition of the earliest of the pieces, in which he says: 'Having recently visited many new countries . . . having felt that the

varied aspects of Nature and of the scenes attached thereto did not pass before my eye like vain pictures, but they stirred up in my soul deep emotions; that there was established between them and myself . . . an inexplicable, but certain communication, I have tried to express in music a few of the strongest of my sensations . . . As instrumental music progresses, develops, frees itself from its first fetters, it tends to become more and more imbued with that ideality which has marked the perfection of the plastic arts, to become not only a simple combination of sounds, but a poetic language more apt perhaps than poetry itself to express all that within us oversteps the accustomed horizons, everything that escapes analysis, everything that attaches itself to inaccessible depths, imperishable desires, infinite presentiments.

The *Espousals* piece is 'after' the picture by Raphael, in the Brera at Milan, showing the wedding ceremony of Mary and Joseph, with a noble temple in the background.

1.0-2.0 LUNCH-TIME MUSIC

The Hotel Metropole Orchestra (Leader A. MANTOVANI), from the Hotel Metropole

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 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.

4.0 A BALLAD CONCERT

MAUD KERR (Soprano); ARTHUR BROUGH (Baritone); DAVID PENMAN (Violoncello)

5.0 Col. W. B. DU PRE: 'Croquet'

CROQUET is not perhaps the most widely advertised, or the most wildly exciting, of outdoor games, but it has a large number of enthusiastic exponents throughout the country. They will undoubtedly welcome the opportunity afforded them this afternoon by Col. W. B. du Pre, who is to talk on his recent croquet tour in Australia and New Zealand. This is the

LISTENERS are by now familiar with a good many of Bach's larger keyboard pieces—the 48 *Preludes and Fugues* particularly. He wrote his *Inventions* as studies to lead pupils up to the '48.' Fifteen of them are in two parts, and fifteen in three parts. The title is a happy one, for there is endless invention in these pieces—of both artistic device and emotional variety. Bach wrote them for the clavichord, the quiet instrument whose strings were struck by a piece of metal at the end of a hammer. One could obtain more expressive tone from it than from the harpsichord, with its rather noisy plucking of the string.

7.25 Professor J. DOVER WILSON: 'Six Tragedies of Shakespeare (An Introduction for the Plain Man)—IV, Othello: Antony and Cleopatra'

BOTH the tragedies of which Professor Dover Wilson will talk to-night are tragedies of mature love—of the man of action, no longer young, who loves 'not wisely but too well.' The noble stature of Othello, the motiveless malignity of Iago, the sordid theme of *Antony and Cleopatra* and the marvellous poetry in which Shakespeare clothed it, will form the theme of his fourth talk.

7.45 A Pianoforte Recital

By DOROTHY HESS

Prelude (from Partita in B Minuet J Flat) Bach
Moonlight Sonata Beethoven
Apple Blossom Time Bar
Bird Song Palmgren
First Polish Song
Chopin, arr. Liszt

8.15 GALA

An Open-Air Diversion created by TYRONE POWER

Listeners are furnished, of course, with complimentary tickets, which will procure them unseen admission to the beautiful grounds of Wroxhe Park during the Grand Garden Fête in aid of Wroxhe and District Local Charities. Also they will be able to overhear specially selected snatches of the conversation of some of the best-known people in the neighbourhood, not even excepting the Duchess herself, whose conversation is always edifying. They will also be able to take advantage of numerous other attractions which the organizers of the Fête have arranged.

Drawn by Arthur Watts



GALA DAY AT WROXHE PARK.

first of a series of afternoon talks on sports, which is to be given fortnightly from July to September this year. It is hoped to include among the subjects tennis, archery, golf, badminton, and later hockey.

5.15 THE CHILDREN'S HOUR:

Selections by THE ISLINGTON BOYS' BAND
'Topsy Turvy's Birthday'—another Gnome Story by MABEL MARLOWE
'As Others See Us,' a chapter of Child Life from 'Thunder on the Left,' by CHRISTOPHER MORLEY

6.0 FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES, the [B.B.C.] Music Critic

7.15 THE FOUNDATIONS OF MUSIC

BACH'S MISCELLANEOUS KEYBOARD WORKS
Played by EDWARD ISAACS
Two Part Inventions

which the organizers of the Fête have arranged.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

9.15 Topical Talk

9.35 A Short Violin Recital by ENID BAILEY

9.45 'I Pagliacci'

'THE PLAY ACTORS'

Act I

Relayed from the Royal Opera House, Covent Garden

10.30 Poetry Reading

10.45 'I Pagliacci'

Act II

Relayed from the Royal Opera House, Covent Garden

11.15-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

Friday's Programmes cont'd (July 6)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

1.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE
VERA SOUTHOON (Light Ballads)
STAN DENNIS (Comedian)

5.45 THE CHILDREN'S HOUR (From Birmingham): 'The Taking of the Bass Rock,' a True Adventure Story, by MARGARET M. KENNEDY. Songs by BERNARD SIMS (Baritone). 'Red and Blue Flowers,' by JESSIE BAYLISS ELLIOTT. GEOFFREY GAUNT (Syncopated Pianisms).

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

6.45 Light Music

CORELLI WINDEATT'S BAND
GWEN LEWIS (Contralto)
DAVID BRYNLEY (Tenor)

THE BAND

Will-o'-the-Whispers.....*Sel. and arr. Connelly*

6.55 GWEN LEWIS

I did not know.....*Trotters*
Philosophy.....*David Emmell*
A Mood.....*Alison Travers*

7.2 BAND

Clair de Lune (Moonlight).....*Debussy*
En Badinante.....*d'Ambrosio*
Songs my mother taught me.....*Dvorak*

7.12 DAVID BRYNLEY

The Lent Lily.....*Marillier*
Roses and Rue (An Old English Burden).....*Foulds*
The Bonny Blue Kerchief.....*Barnicott*

7.18 BAND

Scots Fantasia.....*Boosey*
Emotion.....*Bucalossi*

7.28 GWEN LEWIS

Sanctuary.....*Hewitt*
Songs my mother sang.....*Grimshaw*
Homing.....*del Riego*



GEORGE GROSSMITH

will tonight present, under the title of *The Linkman*, a revue made up of well-remembered numbers from the old Gaiety shows, in many of which he himself played. This entertainment will be repeated from London tomorrow evening at 7.45.

7.35 BAND

Rustle of Spring.....*Sinding*
Serenade.....*Toselli*

7.44 DAVID BRYNLEY

My Life's Delight.....
Damask Roses.....
Brown is my love.....
Fair house of joy.....
Quilter

7.50 BAND

Dancing Tambourine...*Polla*
Liebestraum (Love Dream)
Liszt
Spain.....*Waldteufel*

8.0 VAUDEVILLE

From Birmingham

THE THREE IRRESPONSIBLES (In Syncopated Harmony)
BOBBY SANDERS (Light Songs)
GEOFFREY GAUNT (Syncopated Pianisms)
ALBERT DANIELS (Child Impressions)

PHILIP BROWN'S DOMINGOS DANCE BAND

'THE LINKMAN'

A Fantasy of Reminiscence

by
GEORGE GROSSMITH

As Covent Garden is opera, so was the Old Gaiety Theatre to burlesque and musical comedy. To those who knew and loved the House where so many stars have risen, shone and faded, astral figures are glad to make their appearance whenever they are given an opportunity.

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN, Road Report

10.15 DANCE MUSIC: DEBROY SOMERS' CIRCUS CLUB BAND, under the direction of RAMON NEWTON, from Circus Club

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

(Friday's Programmes continued on page 592.)

Special Features of the Week.

(See also page 575.)

TALKS (5XX).

Monday, July 2.

9.15 Mr. Raymond Mortimer: Fashions of the Mind.

Tuesday, July 3.

8.0. Mr. J. C. Flugel: Psychology of food and dress.

Wednesday, July 4.

9.15. Professor R. M. Y. Gleadowe: How to Appreciate Pictures (I).

Saturday, July 7.

6.45. Mr. H. M. Abrahams: An Eye-Witness Account of the A.A.A. Championships.

7.25. Mr. George Wansbrough: An Eye-Witness Account of Henley Regatta.

DRAMA, ETC.

Monday, July 2.

(5XX) 10.30. 'The Crossing,' A Play by Holt Marvell and Cyril Lister.

Thursday, July 5.

(5XX) 8.0. Charlot's Hour.

(5XX) 8.15. 'Gala,' an open-air diversion.

Saturday, July 7.

(5XX) 7.45. 'The Linkman,' George Grossmith's revue.

VARIETY AND VAUDEVILLE.

Tuesday, July 3.

(5GB) 8.0. Herbert Thorpe and Harry Brindle, Solloway, Firth and Scott.

(5XX) 9.40. Stuart and Cameron, Lewis Sidney, Tommy Handley, Olive Groves and Vivienne Chatterton.

Wednesday, July 4.

(5XX) 7.45. Yvette Darnac, de Groot's Trio, Harry Graham, Geoffrey Dams.

Saturday, July 7.

(5XX) 9.35. Layton and Johnstone, Arthur Prince, Wish Wynne, Ronald Gourley, Dick Francis and Doreen Season.



Whatever your lot in life may be—however hard—it will be easier if you are well. Many people could be described as *only-just* well, and so they *only-just* manage to drag through. It is wonderful what a difference a good digestion, strong nerves and pure blood make to life.

nerves affect digestion

Modern rush and devitalized foods soon bring ragged nerves and an impaired digestion and the one aggravates the other. So it is that more and more people are discovering the wonderful strength-building qualities of Dr. Cassell's Tablets.

The twelve ingredients of Dr. Cassell's—comprising Hypophosphites, Digestive Enzymes, Stomachics and Blood Nutrients—are a very unique form of nerve, blood and digestive nourishment, found to be remarkably successful in cases of Neurasthenia, Chronic Dyspepsia, Anaemia, Insomnia and Nervous Breakdown, when other treatments have failed.

Start a course to-day.

DR. Cassell's
TABLETS
1'S & 3'S PER BOX.
A VENO PRODUCT

Friday's Programmes continued (July 6)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programmes relayed from Daventry.
- 4.0 **The Opening Ceremony OF QUEEN ALEXANDRA MEMORIAL HOSPITAL, WESTON-SUPER-MARE,**
by
T.R.H. The Duke and Duchess of York
Relayed from Weston-super-Mare
Music by
THE BAND OF THE SOMERSET LIGHT INFANTRY AND MOGGS MILITARY BAND
- 4.30 Arrival of T.R.H. THE DUKE AND DUCHESS OF YORK
Inspection of V.A.D.'s and others
- 4.37 THEIR ROYAL HIGHNESSES welcomed at the Portico by
MR. HENRY BUTT, J.P., President of the Hospital.
- 4.40 H.R.H. THE DUCHESS OF YORK declares the Hospital Open
Presentations of Distinguished Guests
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 DORA VINE: 'Talks to Invalids—Bearing Up.'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 ARTHUR PRINCE AND JIM
(The First Ventriloquist Figure with a Personality)

- 8.0 **The Bristol Orchestra**
Conductor, RICHARD AUSTIN
Relayed from the Glen Pavilion, Clifton, Bristol
Overture, 'Plymouth Hoe' Ansell
Ballet Music from 'La Source' (The Fountain)
Debics, arr. Woodhouse
PHYLLIS EVENNETT (Contralto)
ORCHESTRA
Suite, 'Jeux d'Enfants' (Children's Games)
Bizet, arr. Mouton
Scherzo from 'A Midsummer Night's Dream'
Mendelssohn, arr. Weninger
Meditation, from 'Thais' Massenet, arr. Mouton
Solo Violin, MICHAEL WILSON
Shepherd Fennel's Dance Balfour Gardiner
Overture, The Merry-makers Coates

BIZET'S charming reflections on the pretty ways of children include a miniature *March*, picturing a procession approaching and passing into the distance, a *Cradle Song* for Muted Strings and Woodwind, an *Impromptu*, subtitled *The Poptop*, a Duet between *Little Husband* and *Little Wife*, and finally a ball-room scene, *The Galop*.

MENDELSSOHN wrote his delicious 'Midsummer Night's Dream' Scherzo as a Prelude to the Act in which Puck and Titania's fairy band play the gayest part.

THE monk Athanael has visited his old friend, Thais, in an attempt to convert her from her wicked life.

He has pleaded with her, and she has openly mocked him. But he is not discouraged, and has left



The Duke and Duchess of York will visit Weston-super-Mare this afternoon to perform the opening ceremony of the Queen Alexandra Memorial Hospital, a picture of which appears below.

her with the words, 'At thy threshold until daylight I will await thy coming.'
Here, in Massenet's Opera, is played the well-known Meditation, a long Violin Solo.
In the end Thais repents and takes the veil, and Athanael finds too late that he is incurably in love with her.

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

9.45 A Choral Concert

- Relayed from the Glen Pavilion, Clifton, Bristol
THE BRISTOL ORCHESTRA
THE WOOKEY HOLE MALE VOICE CHOIR. Conducted by CONRAD W. EDEN
ORCHESTRA
Overture to 'The Mastersingers' Wagner, arr. Mouton
CHOIR
O peaceful night German
Zut! Zut! Zut! (Remember) Elgar
It's O! to be a wild wind
Give a Rouse Bantock

10.45-11.15 S.B. from London



A GREAT NEW HOSPITAL IN THE WEST.
The opening ceremony of the Queen Alexandra Memorial Hospital at Weston-super-Mare will be performed by the Duke and Duchess of York this afternoon, when they will be welcomed by the President of the Hospital, Mr. Henry Butt, a well-known local figure, who is seen in the doorway of the Hospital in the picture on the right. The ceremony will be relayed by Cardiff Station between 4.0 and 5.0.

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

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.15 S.B. from London (10.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 REG ELGAR and his BAND
Relayed from the King's Hall Rooms of the Royal Bath Hotel
- 5.0 Miss E. CECILIA CARR: 'An Englishwoman in Canada—A Visit to the Redskins' Headquarters.'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 Miss GLADYS M. FORREST: 'Tramps with a Knapsack along the Cote d'Azur'
- 5.15 THE CHILDREN'S HOUR:
A Dress Rehearsal
An Exhibition of Microphone Art
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 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
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.15 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
- 4.0 London Programme relayed from Daventry

Friday's Programmes cont'd (July 6)

- 5.15 THE CHILDREN'S HOUR:**
 Story: 'How the Man in the Moon got there' *Label*
 Pianoforte: 'Fantasy Pictures from a Pantomime' *Wright*
THE STATION TRIO
 Ballet Suite *Poppy*
- 6.0** London Programme relayed from Daventry
- 6.30-11.15 S.B. from London (9.30 Local Announcements)**
-
- 2ZY MANCHESTER.** *384.6 M. 780 kc.*
- 2.50 The Blackpool Air Pageant**
 A Running Commentary of the first afternoon's programme of the Blackpool Air Pageant will be broadcast by Flight-Lieutenant R. L. RAGO, A.F.C. (with the kind permission of the Air Ministry, and Mr. John F. Leeming, Chairman of the Lancashire Aero Club)
 The order of events is as follows:
 A Display of Stunt Flying on a light aeroplane by Captain HUBERT S. BROAD
- 3.0** The Inter-club Relay Race
- 3.20** A Display of Stunt Flying by the German Pilot, FIESLER
- 3.30** The Owner-Pilot Race—Heats 1, 2 and 3
- 4.30** Parachute Descent by Miss JUNE
- 4.50** Final of the Inter-club Members' Handicap Race
 Interludes by the STATION ORCHESTRA from the Manchester Studio
- 5.0** Mr. T. GREEN: 'From Writer to Reader—How a Novel Reaches You'
- 5.15 THE CHILDREN'S HOUR:**
 Stories of Engineering—Adventure IV, told by EDWARD CRESSY
 Songs with Choruses.
 Intermezzo *Cyril Scott*
 Russian Dance *Cyril Scott*
 Played by ERIC FOCC
- 6.0 ORCHESTRAL MUSIC**
 Relayed from the Theatre Royal
- 6.30 S.B. from London**
- 6.45 ORCHESTRAL MUSIC (Continued)** directed by MICHEL DORE
- 7.0 S.B. from London**
- 7.45 S.B. from Liverpool**
- 9.0-11.15 S.B. from London (9.30 Local Announcements)**

Other Stations.

- 5NO NEWCASTLE.** *512.5 M. 960 kc.*
12.0-1.0:—Gramophone Records. **4.0:**—London Programme relayed from Daventry. **5.0:**—Lady Margaret Sackville: 'Women Adventurers—VII. Anne Bonny and Mary Read (Women Pirates)'. **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:**—'Jessie of Jesmond Dene.' A Revue written by Hugh Francis. **9.0-11.15:**—S.B. from London.
- 5SC GLASGOW.** *405.4 M. 740 kc.*
4.0:—Light Opera. The Station Orchestra: Overture, 'The Magic Flute' (Mozart). George Cunningham (Baritone): 'Woe thou thy snowflake (Ivanhoe) (Sullivan); Now your days of philandering are over (Mozart); Cruel is he (Otello) (Verdi). Orchestra: Selection, 'Manon Lescaut' (Puccini). George Cunningham: 'The Vagabond, Bright is the ring of words, The Roadside Fire (Songs of Travel) (Vaughan Williams). Orchestra: Selection, 'Nadeshda' (Goring Thomas). **5.0:**—Augustus Beadle: Scots Character Sketches. **5.15:**—The Children's Hour. **5.58:**—Weather Forecast for Farmers. **6.0:**—Orchestral Interlude. The Station Orchestra: Overture, 'Chal Romano' (Ketelbey); Dance Morceau, 'Vivienne' (Finck); Waltz, 'Aclamations' (Waldteufel); March, 'Tartare' (Ganne). **6.30:**—S.B. from London. **6.45:**—S.B. from Edinburgh. **6.50:**—S.B. from London. **7.45:**—Vaudeville. The Station Orchestra: Overture, 'Vanity Fair' (Fletcher). Tommy Hadley will express his views upon things at large. Bert Symes (Baritone) and Orchestra in popular song hits. Ida Sargent in songs at the piano. Bert Symes and Orchestra again. **9.0-11.15:**—S.B. from London.
- 2BD ABERDEEN.** *500 M. 600 kc.*
11.0-12.0:—Gramophone Records. **4.0:**—Fishing News Bulletin. **4.5:**—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse, with Interludes from the Studio, by Hannah T. Buddsch (Soprano). **4.15** app.—Rose of my Heart and The Road of Looking Forward (Lohr); My Prayer, and If I might come to you (W. H. Squire). **4.35** app.—Four Indian Love Lyrics (Woodforde Finden). **5.0:**—S.B. from Glasgow. **5.58:**—Letters and Children's Birthday Greetings from the Aberdeen Studio. **6.0:**—Mr. Donald G. Munro: Fur Farmers. **6.10:**—Agricultural Notes. **6.15:**—Mr. C. H. Webster: 'Cricket Topics'. **6.25:**—Fishing News Bulletin. **6.30:**—S.B. from London. **6.45:**—S.B. from Edinburgh. **6.50:**—S.B. from London. **7.45:**—S.B. from Glasgow. **8.45:**—Arthur Prince and Jim. The First Ventriloquist Figure with a Personality. **9.0-11.15:**—S.B. from London.
- 2BE BELFAST.** *306.1 M. 920 kc.*
12.0-1.0:—Concert by the Radio Quartet. Overture, 'Mirella' (Gounod); Berceuse (Jarnoff); Selection, 'Lady be Good' (Gershwin); Three Dream Dances (Coleridge-Taylor); Selection, 'Il Trovatore' (Verdi); Three Light Pieces (P. Fletcher). **4.0:**—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. **4.25** app.—A Vocal Interlude. Daisy Craig (Soprano): Legend of the Bells, from 'Les Cloches de Corneville' (Planquette); All in a Merry May Time (L. Ronald); Love, Love, sometimes I dream of it (Joyce); Under the Deodar, from 'A Country Girl' (Monckton). **4.37** app.—Ernie Mason's Dance Band (continued). **5.0:**—Miss H. E. Gregg: 'Motoring in the Wye Valley'. **5.15:**—The Children's Hour. **6.0:**—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. **6.30:**—S.B. from London. **7.45:**—A Garden Concert (the Programme will be relayed from a Garden on the side of Belfast Lough). John Henry (Entertainer), Orchestra: March, 'Jollity' (Gangleberger); Overture, 'The Arcadians' (Monckton and Talbot); Selection, 'H.M.S. Pinafore' (Sullivan, arr. Jacob). **8.5:**—John Henry. **8.17:**—Orchestra: Hungarian Rhapsody, No. 1 in F. (Liszt). **8.39:**—John Henry. **8.42:**—Orchestra: Characteristic Piece, 'The Grasshoppers' (Bucalossi); Suite, 'Americana' (Thurban). March, 'The Tiger's Tail'; Serenade, 'When Malindy Sings'; Sketch, 'The Water-Melon Fête'. **9.0-11.15:**—S.B. from London.

Augustus Goat to the Rescue.

A Hepzibah Hen story for the children, by a favourite Children's Hour author

'NOTHING to do in here!' said Chirabelle Chicken, looking discontentedly round the cart lodge. Hepzibah Hen was asleep in one corner and Cuthbert Cockerel was practising a new kind of crow in the other, so she slipped out quietly by herself, and made her way up the rick yard.

On she went, chirping away happily to herself, when suddenly, round the corner of a haystack, she came face to face with a complete stranger. The Stranger looked a little put out at first, then he smiled in a very friendly way.

'Good afternoon, Chicken!' he said. 'I was just coming to see you.'

'See me?' said Chirabelle. 'What a funny thing! I don't even know who you are!'

'I want you to come and have lunch with me,' said the Stranger.

'Lovely!' said Chirabelle, jumping up and down with excitement. 'Is it a party? I love parties!' and she waved a friendly wing at Augustus Goat, who was passing at the other end of the haystack. Then a rather odd thing happened. Augustus stood still, stared hard for a moment, then went on his way quickly without taking any notice of Chirabelle. A moment later Gertie Grunter passed by. She, too stopped, and stared, and then hurried on with not at all a nice kind of smile on her face.

'Well! Let's call it a party for two, shall we?' said the Stranger, and smiled again.

'But I must ask Hepzibah first,' said Chirabelle. 'She doesn't like me going to lunch with strangers without telling her. Did the Farmer bring you back from market?'

'Where's market?' asked the Stranger, looking puzzled.

'Sure I don't know,' said Chirabelle. 'Just a place that people come from.'

'Well, perhaps!' said the Stranger. 'But don't let's waste time here. I'm sure Hepzibah wouldn't mind. Anyway, I'm not a stranger really. I'm a—a—kind of a cousin of Shirley Sheep Dog's.'

'What fun!' said Chirabelle. 'I thought you reminded me of somebody. But I—' But the Stranger waited for no more. He just picked Chirabelle up in his mouth and carried her up the rick yard.

Suddenly Shirley Sheep Dog barked just behind them. That seemed to startle the Stranger and he began to run. Faster and faster he went, towards the hole in the hedge, till his way lay between two ricks. He was running so hard that he never noticed a piece of twine stretched right across his path. He ran straight into it—tripped—turned a complete somersault—and sent Chirabelle Chicken flying into the nearest stack.

Peal upon peal of laughter came from Augustus Goat, who appeared from nowhere, and Chirabelle picked herself up, not knowing quite what had happened. Behind one of the haystacks she saw Dorcas Donkey, and behind the other Alphonso Ass, each holding one end of the twine on which the Stranger had tripped. And all that could be seen of the Stranger himself was the tip of his tail vanishing through the hole in the hedge, with Shirley Sheep Dog hard upon his heels.

'Such a fright you gave us!' said Hepzibah Hen, in a terrible state of flutter. 'Do you know you were talking to a fox!!!'

'I saw them chatting together, and wondered what would happen,' said Gertie Grunter, joining the group with a quite unmistakable smirk on her face.

But no one took any notice of Gertie. They were all so busy telling each other how clever they had been, and Augustus Goat, who had planned it all, just laughed and laughed. And Chirabelle Chicken crept home quietly with Hepzibah, and was much too frightened to leave the cart lodge for quite two days.

OLWEN BOWEN.



Philip Brown's New Domino Dance Band, familiar to all listeners to 5GB, are again a feature at programmes to be broadcast from the Midlands this week.

PROGRAMMES for SATURDAY, July 7

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

10.15 a.m. The Daily Service

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

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

3.30 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 WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

WRITING about the Finals before the Championships are well under way is rather like the old sad story of the blind man in a dark room looking for a black cat that wasn't there. Will it be a repetition of last year's great contest, when Cochet beat Borotra after losing the first two sets? Or will the volcanic Patterson drive, smash and volley his way back to the title that he has held twice before? What of the new Australian stars? Of the imperturbable Lacoste? Of Big Bill Tilden and his young protégés, Hennessey and Lott? Of our own rising talent, which may win through to give the Home Country its first finalist in the Men's Singles since Randolph Lycett met Patterson for the title in 1922? One thing is certain—whatever pair carve their way through the exceptionally strong field this year will have won the right to rank as worthy holders of the most famous (as it is the most modest) title in the lawn tennis world. And by this time there can be no doubt either of the numbers or of the enthusiasm of that assemblage of devotees, the Centre Court crowd.

5.15 THE CHILDREN'S HOUR:

The 'Wicked Uncle' experiments disastrously with a book of Spells at Folly Manor

'The Wizard of the Winding Hail' (Louise Bretell)

'Magic' music by THE GERSHOM PARKINGTON QUINTET

6.0 WIMBLEDON LAWN TENNIS
(Continued)

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
Personally conducted by
JACK PAYNE

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

6.45 Mr. H. M. ABRAHAMS, an Eye-Witness Account of THE A.A.A. CHAMPIONSHIPS



ARTHUR PRINCE AND JIM, a pair who have topped the bill at all the leading music-halls will be much on the air this week. Their ventriloquial entertainment is one of the features of tonight's big Vaudeville programme from London, and during the week they will broadcast also from Manchester, Newcastle, Glasgow, Cardiff and Aberdeen.

THE Amateur Athletic Association's championships every year are the big event in British athletics, when the cracks of the counties, the 'Varsities, and the clubs meet to battle for the ultimate crown. This year they are of even greater interest in view of the imminent choice of the team to represent Great Britain in the Olympic Games.

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

7.15 THE FOUNDATIONS OF MUSIC
BACH'S MISCELLANEOUS KEYBOARD WORKS
Played by EDWARD ISAACS
Two Part Inventions (Continued)

7.25 Mr. GEORGE WANSBROUGH: 'An Eye-Witness Account of Henley Regatta'

THE Regatta at Henley may almost be considered the culminating point of the Summer Season after Ascot. And in picturesqueness, colour, and gaiety it is definitely second only to the famous Race Meeting and the Gold Cup. Mr. George Wansbrough, stroke of the Cambridge University Eight in 1924, is giving a description of the scenes and racing during this last day of the Regatta. There will be many anxious to hear about the finals of the Grand Challenge Cup, the Diamond Sculls, the Ladies' Plate and those other events which are all important to rowing men.

7.45 'THE LINKMAN'
A Fantasy of Reminiscence
by
GEORGE GROSSMITH

As Covent Garden is to opera, so was the old Gaiety Theatre to burlesque and musical comedy.

To those who knew and loved the House where so many stars have risen, shone and faded, astral figures are glad to make their appearance whenever they are given an opportunity.

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

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

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 VAUDEVILLE
ARTHUR PRINCE and 'Jim,'
the First Ventriloquial Figure with
a Personality

LAYTON and JOHNSTONE
in
Harmony

DICK FRANCIS and DOREEN SEASON
(Comedy Duo)

WISH WYNNE
(Cockney Character Studies)

RONALD GOURLEY
(Whistling)

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

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

(Saturday's Programmes continued on page 596.)

TONIGHT'S VAUDEVILLE 7.45 - PROGRAMME - 9.35

ARTHUR
PRINCE
AND
JIM

DICK
FRANCIS
AND
DOREEN
SEA-
SON

GEORGE
GROSSMITH'S
REVUE

'THE LINKMAN'

LAYTON AND
JOHNSTONE

IN HARMONY

RONALD
GOURLEY

WISH
WYNNE

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 'Tis there I would rest,
 With the best and the best,*

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 "I don't want to grumble, but still,
 If you don't get 'Diploma'
 You'll find me a roamer"
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Said an ex-toreador from Vigo,
 "I lived on 'Diploma' you know;
 For sinew and muscle
 And red blood corpuscle
 It's the last word—and then the echo."

£20 WINNER.

There was a dyspeptic old squire
 Whose spirits rose higher and higher,
 When he found that with ease,
 He could eat Crustless Cheese,
 He sang Psalms and 'shut up'
 Jeremiah.

£20 WINNER.

There was a dyspeptic old squire
 Whose spirits rose higher and higher,
 When he found that with ease,
 He could eat Crustless Cheese,
 Then 'comfortably off' could 'retire.'

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Saturday's Programmes cont'd (July 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

LIGHT MUSIC

From Birmingham

THE NORRIS STANLEY PIANOFORTE SEXTET
 Overture to 'Raymond' Ambrose Thomas
 Intermezzo, 'The Wedding of the Rose' Jessel

3.45

OLIVE STURGESS (Soprano)

A Dolly and a Coach Stone
 The Last Rose of Summer Irish Air
 Up there Ivor Novello

3.55

NORRIS STANLEY

Schön Rosmarin (Lovely Rosemary) Kreisler
 SEXTET
 Suite, 'Children's Games' Bizet

4.15

OLIVE STURGESS

La Maison Grise (The Grey House) Messenger
 Jack and Jill Sanderson
 Cuckoo Martin Shaw

4.25

SEXTET

Waltz, 'Manola' Waldteufel
 Fantasia on Gounod's 'Philemon and Baucis'

4.45

Vaudeville

From Birmingham

FRED MASTERS (The Laughing Coon)
 LETTICE NEWMAN and ERIC RICHMOND
 (Syncopated Duets)
 MABEL CONSTANDUROS (Comedienne)
 TEDDY BROWN and his Xylophone
 OLIVE KAVANN in Negro Spirituals
 PHILIP BROWN'S DOMINGOS DANCE BAND

5.45

THE CHILDREN'S HOUR (From Birmingham):
 'The Striped Band Box,' by Margaret Dangerfield. Songs by OLIVE KAVANN (Contralto).
 EILEEN and BRIAN VICTOR (Pianoforte and Xylophone Solos)

6.30

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

6.45

A MILITARY BAND CONCERT

From Birmingham

Relayed from the Bandstand, Cannon Hill Park
 THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASSSELL
 War March of the Priests Mendelssohn
 Overture to 'Norma' Bellini, arr. Tamplini

7.5

CHRISSIE STODDARD (Soprano)

I know where I'm goin' arr. Hughes
 BAND
 Symphony No. 11, in D Haydn
 Adagio; Allegretto; Minuet; Finale

7.30

CHRISSIE STODDARD

Gather ye rosebuds Sanderson
 BAND
 Mazurka in E Flat Elgar, arr. Gofrey
 Hungarian Dance Tchaikoff
 Suite, 'Dance Revels' Montague Phillips

8.0

TWO SHORT READINGS

By ETHEL MALPAS

From Birmingham

The Gift of the Magi O. Henry
 A Witch in the Peak Murray Gilchrist

8.30

A Concert of British Music

ELEANOR TOYE (Soprano)

ARTHUR CRANMER (Baritone)

THE OLD ENGLISH CHAMBER ORCHESTRA
 Conducted by FRED ADLINGTON

ORCHESTRA

Overture No. 1 } ('King Arthur'),
 Dance }
 Overture No. 2 } Purcell, arr. Adlington

8.40

ELEANOR TOYE

Fain would I change that note Hume
 Sweet was the song the Virgin sang

When daisies pied } Dr. Arne,
 Where the bee sucks } arr. Hardy

THE first of these songs:—

Fain would I change that note
 To which fond Love hath charmed me

is a setting of an anonymous poem found in *The First Part of Ayres, French, Polish, and others, together with*—(so the title runs on and on) by Captain Tobias Hume, who published this series in 1605. He was an officer in the Army, he played the viola-da-gamba, and he died in 1645.

ATTEY'S piece is one of the charming songs that were sung to the lute in Tudor and Elizabethan days. This type of song, a peculiarly English invention, only survived for about a quarter of a century. Attey's song, which appeared in 1622, is one of the last of all the lute airs.

WE remember Arne gratefully as a good composer in a period when British music was not flourishing very strongly—the early eighteenth century.

Yet of all his music (and he was fairly prolific) only a few songs remain—among them, of course, the famous *Rule, Britannia!* His settings of Shakespeare are among his most graceful pieces, and two of them are in this group.

The first song comes from *Love's Labour's Lost*, Act V, Scene 2, where it serves as an epilogue. It paints a charming picture of cuckoo time:—

When daisies pied, and violets blue,
 And lady-smocks all silver white,
 And cuckoo buds of yellow hue
 Do paint the meadows with delight.

Where the bee sucks is Ariel's gay song, in *The Tempest*, while waiting upon Prospero.

8.50

ORCHESTRA

Lento Oswald (1711-1769) } arr. Adlington
 Courante, Valentino (1670-1730)

8.55

ARTHUR CRANMER

Here she her sacred bower adorns
 Come again } Campion
 Weep no more, sad fountains } Dowland
 The Song of Momus to Mars Boyce

9.5

ORCHESTRA

Suite, 'In England' K. A. Wright
 1. Peshurst Green (Country Dance and Romance)
 2. Lament (Heatherfell, 1918)
 3. Idyll
 4. A Sussex Walking Tune

9.20

ELEANOR TOYE

The West Wind Crompton
 A Hans Andersen Song } Francis Toye
 In Dorset }
 I heard a piper Bax
 Gavotte Howells

9.30

ORCHESTRA

Prelude, 'Deirdre' Adlington

9.35

ARTHUR CRANMER

The Water Mill Vaughan Williams
 Now sleeps the crimson petal Quilter
 The Fiddler of Dooney Dunkill

9.45

ORCHESTRA

Suite Romanesque Besly
 Prelude; Scherzo; Air; Valse Romanesque

10.0

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15

Sports Bulletin (From Birmingham)

10.20-11.15

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

Saturday's Programmes continued (July 7)

5WA CARDIFF. 553 M. 550 KC.

12.0-12.45 A POPULAR CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES NATIONAL ORCHESTRA OF WALES
Overture to 'Figaro' Mozart
The 'Largo' Handel
Selection from 'The Mastersingers' Wagner
Suite, 'Henry VIII' Saint-Saëns
Elegy for String Orchestra Tchaikovsky
Hungarian March Berlioz

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. EDDIE WILLIAMS: 'Tarpon Fishing'

7.15 S.B. from London

7.25 Mr. L. E. WILLIAMS: 'Topical Sport'
Mr. F. E. ROBINS: 'Bowls'

7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 A Mediterranean Night
NATIONAL ORCHESTRA OF WALES
Overture, 'Carnival in Venice' Ambroise Thomas
Gondola Song } Reed
Carnival }
SILVIO SIDELI (Tenor)
Italian, 'O Primavera' (O Spring) Tirindelli
French, 'Elegy' Massenet
Neapolitan, 'Tu ca nun chiagne' De Curtis

ORCHESTRA
Canto popolare, 'In the Moonlight' (from Overture, 'In the South') Elgar
Tarantella Leoneavallo

IN THE SOUTH—ALASSIO is a musical record of impressions of Italy—more especially of a glorious afternoon in the Vale of Andora, with snow-tipped mountains on the horizon, and the blue Mediterranean, and with thoughts of the strife and power of the old Roman civilization, suggested by the ruins at hand.
In the extract we are to hear, which brings in a tune of pastoral feeling, the theme is Elgar's own.
GABY VALLE (Soprano)
Italian, 'Serenade' Toselli
French, 'Mai' Hahn
Neapolitan, 'Mari O Mari' Di Capua

ORCHESTRA
Symphonic Poem, 'Mediterranean' Baz
DAX, in 'Mediterranean', sets up a gracefully languorous theme that transports us at once to a Southern seaboard. To this theme succeeds a playful, lilting melody, and these contrasted moods prevail throughout.

GABY VALLE and SILVIO SIDELI
Italian, 'Nocturne' Denza
French, 'La Nuit au Bois' (Night in the Wood) D'Hardelot
Neapolitan, 'A Frangesa' Costa

ORCHESTRA
Fish Wives' Dance } (A Day in Naples)
Tarantella } Byng

10.30-12.0 S.B. from London

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. H. JONES: 'A Ramble in Gower—V. From Rhoosilly to Bury Holms'

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

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Reading, 'The Seventh Wave' (Agnes Hart)
Songs from 'When we were Very Young' (Fraser-Simson)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)



A GIANT CATCH.

Tarpon fishing, most thrilling of all forms of maritime sport, is the subject of Mr. Eddie Williams's talk from Cardiff this evening at 7.0. This picture shows a monster tarpon—an angler would need very long arms to describe a catch like this!

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
Stories, 'Puddleton Peter and the Pan Polish' (Freda Treweek). 'Tick Tock, the Tale of a Clock' (Marian Jack)

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR
About Hans Andersen
The Life of Hans Andersen and some of his Stories, told by ROBERT ROBERTS
THE STATION ORCHESTRA
Fairy Dream Waltz Winter
Fairy Fancies Julian Clifford

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. A. E. LAWTON: 'The Geography of the Cricket Field'

7.15 S.B. from London

7.25 Col. THE MASTER OF SEMPILL: An Eye-Witness Account of the second day's Flying in the Blackpool Air Pageant.

7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)

9.35 Suites and Ballets
THE STATION ORCHESTRA
Three Old Dances Wood
Scenes from an Imaginary Ballet Coleridge-Taylor
Ballet Music from 'Javotte' Saint-Saëns
Norwegian Suite Bath

10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Talk. 7.15—S.B. from London. 9.35—Hebburn Colliery Prize Silver Band, conducted by J. Wright. Poster Richardson (Bass-Baritone); Band: Selection, 'O'er Hill and Dale' (F. le Duc). 9.50—Poster Richardson: 'The Faithless Men' (Halévy); Ralph's Drinking Song (from 'The Fair Maid of Perth') (Bizet). 9.59—Band: Waltz, 'River of Pearls' (Rimmer). 10.9—Poster Richardson: 'The Lowland Sea' (Traditional); King Charles (White); All thro' the night (Old Welsh Air). 10.16—Band: Trombone Solo, 'Tyrolleuse' (E. Sutton). 10.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. 3.30—A Running Commentary on The Final from The Centre Court all England Lawn Tennis Club, Wimbledon. Interludes by The B.C.C. Dance Orchestra. 5.0—Musical Interlude. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Running Commentary from Wimbledon (Continued). 6.30—S.B. from London. 7.0—Mr. Robert Grant: 'Radio Plays'. 7.15—S.B. from London. 7.25—S.B. from Dundee. 7.45—S.B. from London. 9.15—Mr. J. Gordon Baker: Incidents during the Scottish Six Days' Trials. 9.35—Scott's Favourites. The Station Orchestra: March, 'The London Scottish' (Haines). Crue Davidson (Contralto): By von Bonnie Banks, Auld Robin Gray (arr. Moffatt). Elliot Doble (Bass): Ae fond kiss (Scott Gatty); Annie Laurie (arr. Moffatt). Orchestra: A Gaelic Dream Song (Fouids). The Rev. A. H. MacPherson: 'Wee MacGregor at the Zoo' (J. J. Bell). Orchestra: 'Wee MacGregor' Patrol (Amers). Elliot Doble: MacGregor's Gathering. The Hundred Pipers (arr. Moffatt). Crue Davidson: 'Jack o' Hazelhuan, Caller Herrin' (arr. Moffatt). Orchestra. 5.30 Reel. 10.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 690 KC.

3.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. Mitchell H. Williamson: 'Sheldan—II. A Trip to the Land of the Summer Day'. 7.15—S.B. from London. 7.25—S.B. from Dundee. 7.45—S.B. from London. 9.15—S.B. from Glasgow. 10.35-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

3.30—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—Organ Recital by Herbert Westoby. Relayed from the Grosvenor Hall: Concert Overture in G (Parcell Mansfield); Impromptu (Arensky, arr. Archer); Evening Song (B. Martin); Villanella (J. Ireland); Prelude on 'How Bells' (with Carillon effects) (J. F. Bridge); Indian Legend (Candlyn); Symphonic Poem (Ford). 6.30-12.0—S.B. from London.

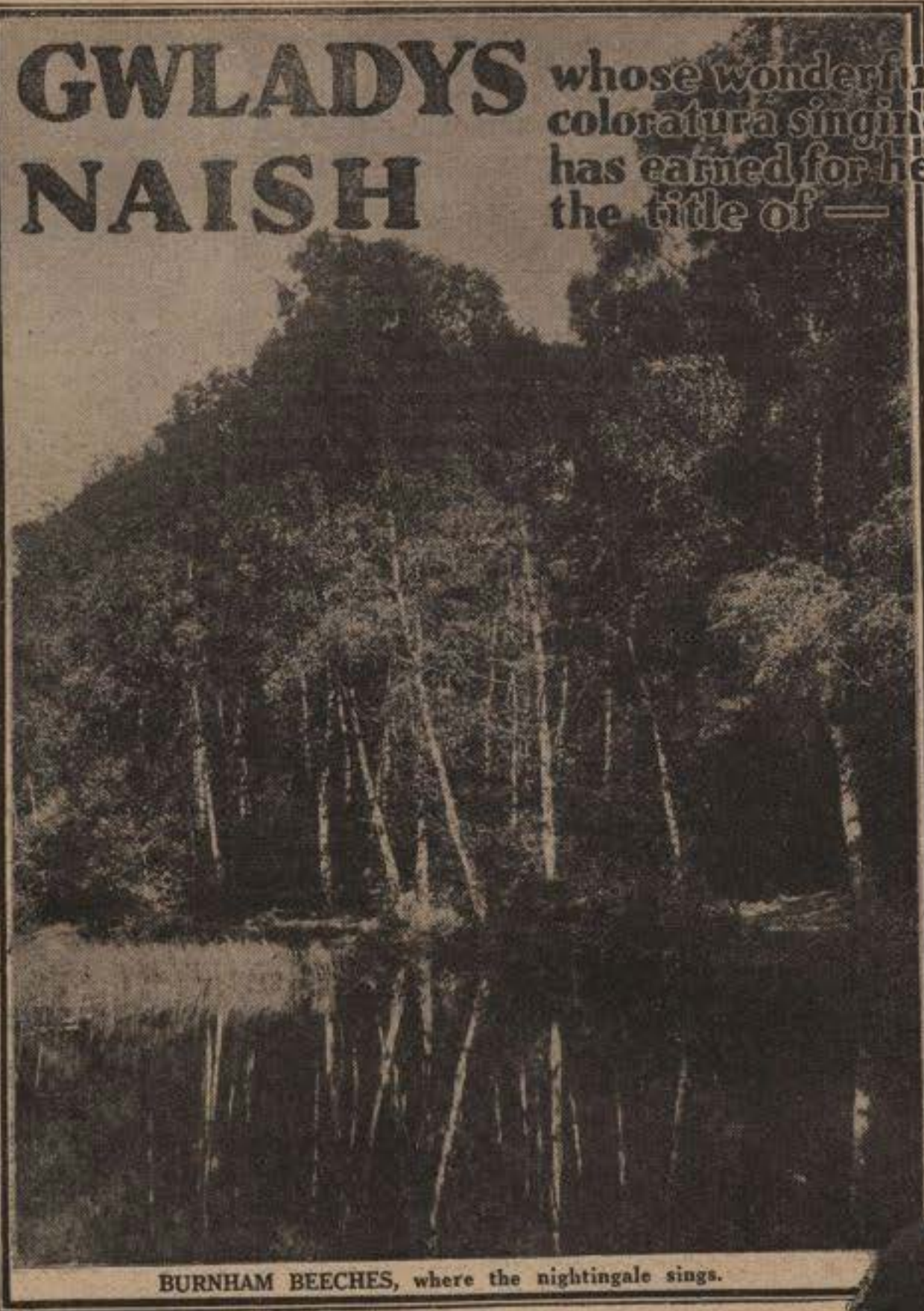
The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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In the Near Future.

News and Notes from Southern Stations.

Bournemouth.

'Feathered Favourites of the Garden and Countryside' is the title of a talk to be given by Mrs. Snell on Friday, July 13.

There are few people who have been in the clutches of a man-eating tiger and yet lived to tell the tale. Recently Mr. Hogarth-Todd described in a talk an exciting encounter with a man-eater in the Indian jungle. On Tuesday, July 10, he will tell the story of how he accidentally came across his old enemy again some years later and laid him low.

Plymouth.

The second of his talks on 'The Progress of local Tennis' will be given by Mr. L. Neale at 7 p.m. on Tuesday, July 10.

An appeal on behalf of the Crownhill Convalescent Home, which was founded in 1883, will be broadcast by Mr. C. Reginald Fox, Honorary Secretary of the Institution on Sunday, July 8.

'Plymouth Week' begins on Monday, July 9, when the official opening ceremony, which will be similar to that of last year, will be broadcast from the Guildhall Square. Dance music in connection with the festivities will also be broadcast from the Guildhall on Monday and Friday evenings, July 9 and 13.

Cardiff.

Mavis Bennett is the soloist in the Orchestral Concert to be relayed from the Glen Pavilion, Bristol, on Friday, July 13.

Scenes from *Kit Marlowe*, an unpublished opera in one act by Herbert Bedford, will be broadcast on Monday, July 9, with Trevor Watkins in the name part and Kate Winter as Nan, the Housekeeper at the Red Lion.

Items from *Our Miss Gibbs*, *The Geisha*, and *The Dollar Princess* are included in the third of the series of old-time programmes entitled 'Down Memory Lane,' which is arranged for Tuesday, July 10. Grace Daniels and John Rorke will be the artists.

'Homage to France' is the title of a special programme on Saturday, July 14. Although the fall of the Bastille, of which this is the anniversary, is not directly touched upon, yet, none the less, it is the motive of the programme, for the centrepiece is the short play in two scenes *Recalled to Life*, dramatized from *A Tale of Two Cities*. This shows the release of a former doctor who has been eighteen years in confinement in the Bastille. The programme works up to more recent times, ending with Massenet's *Parade Militaire*, and it gives the gay times of France in the heyday of her monarchy, as shown by such music as *Le Roi S'Amuse* by Delibes.

Daventry Experimental.

An entertainment by the 'P.P. and P.' Concert Party will be relayed from the Pump Rooms, Leamington Spa, at 8 p.m. on Thursday, July 12.

The Metropolitan Works Band, conducted by George Wilson, will be heard during the programme on Sunday evening, July 8, together

with Orrea Pernel (violin) and Kingsley Lark, the well-known operatic baritone.

An entertainment, entitled 'From Seven to Seventy,' arranged by Helen Aiston, who will contribute songs at the piano, will be heard on Friday, July 13. There will also be songs by John Armstrong (tenor) and Foster Richardson (bass), and pianoforte solos by Jessie Cornack.

A programme of light music by Pattison's Salon Orchestra will be relayed from the Corporation Street Restaurant at 6.45 p.m. on Wednesday, July 11. Later the same evening a ballad concert will be broadcast, the artists being Emilie Waldron (soprano), Beatrice Eveline (cello), Enid Cruickshank (contralto), and Bernard Ross (baritone).

Chalfont Whitmore, who is playing pianoforte selections during the afternoon programme on Tuesday, July 10, studied in Prague for the violin, of which he became an able exponent. Owing to illness he was obliged to forsake the violin for the piano, and his successful playing today is a fine example of the triumph of pluck over difficulties. The City of Birmingham Police Band is also taking part in the same programme.

The Norris Stanley Pianoforte Sextet, with Ivy Fennell Williams (soprano) and Norris Stanley, are giving a concert of light music on Saturday afternoon, July 14. The early evening programme on the same day will consist of music played by the City of Birmingham Police Band, conducted by Richard Wassell, relayed from the Bandstand, Canon Hill Park, Birmingham, and songs by Alfred Butler (baritone).

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.

<p>AIDS TO STUDY PAMPHLETS Summer 1928.</p> <p>Some Common Garden Animals (Illustrated), by Mr. Eric Fitch Daghish.</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. Tetley Stephenson.</p> <p>Engines for the Road and Air (Illustrated), by Prof. F. W. Burstall.</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>BROADCAST OPERA SEASON 1928-1929.</p> <p>With the production of 'The Daughter of the Regiment' on July 11 the present Broadcast Opera Season will be concluded. The New Season opens on September 26.</p> <p>Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration.</p> <p>For a subscription of 2/- the British Broadcasting Corporation will forward, approximately in the first week of each month, a copy of each Libretto, or any number pro rata.</p> <p>OPERAS TO BE BROADCAST.</p> <table border="0"> <tr> <td>'Maritana' (W. Vincent Wallace)</td> <td>.. .. .</td> <td>Wednesday, September 26, 1928</td> </tr> <tr> <td>'Pelleas and Melisande' (Debussy)</td> <td>.. .. .</td> <td>October 31</td> </tr> <tr> <td>'Samson and Delilah' (Saint-Saens)</td> <td>.. .. .</td> <td>November 28</td> </tr> <tr> <td>'Blue Forest' (Aubert)</td> <td>.. .. .</td> <td>December 19</td> </tr> <tr> <td>'Lakme' (Delibes)</td> <td>.. .. .</td> <td>January 30, 1929</td> </tr> <tr> <td>'Coeq d'Or' (Rimsky-Korsakov)</td> <td>.. .. .</td> <td>February 27</td> </tr> <tr> <td>'Ivanhoe' (Sullivan)</td> <td>.. .. .</td> <td>March 27</td> </tr> <tr> <td>'Flying Dutchman' (Wagner)</td> <td>.. .. .</td> <td>April 24</td> </tr> <tr> <td>'Jongleur de Notre Dame' (Massenet)</td> <td>.. .. .</td> <td>May 29</td> </tr> <tr> <td>'The Swallows' (Puccini)</td> <td>.. .. .</td> <td>June 26</td> </tr> <tr> <td>'Werther' (Massenet)</td> <td>.. .. .</td> <td>July 31</td> </tr> <tr> <td>'Le Roi l'a dit' (Delibes)</td> <td>.. .. .</td> <td>August 28</td> </tr> </table>	'Maritana' (W. Vincent Wallace)	Wednesday, September 26, 1928	'Pelleas and Melisande' (Debussy)	October 31	'Samson and Delilah' (Saint-Saens)	November 28	'Blue Forest' (Aubert)	December 19	'Lakme' (Delibes)	January 30, 1929	'Coeq d'Or' (Rimsky-Korsakov)	February 27	'Ivanhoe' (Sullivan)	March 27	'Flying Dutchman' (Wagner)	April 24	'Jongleur de Notre Dame' (Massenet)	May 29	'The Swallows' (Puccini)	June 26	'Werther' (Massenet)	July 31	'Le Roi l'a dit' (Delibes)	August 28	<p>SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS.</p> <p>(Please strike out Form not required.)</p> <p>LIBRETTI</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>AIDS TO STUDY PAMPHLETS</p> <p>(b) 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>ALL PERIODICAL PUBLICATIONS</p> <p>(c) 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>PLEASE WRITE IN BLOCK LETTERS.</p> <p>Name</p> <p>Address</p> <p>..... (County)</p> <p>Date</p>
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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly at 2d. post free. In particular, applications are invited for the libretto of the opera 'The Daughter of the Regiment,' which is to be broadcast from 5GB on July 9, and from London, Daventry, and other stations on July 11.

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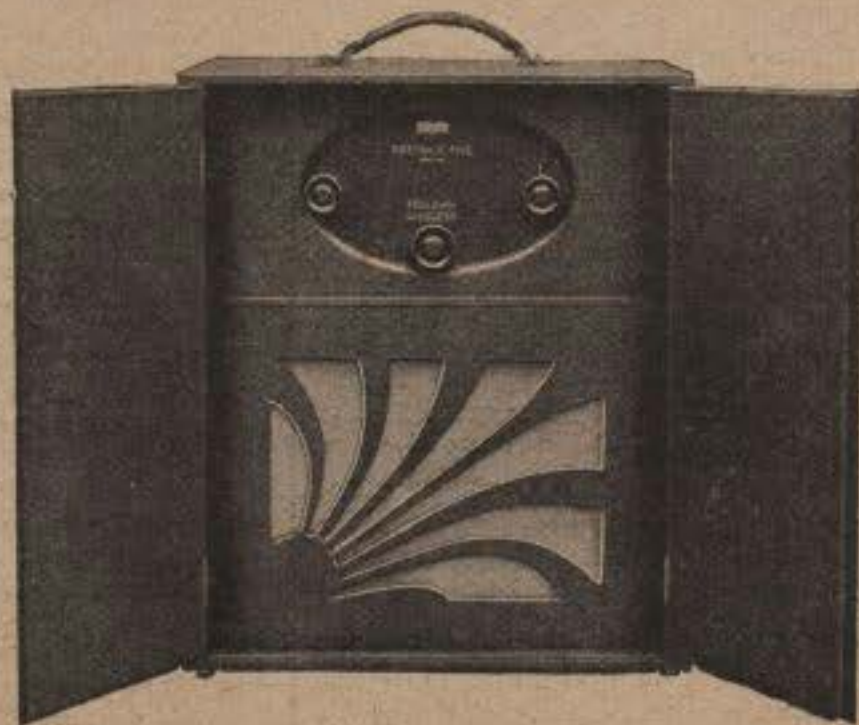
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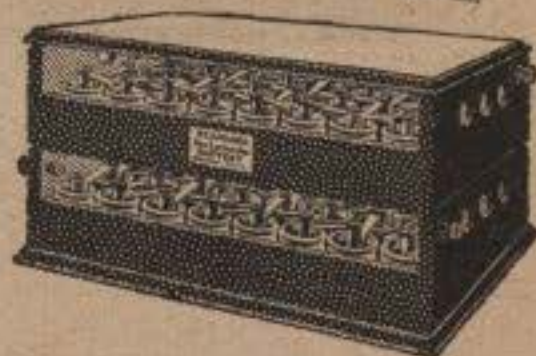
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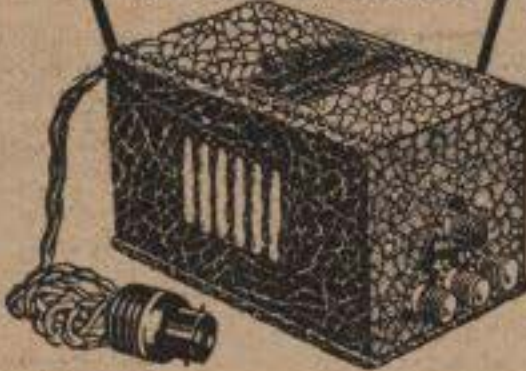
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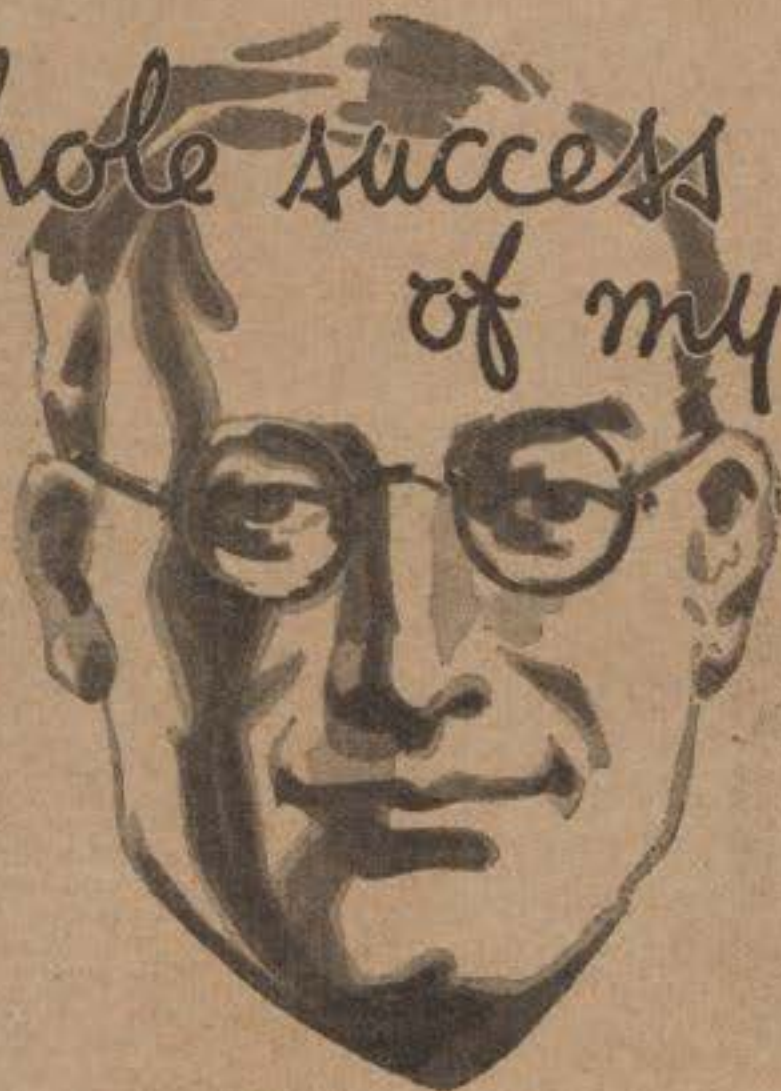
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