

ST. JOHN ERVINE ON 'WHAT'S TO BECOME OF THE DRAMA?' (See below)

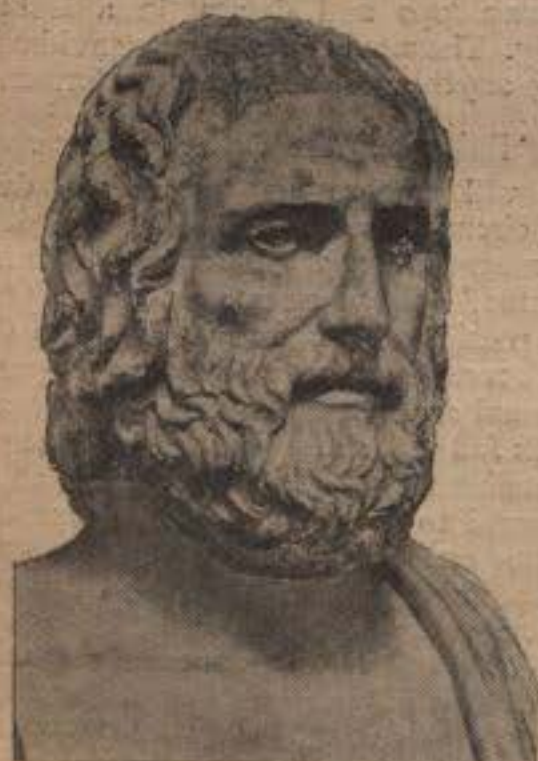


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EURIPIDES.

ONE'S first thought on hearing of a proposal to broadcast plays is that the idea will not do at all, for a play is intended to be *seen* as well as *heard*. We cannot hear the scenery; we cannot hear the facial expression of the actors and actresses; we cannot hear the physical action in the play, unless it be noisy, and even then we lose more than half of its value by not seeing it; and we cannot hear the pauses. When the reader remembers how much of the action and interest in a play is dependent upon sight, he soon realizes that a play which is only heard is inadequately experienced. The action of a man sitting upon his hat is entirely physical, but its effect is dependent upon our seeing it and not upon our hearing it. The world, for centuries past, has enjoyed that joke, but no man could laugh at it while it was broadcast. The sight of one person being kicked by another person extremely pleases the spectators, but that joke falls flatly on our ears when we hear it, accompanied by a bang,

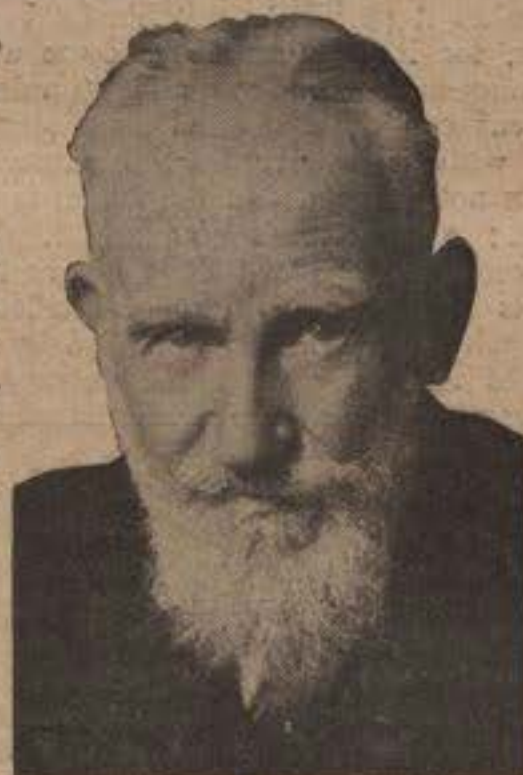
'What's to Become of the Drama?'

asks St. John Ervine, the well-known playwright and dramatic critic, in the accompanying article, in which he brilliantly discusses, among other things, the future of Radio Drama and the effect which its development, as well as that of the Talking Film, will have upon the Theatre.

through the loud speaker or the earphones. Facial expression cannot be broadcast. (I am leaving out of consideration the probability of broadcasting pictures.) The pause, which can be tremendously effective on the stage, is totally ineffective on the microphone. Moreover, it is notorious that people who are heard but not seen are less audible and less interesting than people who are heard *and* seen. The playgoer who has the misfortune to sit in a seat from which he cannot see the stage knows well that his interest in the play is nothing like so great as it is when he is able to see the stage. Anyone who is doubtful of this fact may test its truth for himself by sitting behind a pillar in church while a sermon is being preached. He will find himself almost unconsciously straining his neck to see the preacher.

The Search for a Radio Technique.

It is facts such as these which make one inclined to doubt the value of broadcast drama. I remember listening for the first time to a broadcast piece, a musical comedy. I was struck with the fact that immediately the singing ceased and the clowning began the entertainment dropped considerably, and the principal effect of broadcasting upon me was to make me feel that never would I go into a theatre if I had no other means of



G. B. SHAW.

testing the worth of plays than that of listening to wireless extracts from them. One began, in those days, to estimate the worth of the piece, not by what one heard of it, but by the applause and laughter of the audience. 'It must be good,' we said to ourselves, 'because the audience seems to be enjoying it!' Those, of course, were experimental days, and the B.B.C. had to conduct its business by the old-fashioned, but infallible, method of trial and error. I am not in the counsels of those who are responsible for drawing up the programmes, but I imagine that they soon discovered that a special technique was required for broadcast drama just as a special technique is required for movie drama. In other words, plays will have to be specially written for the microphone. It is no more possible to broadcast a stage play than it is possible to make a moving picture out of the ordinary manuscript of a dramatist. The author writes his play for a particular machine with whose

(Continued overleaf.)

works he is fairly familiar; that machine is the stage. But a cinematograph is not a stage, although it seems more related to one than the microphone, which, indeed, has no relationship to a stage of any sort. The author who designs his work for the microphone, therefore, must use an entirely different technique from the kind that he uses either for the theatre or the cinema; and it is to discover what this technique is that clever brains are now being exploited. I do not pretend to know what it is or to be able to discover it, but I suggest that the good broadcast play will be very like one of Mr. Bernard Shaw's disquisitory pieces, in which there is almost no physical action, although it contains plenty of mental and spiritual action. If I were asked to name a piece which appeared to me to be a nearly perfect play for broadcasting I should instantly mention *Getting Married*, and I think I should suggest some of the Greek tragedies, such as Euripides' *Medea* and *The Trojan Women*. In these plays the ears and the mind are chiefly employed; the eyes have little exercise. Mr. Shaw's piece is generally divided into three acts in the theatre, but it is in one very long act, and ought, properly, to be played without any intervals. This very fact makes it peculiarly suitable for broadcasting, for it involves no tiresome waits. The immensely vivacious and stimulating argument can be conducted from start to finish without interruption, because the scene is not changed and the action is continuous; the auditor's ears are delighted with witty, well-packed dialogue, and his mind is kept in a ferment of intellectual activity by its contact, unimpeded by such obstacles as scenery and the extravagant contrivances of the stage, with the mind of a man of genius.

Let us Hear the Dramatist!

The Showing-up of Blanco Posnet is another, and a shorter, play by Mr. Shaw, which is peculiarly suitable for microphone performance; and here I suggest that the B.B.C. should repeat its experiment of inviting Mr. Shaw to broadcast one of his plays. I am frequently told that his performance of *O'Flaherty, V.C.*, was one of the best items in all the programmes that have been broadcast. A Dutch gentleman whom I met in the South of France informed me that he had heard it in Holland with delight. Not all authors are good broadcasters, or even readers, of their plays, but it would be a good idea to invite some

of them to speak their plays through the microphone. To hear the author himself may be (but not always is) an added pleasure.

The best play for broadcasting purposes, then, seems to be the intellectual play, in which the author gets his effects through discourse rather than through action; and Mr. Shaw, who, when *Getting Married* and *Misalliance* were first performed, was derided for writing plays that were not plays, is now seen, and not for the first time, to have been a pioneer and well in advance of his period. But all this speculation may be rendered vain by the broadcasting of pictures which is promised to us for the immediate future. An immense development both of films and broadcasting is about to be made. Movietones and broadcast pictures between them may completely revolutionize entertainment, and may even cause the theatre as we now know it to be scrapped. I hate to think that this may happen, but hating a thing does not prevent it from happening.

Costly Theatre-going.

The theatre, as it is, is an extremely expensive and somewhat inefficient instrument. Let me offer an obvious example of its costliness. If I wish to read Miss Margaret Kennedy's novel, 'The Constant Nymph,' or Miss Rebecca West's novel, 'The Return of the Soldier,' I can buy a fine copy of it for seven shillings and sixpence or even for a less sum. It is equally enjoyable whether I buy it in the dear or the cheap edition. If I wish to see the plays which have been made out of these novels, I must spend fourteen shillings (including the entertainment tax) on a stall if I wish to be comfortable, or two shillings on a hard, extraordinarily uncomfortable seat in the gallery if I am poor. When the play is over my entertainment is at an end, but the book-buyer still has the book when he has read it and can read it again or lend it to his friends or sell it to a second-hand bookseller and thus recover part of its cost. The entertainment of the book is exactly the same whether it be bought in London or in the provinces, but the playgoer does not see in the provinces, generally speaking, so good a production as he sees in London. (He does not, of course, pay as much for it!) The film-fan in Pontypool sees precisely the same cast in Mr. Chaplin's *The Circus* as the film-fan in London sees. The whole apparatus of the theatre, so far as the provinces are concerned, is clumsy, out-of-date, inefficient, inferior, and comparatively expensive. But

with the coming of movietones and broadcast pictures a person sitting on the Paps of Jura will be as well off for entertainment as a person sitting in the Haymarket in London. The effects of that revolution are incalculable. Who, in Aberdeen, say, or in Belfast will pay to see an inferior performance of a stale play when he may see or hear a first-class performance of a new play?

The revolutionary effects of this development will not be confined to plays. The whole business of lecturing may be profoundly affected by it. I give many lectures in the course of a year. Sometimes I am in form and sometimes I am not. I may arrive in a town, after a long, cold, and exhausting railway journey, feeling far from fit, and be obliged to go straight on to a platform and speak to an audience for sixty or ninety minutes when all I wish to do is to crawl into my bed and howl for a hot-water bottle and a little bit of comfort. I travelled from New York to Chicago, a thousand miles, and arrived there, after a sleepless night, in time to step on to a platform and address an audience which expected me to be very bright and entertaining. I hope I was not as flat as I felt, but obviously this sort of business is likely to cause ups and downs in a lecturer's quality. The movietone will prevent him from giving anything but his best performance.

'Releasing' the Perfect Lecture.

He will prepare his lecture and deliver it in circumstances of comfort, and it will be 'released,' as a gramophone record is 'released,' only when it is as nearly perfect as is possible for it to be. Madame Gallucurci's records are not released until her notes are round and pure. The makers do not sell records full of flat singing. It will presently be possible for people in tiny towns all over the world to hear, say, Mr. Bernard Shaw lecturing on Equality who could have had no hope of hearing or seeing him, because the physical exertion of lecturing everywhere would be beyond the resources of any human being. It is miracles such as these that we are about to see, and Heaven alone knows what changes they will make in our lives. I know this, that listeners in country places love the 'talks' and broadcast plays, and are sharpening their wits on them; and I, personally, believe that in a decade from now the countryman whose mind is not stupefied by city life will have brisker and better brains than the city man—largely as a result of broadcasting.

On Friday, August 3, a further step forward in the development of *The Radio Times* as the programme-paper of the 'complete listener,' and the most varied weekly magazine for the intelligent reader, will be marked by the publication of its first

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The contents of this greatly enlarged issue will include Stories by—

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NEED WE HAVE STUDIOS?



The following article is a reply to critics who believe that Broadcasting from Studios, as opposed to Broadcasting direct from Concert Halls and Opera Houses, is unnecessary. The author not only puts his case skilfully, but is qualified by expert knowledge of the factors and difficulties of the problem.

IT is much easier to give a more or less balanced opinion on this subject nowadays than it would have been two years ago. The experience which has been gained from recent broadcasts has definitely placed the subject of outside broadcasts, at least of orchestral music, upon an entirely different plane. The use of a concert hall to accommodate a symphony orchestra is productive of better musical quality, and this primarily is the main object of all our efforts musically. The minor disadvantages of hall noises, such as coughing, rustling of programmes, etc., are incidental to such ventures, but at the same time many people regard such side-issues as actually contributing to verisimilitude of the performance from the point of view of local colour; hardened concert-goers are so used to these things happening that the deathly stillness of the background of a studio performance makes them feel that something is lacking.

THERE can be no possible doubt that certain buildings are acoustically impossible from the microphone point of view. No amount of balancing and re-arrangement will ever render them capable of giving an adequate performance to the microphone, because, after all, the microphone is in the unfortunate position of being a listener sitting on a permanent seat from which he cannot move, and listening to the performance of a work with one ear, and, consequently, can only reproduce those effects which reach him at that particular point in the hall. As we all know, it is positive torture to listen to performances in many halls which are in regular use; so that if one feels that oneself, one cannot expect the microphone to re-act otherwise, as the same physical factors are responsible for the phenomenon of reception in both cases.

Therefore, if there is any doubt as to the suitability of the hall on grounds of acoustical properties, one should refuse to jeopardize the broadcasting of a serious musical work from that hall. Although in the past it has been necessary to take certain items from unsuitable buildings for various reasons, it is a matter for general satisfaction that the recurrence of these episodes is becoming gradually less.

Again, one must consider the type of material which is to be broadcast. If, for instance, the work involves a large chorus, orchestra and several principals, and the platform accommodation for spacing such a body is inadequate, the artistic presentation of such a work to the microphone is going to be very difficult, if not impossible.

Thanks to unceasing work, to balance and control, few works are out of the range of adequate microphone presentation nowadays, and there is no doubt that did the accommodation for artists in our concert halls permit of augmentation, or adaptation, one could go a great way towards including every work for the microphone which is capable of adequate presentation in the concert hall itself, working on the analogy that the microphone is a listener for whom one has to find the right seat, to allow him to realize everything that is taking place on the platform.

The question of outside broadcasts boils itself down to the one point: if there are facilities for the correct placing of the microphone, there is no reason why an outside broadcast should not be a success.

With regard to orchestral broadcasts in the studio, it is an advantage to be able to place the orchestra according to our own ideas with regard to the microphone, and not to be called upon to adapt ourselves to the conventional concert hall arrangement of the performers; but unhappily, lack of space does not permit taking the fullest advantage of this privilege. Whether the introduction of much larger studios with a more pronounced resonance period of their own, plus, perhaps, super-imposed synthetic echo, will give us broadcasters the desired result, only the future can decide.

ALL the foregoing applies strictly to orchestral music, but when we come to the smaller forms of music, the position is almost entirely reversed. Chamber music broadcasts can be given much more adequately from the studio than from an outside hall. The same thing applies to singers, excepting those of the definitely operatic type of voice, accustomed to the one-man struggle against a large orchestra. They naturally require more space, and can be broadcast to better advantage, from an outside hall of a suitable size. Pianists and solo instrumentalists gradually acquire a sense of studio technique, and can be relied upon to give of their best from the studio.

To return to the subject of orchestral music, however, we come up against the old argument, which is entirely fallacious, that the ideal conductor for wireless must not necessarily be an impressive conductor in the concert hall, and the converse proposition; in other words, that wireless conducting is a branch all of its own.

Of course it is; but this is decidedly not due to any special musical qualification on the part of the conductor for wireless, but

rather to his being the possessor of an open mind, to take advice from those who are in a position to tell him what his results are like over the microphone. No conductor has yet heard himself conduct his own orchestra over the microphone; many have tried conducting rehearsals with headphones on closed circuit, but one and all have been obliged to abandon this impossible experiment. Instead of this, all orchestral rehearsals are listened to by a competent musician reading the score in a small cabinet at the side of the conductor, and taking samples of the rehearsal on headphones and loudspeaker on closed circuit. Wherever the conductor's wishes do not appear to be realised over the microphone, he is at once consulted, and steps are taken to rectify whatever mistake was being made; and if, on the other hand, an important part is not sufficiently prominent, the conductor is informed of the fact and the matter is put straight. The function of the man in the box is merely to lend the conductor his ears, and to bury Caesar or to praise him as the case may require.

IN these circumstances, it will therefore be clear that any conductor who has mastered the technique of his craft, can with very little experience put up an excellent show for the microphone. Naturally, as he repeats his performances for the microphone, he will begin to notice those points in the score which have called for criticism on the part of the man in the box, and will gradually come to associate certain types of passage with certain scoring, with certain distinct microphone phenomena, and make his adjustments accordingly, unasked. As his sense of microphone technique increases, there will be less and less occasion for outside interruption.

In conclusion, whatever progress may in the future be made in the artistic broadcasting of music of every type, the only way to attain to as near perfection as we shall ever get, will be by sedulously avoiding all dogma on the subject of microphones, outside halls versus studios, and the like. For when all theorizing is finished, the final judgment must inevitably lie with the reception as conveyed to the human ear; and however impossible a proposition may appear on the face of it, if the final results are better than those previously obtained, we should not even hesitate to broadcast a symphony orchestra from the inside of an empty gasometer!

H. H. S.



Harry Weldon to Broadcast.

I HEAR that Harry Weldon is to make his microphone debut on July 31. He is one of the few stars of the music-hall who have not as yet 'gone on the ether' (an awkward-sounding phrase which suggests the abysmal depths of drug-addiction). Mr. Weldon, whom we recall as a bull-fighter and a sailor, among other disguises, should 'come over' excellently. It will be amusing to hear his familiar whistling speech, though what its effect on the microphone will be, goodness knows. Anyway:—

'There ain't no public 'ouses on the mountains,
Just to wet your little whistle when you're dry.
But we've only got a sarsaparilla fountain.
You're a liar, too, and so am I.'



June 19.—Sister Pall is appraised of her boy by letter that he visits London come Thursday till Saturday and hopes to wait on her. Whose name, sister tells me, is Azarias Nubbins, with a snugg little auctioneer's business in Huntingdon, and is by religion—God save us! a Plymouth Brother. The first time of our having a Plymouth Brother in the family—if he comes into it—but nought yet settled between them, it seems, only for his taking her to the pictures and there once list her on the care and last birthday gave her a chepe crystal-sett. So resolving to abide his coming, what I make of him; and if he be as snugg as Pall thinks, to do all I can in pressing forward the matter, Plymouth Brother or noe.

June 20.—To Ascot by carr, my wife and I and Pall; sister in her new clothes saying (to use her own words) that she do feel poshed upp to the nocker, such language as I had never thought to hear a Pepys use, and comes, I suppose, of consorting with Plymouth Brethren. My wife in her flowered georgette in the lamp-shade style, mighty fine; I in my grey tayls and tall white hat, which is noble, yet not too ceremonious, but very nicely combines jauntiness with sobriety, to my great content. At the last minute remembering Uncle Peter, I had my wife sew a little diamond of black cloth on my left sleeve, being a thing not fitt to name that I should be seen abroad with noe marks of mourning for Uncle, and he only 6 days buried and his death brought me 2,000l.

So away with fayr skyes and all merrie. But Lord! The squeeze of carrs we fall into after Virginia Water, all crawling like snayls, and the trouble I had in keeping my eyes in three or four places at once, to wit, upon the steerage and upon the policemen that direct us and the fine wenches in the carrs about us! These busy, most of them, putting on the last touches with their puffs and mirrors. Very observable it is the brassy way women now do this most openly before everybody; and was told yesterday by Mr. Snigsby of his lately eating lunch in a tavern, and a wench that sits near him did fall a-combing herself with a pocket-comb, she shaking the comb after every

BOTH SIDES OF THE MICROPHONE



The Burning Question.

WHAT does the public want?—a most fascinating subject, that, and one which is constantly in the minds of those responsible for the programmes. I suggest to the Talks Department that it would make a rousing subject for a broadcast discussion. My own opinion, gathered not from a reading of the letters received by the B.B.C. and the outside Press, but from a varied experience of men and women of all classes, is that the taste of the public is under-estimated, rather than over-estimated, by those whose business it is to provide it with literature, drama, films, etc. Its besetting sin—or virtue—is curiosity. It likes to hear *new* things and form its own opinion of them. There is more sturdily independent opinion in this country than on the Continent, for all that opinion there is more vocally expressed than here. We are apt to do ourselves less than justice.

Pro and Con.

BOTH my Aunt Agatha Lightfoot and Miss Jimp have, of course, sent in letters to the Editor—'pro and con' the B.B.C. Not that my aunt, who writes fervidly 'pro,' needs his guinea. Her dear father, who was killed in a tricycle tragedy in '84, left her three hundred a year tied up in the most intricate fashion. 'I love the B.B.C.,' she writes. 'They are so *improving*. I do wish, though, that we could hear *The Druid's Prayer* more often. It always reminds me of a pianoforte recital



'I love the B.B.C. They are so improving.'

I gave at Littlehampton the year Mr. Lloyd George was smuggled out of the Birmingham Town Hall disguised as a policeman—and so on. Miss Jimp, whose letter is headed 'Ladies' Waiting Room, The Railway Station, Penmaenmawr,' begins: 'I hate the B.B.C. I feel sure it—they, I mean—are men of unstable character. All this Beethoven! It ought to be stopped. I am hoping to meet a Member of Parliament at our Social Evening tomorrow. I shall tell him.' What Social Evening? Where? Miss Jimp remains a mystery. She evidently does not care for the B.B.C. The Editor threw both these letters on my table. 'Friends of yours, I believe!' he said, with rather a bitter smile.

A 'Blue' Evening.

SOMETHING new—and, to many listeners, disturbing—in the way of programmes will be heard from London and Daventry on July 23. Its title is 'Blue on the Boulevard'; its conception ultra-modern. The aim of this programme is to show the influence of the Negro upon Western poetry and music. This 'Negro tendency' has been one of the most notable artistic manifestations since the war. The melancholy rhythm of 'The Blues,' the syncopated frenzy of sheer jazz, the crude virility of Negro sculpture, the picturesque fervour of the now popular spirituals—these the Negro has given to us through the United States of America. They have in America a poet called Vachel Lindsay, who understands the Negro, from whom he has acquired much of the spirit and material of his verses. One of his finest poems, 'The Congo,' will be recited during the programme on July 23—and another, *The Daniel Jazz*, will be heard as set for chorus and chamber orchestra by Gruenberg. The influence of the Negro spirit upon a young French composer will be heard in Georges Auric's *Adieu, New York*, and upon an English poet and an English composer in *Rio Grande*, a choral setting by Constant Lambert of a poem of Sacheverell Sitwell's. Both Lambert and Auric have written ballets for Serge Diaghilev, whose Russian company is now with us again. 'Blue on the Boulevard' will, you see, provide an amusing and unconventional evening's entertainment. My Aunt Agatha Lightfoot will not like it—but then she is so fond of *The Druid's Prayer*.

Samuel Pepys, Listener.

By R. M. Freeman.

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

combing, and, at one of these shakings, some of the combings shaken into Snigsby's gooseberry tart.

Come on the course and having very hardly found a park for the carr and leaving the hired man we have brought with us to mind it, we into the Grand Stand with our tickets and here agaynst the raylings a very good sight of the Royall procession up the course—the cream horses and scarlett outriders noble beyond everything; yet what most pleased me was the King, his tall white hat and gray tayls that might have been mine own. My wife and Pall all theyr eyes for the Queene her frock, and to talk of nothing else by the space of ½ hr., as women will about cloathes, and no stopping the fools.

In the Hunt Cup did put on Priory Park for myself 1l, for my wife 5s, for Pall 2s 6d; whereby we win 7l 10s, 1l 17s 6d, 18s 9d respectively. So to bless God and Mr. Joel, and after that did leave well alone. Walking on the course between races, who meets us but Mr. Jimble and his lady, with them Connie. He have places in the Royal Enclosure and is, I can see, with child about it; though how he can have got them, God knows. Standing awhile behind Connie and Pall, I was suddenly catcht with sister's trim shape from a back view, better than Connie's allmost, and come to me if she could have but Connie's front with her own back, how much better might she do herself for than auctioneers and Plymouth Brothers.

In the way home wishing to don my woolly under my coat, but find that my wife, in sewing on the black diamond for Uncle Peter, have sewed my coat to my shirt. She offering to undo me with the nayl-scissors that she hath in her vanity-bagg. But I will not be undone with nayl-scissors on the publique road before everybody. So to do without my woolly and praying God I catch not my death of it. But three double whiskies at dinner saved me, I believe. Afterwards listoning-in to the Wireless Military Band, they playing, among other matters, 'The Bees' Wedding,' most excellently done beyond everything. Set me musing of Pall's wedding to her Plymouth Brother, what I am like to make of him when I see him and how I shall best nayl him to it, the poor fool!

BOTH SIDES OF THE MICROPHONE



An Architect's Grumble.

THE talk which will be broadcast from London at 9.15 on Monday, July 23, is entitled 'Who Cares? An Architect's Grumble about the Disfigurement of England.' The architect in question is Mr. Clough Williams-Ellis. I have never heard him grumble, but it should be a brilliant and entertaining performance. He is one of our most imaginative architects—as witness the lovely little fishing village which he has designed and built at Port Merion, near Harlech. Mr.



'Old English villages along the motor roads.'

Williams-Ellis has a very right and proper bee in his bonnet about the disfigurement of our lovely countryside with petrol pumps, vile jerry-building, gaunt and ugly hoardings, etc. He has written a book on this, entitled 'England and the Octopus,' which Geoffrey Bles is shortly publishing. Another of his books is 'The Pleasures of Architecture.' Let us listen to him on the 23rd. It is high time his ideas were generally adopted. Some of the 'Old English villages' along the motor-roads are beginning to look like stalls at an advertising exhibition.

The C.P.R.E.

IN a similar connection will be an appeal from London on Sunday, August 5, by the Earl of Crawford and Balcarres, on behalf of the Council for the Preservation of Rural England, whose efforts are directed against the same forms of outrage as is the scorn of our architect. The Council is appealing for Associate Members to assist it in its efforts to preserve the countryside, the success of which depends upon the support and donations of the public. You may become an Associate Member for one guinea per annum. If you wish further particulars, write to the Secretary of the Council, 17, Great Marlborough Street, London, W.1, and listen to the Appeal on August 5.

The Winning Poster.

DURING May I brought to your notice the competition inaugurated by the Radio Manufacturers' Association for a design for the poster of the Radio Exhibition. Six hundred artists competed. The first prize of £50 was awarded to Mr. Clarence Scott, of the Leeds College of Art. The winning design will no doubt appear in *The Radio Times*, at the time of the Exhibition in September.

Teaching by Wireless.

A STRIKING testimony to the now recognized importance of educational broadcasting is the recently announced decision of the National Committee for the Training of Teachers in Scotland to install £30 receiving-sets at their four principal training centres.

Next Week's Vaudeville.

OF the 'single acts' in next week's Vaudeville the most outstanding are Tommy Handley (July 23) and George Grossmith (July 25). The former is at present engaged upon another revue, a successor to his recent *Ina Inn*, which drew more appreciative letters than any similar broadcast during the past two years. His new revue, as yet untitled, will be presented from 5GB on August 3, and other stations on August 4. Its author has written an article on 'How to Make People Laugh' which will be one of the many features of our Summer Number. On July 27, at 7.45, there will be a programme from London which includes Jane Dillon, Neil Kenyon, Cicely Courtneidge, and Delys and Clarke. Cicely Courtneidge was one of the successes in the cabaret given before the King and Queen on the recent occasion of Lord Londsdale's Golden Wedding. Delys and Clarke are syncopated duettists, the most amusing and effective, I think, that we have 'on this side of the water.' I remember Leo Delys when he used to sing in Paris, at Harry's New York Bar. Nowadays he and his partner are generally to be heard at 'Chez Henri,' that charming little night-club in Long Acre which will enjoy a long life because it never sells drinks after hours.

Harriet Cohen.

A MAGNETIC figure in modern music is Harriet Cohen, the English pianist. She is a very beautiful woman who enjoys the friendship of most of the celebrated people of our time. Miss Cohen is to give a recital at 5 p.m. on Sunday, July 29. She has, I hear, been engaged by Casals to play with the Barcelona Orchestra, on October 18, Bach's *D Minor Concerto* and Bax's *Symphonic Variations*. She is a great friend of Arnold Bax and has given first performances of several of his works. She shares with Dame Nellie Melba the distinction of having her name on the menu. 'Poire Harriet' is as well known to gourmets as 'Pêche Melba.'

Military Band.

THE concert which the Wireless Military Band is to give on Friday evening, July 27, will include Auber's Overture *The Bronze Horse*, four dances from *The Blue Bird*, by Norman O'Neill, Elgar's *Pomp and Circumstance, No. 3*, and *Carnival in Paris*, by Johan Severin Svendsen, the Norwegian composer, who died in 1911.

Sunday, July 29.

LONDON'S evening concert on Sunday, July 29, will be given by the Wireless String Orchestra—conductor, John Ansell. The programme which Mr. Ansell has chosen is remarkably varied. It comprises works by Bach, Puccini, Boughton, Mokowski, O'Donnell, Arensky, Fletcher, and Oscar Strauss.

Variety Note.

ONE of the most entirely successful broadcasters is Fay Compton. Her voice is outstandingly 'microphonic'—if you heard her Ophelia in the Ellen Terry programme or her reading of Shelley a few Sundays ago you will understand what I mean. Miss Compton is coming to the studio again on July 28, when she will take part in a variety show with Firth and Scott and the Parkington Quintet. In the same programme appears 'Chez Cupid,' a sketch by Cecil Lewis, for which, I understand, Roger Eckersley is writing a special dance number.

The Daughter of Wieniawski.

WE are to hear on Monday, July 30, a concert of music by Poldowski. 'Poldowski' is the musical *nom de plume* of Lady Dean Paul. She was the daughter of the famous Polish composer, Wieniawski. At the age of five she began composing. When nine years old, she wrote an Oriental Suite which was performed publicly. She came from Brussels to London to study composition under Percy Pitt; then she went to Paris to complete her studies with Vincent d'Indy. Some of her many well-known compositions are the *Caledonian Market Suite* for piano, *Pat Malone's Wake* for piano and orchestra, and various smaller piano works, such as *Bloomsbury Waltz*, *Child Talking to the Cat* and *Bouncing Ball*, and a violin and piano sonata. Tatiana Makushina will sing a number of the composer's songs, settings of poems by Blake, Verlaine, etc.

A Cool Book.

IT is seldom, alas! nowadays that you can find a book, at the price of a shilling, which combines a decorative outside with an inside mingling interest and useful information. But that such a book is now to be had is a fact. A collection of the Household Talks broadcast during 1927 has been made under the title of 'Home, Health and Garden,' and is published in an attractive cover by the B.B.C. Its perusal enables you to eat, decorate, keep bees, and dress in greater efficiency and comfort, to say nothing of a good many other things. In short, if you enjoy Household Talks, you will be glad to possess 'Home, Health and Garden.'

Library List.

THE list of novels which Mrs. Hamilton reviewed in her talk of June 28 comprised the following: 'General Crack,' by George Preedy (Lane); 'Children in the Wood,' by Naomi Royde Smith (Constable); 'The One and the Other,' by Richard Curle (Cape); 'Cressida—no Mystery,' by Mrs. Belloc Lowndes (Heinemann); 'Blas Feather,' by Lawrence W. Meynell (Harrap); 'Circumstantial Evidence,' by Andrew Stewart (Lane); 'Black Sparta,' by Naomi Mitchison (Cape); and 'Nightseed,' by H. A. Manhood (Cape).



'Announcer and Lord High Everything Else.'

Overstaffing in Canada.

A FRIEND who has been touring in Canada tells me he visited a radio station which has a staff of one. This versatile soul is engineer, announcer, and Lord High Everything Else. When the time came to say good-bye, he had to 'close down' for a minute while he shook hands with my informant.

'The Announcer.'

'Come, Come Now, Astyanax!'

Charles Croker, author of *Speed*, replies briskly to 'Astyanax's' recent 'point of view' article on Radio Drama entitled 'Switch on the Lights!' 'Astyanax' pleaded for a 'drama of language' which should be independent of 'noise effects' and other artificial stimuli to the visual imagination.

MY interest in a recent *Radio Times* is due to an article by one 'Astyanax' on the subject of Radio drama.

You see, being myself a Radio playwright, I am one of the guilty parties to the presentation of this form of entertainment.

'Astyanax' tells us that:

(1) He doesn't like it;

(2) It is all wrong;

and, most important of all—

(3) He knows exactly what is the matter.

A moment's digression. I think 'Astyanax' is a large gentleman whose preparation to write an article consists chiefly of taking off his coat, rolling up his shirt-sleeves, filling—with determination and tobacco—a large pipe, looking as near as possible like Mussolini, and then wielding his pencil as if it were a two-handed sword. Having done all these things he then proceeds to 'tell the world,' possibly roaring the while like any sucking-dove, and to as much purpose.

Let us see what he says. 'The appeal of the Radio play must be to the ear, not to the eye.' The way in which he then juggles with meanings, with phrases like 'visualizing with the eye,' then with 'the mind's eye,' suggesting that they are interchangeable terms, is dexterous but unscientific and illogical. It almost makes me think that his 'mind's eye,' when endeavouring to visualize psychological processes, suffers from severe myopia.

He goes from strength to strength, getting now to the point where he says: 'For Radio drama to succeed, it must achieve satisfaction of the ear alone.' The ear alone, mark you! excluding entirely the use of imagination and 'the mind's eye'!

He proceeds: 'Radio plays must not be visualized.' He says this with all the authority of a doctor putting on his labels 'Poison—must not be taken!' But while the doctor speaks with a deep knowledge gained through most difficult experience, Astyanax evidently doesn't.

May I tell Astyanax—I'm sure my readers know it already—that the ear alone cannot be satisfied. One might as well try to satisfy a piece of beef or a length of electric cable. The ear is part of an inter-acting whole. It is just one of several channels which convey sensations to the brain. It is not an end in itself, and cannot be satisfied either by Radio drama, music, or any other sounds which happen to vibrate its tympanum.

Further, as supporting your case for excluding reliance on imagination or visualization, you quote that Mark Antony said: 'Lend me your ears,' suggesting that he really meant that! If this were the case ears should have been made detachable. You know very well that he meant 'Lend me your attention,' your sympathy, your appreciation of tragedy upon tragedy, your power to visualize life in Rome without Caesar, your ability to picture this assassination for yourself, and all the rest of it. And then, please note, this poet painted in words a picture sufficiently stimulating to cause a rebellion! The artist in words uses them to the same purpose as Mark Antony, to express his own feelings and to produce an effect, not on the ear, but through the ear. Words are used to this end and to this end only. At random I select a few lines from various simple poems, which may assist you.

'The lowing herd winds slowly o'er the lea.'
'Oh to be in England now that April's there.'

'Africa in her matted hair obscured, and India in meditation plunged.'

'The silent and the subterranean dark has crossed the nadir and begins to climb.'

Words compel visualization, whether you like it or not. Artistic writers use them as a medium to give us less favoured mortals something from which we may re-create their own visualization of beauty.

And you say, Sir, that the broadcast play, although 'offering a supreme opportunity for our poets,' 'should have nothing to do with visualization'! I can only say that, metaphorically, you should be made to suffer the fate of the boy whose name you write under. You will remember, perhaps, that the Greeks hurled him from the walls of Troy to prevent his doing further damage to that already done.—CHARLES CROKER.

[The Editor, being unable to offer 'Astyanax' his full right of reply, has given him the opportunity of glancing over Mr. Croker's article and prints below his short comment thereon.]

'Astyanax' writes:—

'I am infinitely grateful for the chance to defend myself against Mr. Croker's thrusts. I am, however, no Mussolini, but a much weaker vessel. My article was written less in the hope of laying down a law than in order to draw from an authority like Mr. Croker a definite pronouncement on the aims of Radio drama. I humbly give him best, only adding that I prefer my own knowledge of Homeric mythology, according to which "Astyanax" was flung from the walls of Troy at such an early age that his peccadilloes, previous to his untimely end, can have done little damage beyond occasional "blasting." Mr. Croker's *Speed* made much more noise than that!'

Broadcasting Prophesied

—and a Suggestion for a 'Listening Holiday.'

On page 59 will be found a number of brief extracts from the Editor's post-bag. Below are two somewhat lengthier letters of more than usual interest.

A Broadcast Prophet.

To the Editor of *The Radio Times*.

DEAR SIR,—It is not generally known that Edward Bellamy, in his book, 'Looking Backward,' published in the 'eighties, forestalled Val Gielgud, by describing a twenty-four hour programme, all however relayed by landline. He also described a broadcast sermon.

The hero, Julian West, was aroused out of a trance in the year 2000, after having slept, in a subterranean chamber, for a period of one hundred and thirteen years, three months and eleven days.

He awakened in a strange room, to find a complete stranger, Dr. Lecte, watching him.

Two days later, Edith, the daughter of Dr. Lecte, asked Julian if he were fond of music. On receiving an affirmative reply, she took him to the music room, where she seemed very much amused when he expected her to play, or to sing to him, and where he looked in vain for any sign of a piano or any other musical instrument.

She handed him a card which bore the date, September 12, 2000, and which contained the largest programme of music which he had ever seen, obviously the forerunner of *The Radio Times*; it included vocal and instrumental solos, duets, quartets and various orchestral combinations.

The programme was a continuous one, as we shall have it eventually; the various selections being bracketed together in sections, of which there were twenty-four.

Julian selected an organ piece and Edith crossed the room and merely touched one or two screws, and at once the room was flooded with music. Presently she turned on a waltz.

Answering Julian's amazed queries she explained that the music between midnight and morning was provided for the sleepless, the sick and the dying. All the bedchambers had a telephone attachment at the head of the bed (what a nightmare for Victor France), that it could be set to awaken the sleeper by a clockwork combination and that reveilles and airs of an inspiring type were played during the waking hours of the morning.

The programmes were so co-ordinated that the pieces at any one time simultaneously proceeding in the different halls in Boston (four in number) usually offered a choice, not only between instrumental and vocal and between different sorts of instruments, but also between different motives, from grave to gay, so that all tastes and moods could be suited.

As this seems to epitomize the B.B.C.'s broad-minded aim this forecast is quite remarkable.—Yours truly, CONSTANCE CLIFFORD.

Try It for Once!

To the Editor of *The Radio Times*.

DEAR SIR,—There is a very popular line of criticism which is frequently directed against radio programmes. It consists in the accusation of Monotony—with the largest possible M. Now, this is all very well, but it results from one or two inevitable circumstances. The B.B.C. programmes include items for all. To look at programmes must seem monotonous, because there is only a limited number of types of items that can be used, and they are being used all the time.

But there is, in fact, a pretty simple solution. It

is only the incredibly eccentric or the would-be breakers of some sort of record—no matter how stupid so long as they break it and get their advertisement!—who can conceivably try to listen day in and day out, hour after hour, to all sorts and conditions of programmes. The average person very sensibly makes up his mind what sort of item and programmes he personally favours, and listens to them—much in the same way as he frequents a favourite restaurant, a tailor, or a cinema. The result, of course, is that people become stereotyped in their listening.

Just now we are most of us taking holidays. We are getting 'gingered up' again—if I may use the expression—for another lap of our ordinary life's routine. How is this done? We go away; we change our circumstances and environment; and we return to the daily round with a refreshed mentality and a widened outlook.

I suggest that every listener might do worse than apply this parallel to his listening. If you are a daily devotee of the Savoy Orpheans, give them a rest and try a Bach Cantata and a talk or two. If you swallow education with avidity, just try a dose of Charlot's Hour. Give your own pet items a miss, and just try the things that other people seem to enjoy. It can't do you much harm, and you may suddenly find something that will provide you with as much delight as astonishment. We are all far too prone to say lightly: 'Oh, I never bother to listen to such and such. That type of thing always bores me.' So few things really exist in types, and people almost deliberately put labels on quite pleasant, harmless things and thus frighten themselves with the sound of the names printed on the labels!—Yours truly, GRAHAM ELTHAM.

Chapter Eight of 'Old Magic' * by Bohun Lynch.

The Invention of Julius Brake.

This chapter tells us of Guy Harvester, Kakoglou's secretary, whom we last saw at Holland Town on the day of his kidnapping. We learn what happened earlier on that day at the offices of the Mid-Devon Farming Syndicate.

EVER since Kakoglou's death Guy Harvester had been uneasy. It will be remembered that he had chosen to fly to London from Blade ahead of his employer, who had decided to motor in order that he might see for himself the conditions prevailing in the lesser-known districts of Mid-Devon. If he also had gone in the car, Harvester told himself, the accident would not have happened.

After talking to the chauffeur, Miles, on the latter's return to London, he felt that the circumstances of the accident in the quarry ought to be investigated a little more closely than the coroner's jury had seemed to require. And this he promised himself to do in the near future. Miles was not a particularly sensitive fellow, but he told Harvester, quite quietly, that he nearly fainted when he saw Kakoglou's face as he lay at the bottom of the quarry. It was twisted and caught in a mask of unspeakable terror.

Harvester had never liked the Greek, though from time to time he had tried to persuade himself that his personal inclination went arm in arm with his interest.

Kakoglou's attitude towards his confidential secretary was simply this: 'Here is a man who knows what is good, whether in pictures, or the cut of a coat, or a brand of wine. I am a child in such matters, and it is worth my while to pay him a high salary to give me a reputation for something—in the public estimation—prettier than making money.' Nor did Kakoglou particularly like or understand Harvester. Their mutual interest, however, held them together.

It was no strict part of Harvester's duties to follow the Greek's various financial undertakings, but as he seldom talked of anything else, the confidential secretary naturally learned a good deal about them. It is to be feared, moreover, that though he sometimes felt called upon to express sympathy with Kakoglou's point of view, he was insincere in doing so.

Harvester disliked the idea of the big amalgamations just as much as, for example, Rooke did. His real sympathies were entirely on the side of the small farmers, who had been forced by artificially-manipulated conditions to sell their land and to come in as 'wage-slaves' to the huge combines.

Harvester was unmarried and had rooms in Kakoglou's big London house overlooking

the Green Park. On the night of the accident he had flown back, landing at the Western Aerodrome, and had reached the house by car before the news had been broadcast. Before going to bed he had glanced at the last number of the *Antiquarian Review*, to which he was a subscriber, and read there Carlew's article about the pocket-book, looking very closely at the illustrations. He had bought the little book with a bundle of others for his employer's collection. For its binding of red morocco alone it was both interesting and valuable. The contents had puzzled him a great deal. He had lent it to Carlew partly for the sake of getting

Prayer was found written in the space covered by a threepenny-piece, but in looking-glass hand, and there was a long list of Latinized names with dates calculated from the supposed year of the creation—*annus mundi*—which defied explanation; and, lastly, there was a half-sheet with a narrow flap which had at one time been covered with paste. This half-sheet was covered with odd drawings, apparently made haphazard in different places—here a horrible face, here a hand with a dripping dagger, there another holding a pair of pincers. And at equally haphazard intervals were spaces neatly cut out of the paper as though a number of drawings had been considered by someone better destroyed. The book containing these loose sheets stood with the rest on a half-empty shelf pending their relegation to the rubbish-burner downstairs.

Just after he made this discovery came the aeroplane expedition to the West Indies, immediately followed by Kakoglou's death. He had no opportunity of returning the loose sheets to their original home or of mentioning the matter to Carlew.

Thenceforward his time was completely taken up between the private house and the main office in Piccadilly. There were the other executors—big business men, partners of the Greek—to confer with, as well as the heads of departments who had to deal with current affairs. Business had to proceed even while its principal controller's estate was being valued and put in order.

The confidential secretary found himself in conclave mainly with Kakoglou's partners, Mr. Herbert Bruntwith and Sir Victor Pembton. Sooner or later they knew that they would have to take Guy Harvester into their confidence in matters regarding which it was signally important to be secret.

Early on the morning of the adventure at Holland Town already described, Bruntwith and Pembton called Harvester into the innermost room of the Piccadilly offices and, taking due precautions lest they should be disturbed, gave him a fat and costly cigar and proceeded to explain the situation.

Bruntwith was a short, very fat man with heavy-lidded, protruding eyes and a ferocious scowl; Pembton's constant smile was somewhat hidden by heavy moustaches, and Harvester always felt that it boded no good to anyone. To his surprise they had little to say at first about the explosions at Queensbeare and Culverton.

(Continued on page 57.)



A half-sheet covered with odd drawings, made haphazard and in different places.

Rooke's opinion and partly because some light might be thrown upon it by one of the many thousands who would listen to the description broadcast and see the drawings on their screens. He was, therefore, delighted that Sir Francis Cadogan should have expressed curiosity regarding it. For there was much that was extremely unusual about the note-book. Why, for example, had that page in Latin been written? Harvester was not much of a scholar, but the sense of it seemed familiar.

After he had parted with it temporarily to Carlew, Harvester had made a discovery. The note-book had been one of a bundle of half-a-dozen tied together with a strap; the other books were completely uninteresting, but in one of them—an odd volume of 'The Art of English Poetry,' by Edward Bysshe—were some loose leaves which had evidently come originally from the note-book. On one of these the Lord's

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

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(Continued from page 55.)

'What would you say, Harvester,' Pembton began, 'was the most important factor in our farming concerns?'

'The weather, I suppose.'

'Right first time. Now, as you know, meteorology is an exact science, and we know what weather to expect for some time in advance. This has made a lot of difference to agriculture during the last fifty years or so. But, tell me now, if we could control the weather—*exactly*, mind—so as to secure rain or sunshine at will, like turning a tap or switching on the light, we could do more?'

Harvester thought for a moment before answering.

'Full control of the weather,' he said at last, 'is unthinkable. It would be the conquest of Nature.'

'Well, yes; but it would depend on who controlled it, wouldn't it? I mean that on an average—good years taken with bad ones—the present system as arranged by Nature works pretty well. Sometimes the weather is good for grain, sometimes for roots and so forth. And any considerable interference with natural forces is uncomfortable for some people. Am I right?'

'Certainly.'

'You see what I mean, I feel sure. For instance, if the absolute control of rain were a closely-guarded secret in the hands of one man or, let us say, one company—'

'They would be masters of the earth.'

'Practically. Yes,' said Bruntwith. 'One grows one's own crops in perfect and ideal conditions and floods one's competitors.'

'Yes, if they were not in the next farm.'

'I am talking in a big sense,' said Bruntwith, making a sweeping gesture. 'In this office, as you ought to know, we do not think in parishes. We do not think in counties. We think—' he said it with an air—'in continents.'

Guy Harvester had always disliked the fat, pompous man, but he knew that he was

practical and efficient, so that he wondered at this romantic outburst.

'You understand,' said Pembton, with his hateful sneering grin; 'to take a concrete example, if the Mid-Devon Farm Syndicate and the Northern Dales Company and the other concerns in which we are interested were to have perfect weather conditions, and if at the same time the American and Canadian, or perhaps the Central European, grain supplies were, owing to bad seasons, to reduce their output very considerably—if, I say, something of that sort were to happen, we should benefit.'

'PRO' and 'CON.'

In connection with his recent offer of a guinea each for the best letters 'Pro' and 'Con' the programmes and policy of the B.B.C., the Editor hopes that those listeners who write to him will express their personal point of view as sincerely as possible within the prescribed limit of 200 words. The letters selected each week will be chosen for the freshness and originality of their viewpoint, rather than for any artificial excellence of style.

'You would benefit on a scale that is simply colossal.'

'Exactly. You know Professor Brake?'

'Julius Brake? I've heard of him. The meteorologist? Wasn't he the man who said that one day we should be able to wash London down with rain one street at a time?'

'I believe he did say something of the sort. Very injudicious of him. The world at large should not be allowed to imagine that such things could ever happen. Would it surprise you very much to learn that some months ago we—Kakoglou, Bruntwith, and I—bought Professor Julius Brake—lock, stock, and barrel, as you might say, for our exclusive use? He is an original investigator,

is Brake, of powers which it would be difficult to exaggerate, but his ideas of practical application lack enterprise. However, we can supply that.'

Something in the way Pembton said this, in the way Bruntwith rubbed his fat knees, made Harvester stand up, his face white with expectancy, glancing from one man to the other.

'Do you mean,' he began, 'that there's any chance of this weather-control being possible?'

Pembton's smile became audible as a soft tittering laugh.

'Oh, yes,' he said in a low voice; 'it's already done. The secret is ours.'

'Good Lord!'

'We won't,' said Bruntwith, 'go into the scientific details now. As you probably know, the possibility of weather control has been discussed for the last sixty or seventy years. It was a question of concentrating a sufficient radiant energy at particular points.'

'I often thought,' said Harvester, 'during those last days I was with him that Kakoglou had something up his sleeve. He dropped hints that something was about to happen, though he never gave me the smallest indication of its nature.'

'You understand, of course,' Pembton put in, 'the urgent necessity of holding your tongue—for your own sake?'

'Of course,' Harvester answered, not realizing exactly what he meant.

'Because, you see, in recognition of your services—I am speaking for Bruntwith and myself, but I am quite sure that we are carrying out what would have been Kakoglou's wishes in the matter—we are this day setting aside a block of shares for your personal—enjoyment. This time next week you will be a rich man, Harvester.'

Next week's chapter tells of how Harvester received the offer of Bruntwith and Pembton and how he was lured to Holland Town by a message from the man called Vincent.

A Postscript to H. V. Morton.

The Possibilities of Artistic Development Along the Lines of his Article.

IN last week's issue appeared a very striking article, by Mr. H. V. Morton, entitled 'Things I should like to hear Broadcast.' Interested in the possibilities of the 'atmospheric' programme by his own experiences as narrator in the recent broadcast from the Tower of London, the writer proceeded to list the various sounds of our common English life which he would like to hear picked up by the microphone—the clatter of clogs over Lancashire cobbles, the sound of the Horn of Ripon, the babel of the Norwich cattle-market and so on.

The 'Art of Sound Painting.'

Mr. Morton's article was more important than, perhaps, a great many of us realized; he called our attention to a special branch of the Art of Broadcasting which has never as yet been fully exploited—something which the microphone alone can achieve. One may call it 'painting in sound.' Is it possible to paint in sound? To visit a scene aurally as one would visit it in the flesh? So that one might say, 'Oh, yes, I've heard the Tower of London' with as much conviction as the more usual, 'I've seen the Tower of London.' Any experience appeals in a varying degree to all the five senses. Of these the usual sense is the most highly developed by common use—with the

result that people will say: 'I saw that opera in Paris last year,' though the major part of the experience was one of hearing.

Mention of Mr. Morton brings me to the broadcast with which he was associated—the relay, from the Tower of London, of the Ceremony of the Keys. Various Microphones conveyed to the distant listener the sounds of the ceremony—the tramp of the Guard, the challenge of the sentries, the rumbling of the heavy doors, the clash of the closing locks, the wistful echo of the Last Post. A complete aural picture of a series of happenings. This relay appealed to many listeners. Though the sounds were light and scattered, they were vastly pictorial. One could see the thing in one's mind's eye. If one had been an eye witness instead of a mind's eye witness one would have seen another side of the ceremony—the winking of lanterns, the shadows of the towers, the sudden gleam of a bayonet, and so on. Concentration on this chiaroscuro would have taken one's mind from the sound of the thing. One's memory of the experience would have been quite other than that of the listener who sat at home with his loud-speaker.

Broadcasting in this instance gave us something which was unique—an experience which we could not have achieved even by being present at the Tower in the flesh—something which even the

'talking film' could not have given. The experience was artistically so true and entertaining that the more thoughtful must have speculated on a possible development and extension of it. Time and again one has caught a glimpse of the same sort of thing. During the Boat Race broadcast the incidental sounds of land and water were almost as pictorial as Mr. Squire's admirable commentary. The scraps of laughter and conversation which reach us between the items of the Savoy Band are like coloured lights on a painter's canvas; they line in a scene of luxury and gaiety to the listener who is listening with all his ears.

'Listening' to a 'Scene.'

On first consideration, the notion of listening to a scene may seem strange. It is, in fact, a contradiction in terms, but the word 'scene' must suffice until someone has invented another word for the aural appeal of any set of happenings. Read Mr. Morton's article again if you have it by you—and consider the possibilities which it suggests—whether Life itself and the sounds of it might not make as stimulating hearing as the finest concert or vaudeville programme which the ingenuity of the B.B.C. could provide. It would be interesting to hear the suggestions of listeners as to suitable subjects for such 'sound-painting.'



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What the Other Listener Thinks.

Plain-spoken Comments from the Editor's Post Bag.

NOWADAYS we get too many 'high-brow' programmes, and I have not yet met a person who would listen to chamber music. In spite of detailed descriptions, we are unable to understand it, and I think that not one of your millions of listeners could state what any selection of chamber or symphony music is intended to represent.—N. O. M., Enfield.

To begin with, the average listener has little fancy for broadcast opera, and less still for high-class music. And, deplorable as these facts may appear, they nevertheless represent the views of a majority.—W. L. A., Glamorgan.

In the broadcasting of London's ceremonies, its joys and sorrows, and its memories, the B.B.C. has aroused pride of race and dormant patriotism in many British hearts. When the station orchestra plays the National Anthem (*always* as it was intended to be played) we here at home stand at attention; while the little terrier dog sits up and salutes.—S. E. C., Leigh, Lancs.

Down with 'Nose Talk'!

BEING a British Broadcasting Corporation, may we have at least one day per week a British programme with good, straightforward English music, language, and intonation, and for that day omit American accent and slang, or what might be termed 'nose talk'?—E. B., Norwich.

WHEN recently introducing the British Women's Symphony Orchestra, Dame Ethel Smyth spoke of such and such a thing 'to which I referred above.' Such a little slip-up as this, proving that she was reading from a manuscript, quite spoiled the effect of spontaneity created by her talk. If the B.B.C. must tie its speakers down to the written word, it might at least ensure that this sort of thing does not happen. However, the time has surely come to permit impromptu talks. The ban on controversy is down. Let us have more *speaking* and less *reading*. The effect on the popularity of the 'talks' would be astonishing.—M. D., Rochester.

WHAT strikes me so forcibly is the feeling of friendliness between the B.B.C. and its listeners. Both announcers and speakers seem to be desirous of giving pleasure.—P. O., Worthing.

A French Listener's Opinion.

AN incident which happened to my husband and myself recently in France will show you that the appreciation also exists abroad. Whilst having tea at a restaurant at St. Germain, the proprietress twisted her frame aerial until an English singer became audible. We smiled, thinking it an act of courtesy to us, but in reply to our thanks she explained that she always took the London programmes because they were the best and were without advertisements.—M. B., Westcliff-on-Sea.

THE first thing I should like to make any comment on is the high moral standard of your programmes. During all the hours that I have spent listening, I have never heard one single sentence of vulgarity. For this, I think an overwhelming majority of listeners are truly grateful.—A. S., Desborough.

I suspect a tendency among some of the 'superior' officials to 'educate' us. We shall resist forcible feeding. Lead us, *à la* Sir Walford Davies or Sir Oliver Lodge, upward and onward, if you can, but spare us the schoolmaster.—A. B., Brixton Hill.



SHE IS 100—AND LISTENS.

Last month Mrs. Webb, of Hanbury, near Droitwich, celebrated her 100th birthday. Mrs. Webb is a regular and enthusiastic listener.

PRO

Let me thank the B.B.C. for reviving the art of speaking our noble English language. Reformation was needed badly, and in the talks, announcements—in fact, everything in the spoken voice—we have now got a high standard of correct English. What a joy it is to hear good English! How the talks help our memories and imaginations! How pithy and discreet are the lecturers in their choice of words, for in their limited time they must make us see the gist of their subjects quickly. 'You cannot,' says the B.B.C., 'even attempt to say all you know about your subject; indeed, there is hardly a limit to what you may omit. Life is short and complex. Pack your subject like a bag for the holidays. Omit nothing the listener is sure to need; include nothing he can do without. Arrange your thoughts so that listeners can travel with you comfortably.' Invaluable institution!

A cheque for One Guinea will be sent to the writer of this letter, Mr. W. Moore, 42, Hartington Street, Belfast.

CON.

1. You are afraid of controversial subjects, and all live, interesting topics are more or less controversial. Authorities on either side in debate or lecture would be listened to eagerly.
2. Programmes cannot be considered alternative when one station gives, say, ballads and the other bands—both are noise, and thousands of your subscribers are surfeited with music.
3. Variety hours should be timed. It is irritating to listen to xylophone banging and nasal syncopations for fear of missing a good patter comedian.

Suggestion: One night a week should be devoted to a good play—tragedy, comedy, or problem (not one-act sketches), and preferably always on same night of the week—one could then reserve the particular night as Play Night.

A cheque for One Guinea will be sent to the writer of this letter, Mr. F. C. Taylor, Wilderness, Wellsbridge.

YOUR greatest achievement is to 'dare' to take religion right into the homes of the people who, believers or unbelievers, must be impressed and influenced thereby. Such a task is most courageous, but the seed thus sown will bring forth good fruit and do more to accomplish unification than lords, bishops or Churchmen can ever hope to do.—C. H. F., Birmingham.

A LARGE number of the treasured artists singing in ballad concerts broadcast by 5XX and 5GB would, on the concert platform, include in their programme one or two songs in Welsh, Scotch, or Irish. Will not the B.B.C. please invite them to do so in their broadcast programmes, and thereby earn the gratitude of Welsh, Scotch, and Irish listeners? Apart from the folk-songs, there are available many gorgeous modern songs by native Welsh, Scotch, and Irish composers, and the kindly sympathy of the B.B.C. would be a prized additional incentive to our native composers to give generously of their best to the music-loving world.—I. M., Merionethshire.

People are too Fussy.

I DON'T know about Pro and Con. I listen when I like. I switch off when I don't like. I do a good bit of both, but I think on the whole I get my ten bobs' worth. In my opinion, people fuss too much!—J. N., Market Harborough.

I WOULD like to express my gratitude for the poetry readings, and my hopes for their continuation. I should like to add the suggestion that modern poets should be encouraged to broadcast their own work. Might I plead too for the broadcasting on principle of less well-known works, as opposed to the hackneyed pieces most of us had to learn at school?—V. F., Edinburgh.

I USED not to care for broadcasting, but I am a great lover of cats, and I find my pussies refuse to be separated from my loud-speaker. They coil round it ecstatically and purr in unison, and especially to light music—and I have grown to love an art that has such an appeal for dumb animals.—S. K., Hayward's Heath.

Doctor Radio.

SPEAKING from personal benefit derived, the wireless is one of the most valuable allies the medical superintendent has. On one occasion, when an artist was exceptionally funny, I laughed so heartily that, being asthmatic, a nurse thought I had a spasmodic attack, and rushed for medicine. I told her the wireless mixture was the stuff for me!—J. H., Henley.

THE drama is, perhaps, the most important of all the broadcasting experiments. Unlike the silent drama of the screen, the radio drama is all words and sounds. There is no doubt that the radio will develop its own drama. It is certain it will not be a drama of weird and wonderful effects. The success of *Paolo and Francesca* last week confirms that impression. Comedies with well-written, sparkling dialogue, many of our greatest tragedies, can be produced, and the less interference by mechanical contrivance the better. Nearly everyone is a novel-reader these days, and can paint the scenery and bedeck the characters with the mind's eye as the spoken word reaches them. Here are some plays that would broadcast splendidly if the characters were cast with due care as to voice tone: *The Likes of 'Er*, by Charles McEvoy; *The Constant Wife*, *Our Betters*, and *Smith*, by Somerset Maugham; *Tess of the D'Urbervilles*, by Thomas Hardy; *Yellow Sands*, by Eden Philpotts; and *The School for Scandal*, by Sheridan. Very few effects are needed for any of these plays.—G. W. W., Brockley.

PROGRAMMES for SUNDAY, July 15

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 167 KC.)

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

3.30 Seascape

DORIS VANE (Soprano); GLYN EASTMAN
(Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture on Sea Songs *Maurice Johnstone*

3.42 DORIS VANE

The Evening Sea *Liddle*
Sea Wrack *Hamilton Hartly*

3.50 BAND

Sea Pieces, Part I *MacDowell*
To the Sea; From a Wandering Iceberg;
A.D. 1620; Sailor's Song

4.5 GLYN EASTMAN

Homeward Bound *Stanford*
The Sea Gipsy *Head*

4.12 BAND

Overture to 'The Flying Dutchman'
Wagner

4.22 DORIS VANE

Nightfall at Sea *Phillips*
Sea Lullaby *German*

4.30 BAND

Sea Pieces, Part II *MacDowell*
Starlight; From the Depths;
Nautilus; In Mid Ocean

4.45 GLYN EASTMAN

The Ship of Rio *F. Keel*
The Bonny Sailor *Bowley*
Sea Haven *Sanderson*

4.52 BAND

Overture, 'Britannia' .. *Mackenzie*

5.0 A Children's Service

Conducted by the Rev. ROBERT
WILSON, of South Shawlands U.F.
Church

Assisted by a CHOIR of Boys from
MOSSBANK SCHOOL

Directed by WILLIAM ROBERTSON
S.B. from Glasgow

Order of Service:

Choir: Hymn, 'Jesus, stand among
us' (Revised Church Hymnary,
No. 248)

Scripture Lesson—Psalm 34
Prayer

Choir: Hymn, 'There is a green
hill' (R.C.H., No. 105)

ADDRESS: 'Four Measurements of God's Love'

Choir: Hymn, 'Saviour, teach me' (R.C.H.,
No. 437)

Benediction

5.35 READING FROM THE OLD TESTAMENT

THE SONGS OF THE BIBLE

No. 1: The First Song of Moses

Exodus xv, vv. 1 to 12 and 19 to 21

NOW that our series of readings called 'Foundations of Poetry' which began on April 1, is at an end, we begin today a new selection of great passages from the Old Testament. The last was from its philosophy; the new draws upon that lyrical exaltation into which the narrative so often and so superbly breaks. The first passage chosen is the song that Moses sang when the Lord had led forth the Israelites from Egypt, and destroyed their enemies in the waters of the Red Sea, and all the women of Israel went out with timbrels and with dances to sing to the Lord.

5.45 Bach Church Cantata

ES IST DAS HEIL UNS KOMMEN HER

('BEHOLD, SALVATION IS AT HAND')

(For the words of the Cantata see page 63.)

ELSIE SUDDABY (Soprano)

ETHEL BARKER (Contralto)

NORMAN STONE (Tenor)

WILLIAM BARRAND (Bass)

THE WIRELESS CHORUS and ORCHESTRA

Conducted by STANFORD ROBINSON

Next Week's Cantata will be No. 107 ('Was willst
du dich Betrüb'n'—'Why wouldst thou grieve')

8.0 A Religious Service

From the WOODALL MEMORIAL CONGREGATIONAL
CHURCH, Burslem

Conducted by the Rev. H. C. RENSHAW

S.B. from Stoke

THE COMING-OF-AGE CONFERENCE
of The United Methodist Church, Hanley



DAME MADGE KENDAL.

whose name will always live in the annals of the British stage, comes to the microphone once more tonight when she will appeal on behalf of the Rehearsal Club.

Hymn, 'Praise, my soul, the King of Heaven'

(M.H.B., No. 13—A. and M., No. 298)

Prayer and Lord's Prayer (chanted)

Hymn, 'Love Divine, all loves excelling'

(M.H.B., No. 426—A. and M., No. 520)

Lesson—Psalm 23

Anthem, 'The Lord is my Shepherd' .. *Schubert*

ADDRESS by the Rev. CHARLES STEDEFORD

(President of the Conference)

Hymn, 'Jesu, Lover of my soul' (M.H.B.,

No. 106, A. and M., No. 193)

Benediction, Vesper

COMBINED CHOIR of BURSLEM UNITED METHODIST

CHURCHES

Mr. A. PROCTOR (Choirmaster); Mr. T. B. LEWIS

(Organ)

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Rehearsal Club by
DAME MADGE KENDAL, D.B.E.

LONG rehearsals are one of the most
exhausting forms of work. Between
rehearsals the actress badly needs somewhere to
go and rest and eat a quiet meal. The high-

priced star, with a town
flat and a West-End
Club, is all right; but
her humbler sisters have

not these resources. It was for their sake that
the Rehearsal Club was started in 1892, and, as
it has necessarily to occupy an expensive central
position, and at the same time, to fulfil its
purpose, keep its subscription down to the very
low figure of twelve shillings a year, it will be
readily appreciated that it merits some outside
aid.

Contributions should be sent to the Secretary,
the Rehearsal Club, Leicester Square, W.C. 2.

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

9.5 A Symphony Concert

ARTHUR CATTERALL (Violin)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by FRANK BRIDGE

Overture to 'Euryanthe' .. *Weber*

9.15 String Suite in E Minor

Frank Bridge

Prelude; Intermezzo; Nocturne;
Finale

9.35 ARTHUR CATTERALL and Orchestra

Romance in F *Beethoven*

9.45 ORCHESTRA

Symphony *Franch*

MUSIC lovers rank this work
very high. It is serious and
often highly emotional, sometimes
mystical, always deeply felt and
extremely beautiful. It has three
movements.

FIRST MOVEMENT. There is a
slow Introduction. Note its open-
ing Tune in the Lower Strings.

Then comes a quick passage in
which that opening tune is ex-
tended and stiffened into some-
thing very vigorous and forceful—
really the first main tune of the
Movement.

Then the slow passage returns;
the quick first main tune is
heard again, and is now followed
by a second main tune—a tender
one, opening, in Strings alone,
with a scale-wise ascent of four
notes, by which it can easily be
recognised whenever it returns.

This material is developed for a
little time, and then there grows up
an orchestral climax, and at its height
there is a triumphant syncopated tune
for Full Orchestra—a third main tune.

From this point on it is a matter of develop-
ment, and then of recapitulation of the material
heard, and listeners should by now be well
acquainted with this.

THE SECOND MOVEMENT moves at a gentle,
but not slow speed. Plucked Strings and Harps
begin with a tender melancholy. In a moment
the Cor Anglais (Alto Oboe) creeps in with a
graceful tune. A somewhat livelier mood is
represented by the middle portion of the Move-
ment, and then the pensive mood returns.

THIRD MOVEMENT. (Not too quick.) This
is a Movement of imposing strength and vigour.
After five or six bars of Introduction, the Violon-
cellos enter with the joyous first tune.

The Second Tune, some little time later, can-
not be missed; it opens with a dignified phrase
for Brass alone.

From these Tunes, and several from the pre-
ceding Movements, a magnificent Finale is
evolved.

10.30

Epilogue

'The Helmet of Salvation'

Sunday's Programmes cont'd (July 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 Chamber Music

MARK RAPHAEL (Baritone); SAMUEL KUTCHER (Violin); CEDRIC SHARPE (Violoncello); REGINALD PAUL (Pianoforte)
SAMUEL KUTCHER, CEDRIC SHARPE, and REGINALD PAUL

Trio in C (K.548) Mozart

THIS Trio (or Terzett, as Mozart called it) was written in that year of extraordinary productivity, 1788 (in July, the month which saw the birth of the G Minor Symphony). This, and the other works for Pianoforte, Violin and Violoncello, were mostly written for amateur friends. This in C is quite an easy one. It contains three Movements—two quick ones, between which is a Slow Movement, in singing style.

of tragedy—'Sister fair, why do you walk so wearily?' 'I would fain lie under the turf, brother dear.'

Feinsliebchen is a song with a 'la la la' refrain. The lover protests that his charmer shall never go bare-foot. He will buy her nice clothes. The maid reminds him that she is poor, and cannot wed. Never mind, he insists, she is true and honest, and that is better than gold. The end shows that the determined fellow was sure of his case, for we hear the lass saying: 'What was that he took from his pocket? My heart, it was a golden ring!'

4.20 SAMUEL KUTCHER, CEDRIC SHARPE and REGINALD PAUL

Trio in A Minor, Op. 50 Tchaikovsky
(1) Moderato assai; (2) Theme and Variations

3.45 MARK RAPHAEL

Im Frühling (In the Spring) .. Schu- bert
Atlas bert
Der Neugierige (The Inquisitive One) .. bert
In der Fremde (In Foreign Lands) Schu- mann
Schöne Fremde (Lovely Foreign Lands) .. mann

3.55 SAMUEL KUTCHER, CEDRIC SHARPE, and REGINALD PAUL
Fantasy Piece, Op. 88
Schumann

4.10 MARK RAPHAEL
Song of a loved one (Lied eines Verliebten) .. Wolf
The Gardener .. Wolf
Three Folk Songs
arr. Brahms



Claude Harris
SAMUEL KUTCHER, the violinist, takes part in the Chamber Music Concert this afternoon.

Erlaube mir, feins Madchen (Permit me, lovely maiden); Schwesterlein (Little Sister); Feinsliebchen, du sollst nicht barfuss gehen (My love, you should not go bare foot).

ALMOST the whole of Hugo Wolf's output consisted of songs. Besides these, he wrote one complete opera, and had written half the first Act of another (at the age of thirty-seven) when mental disease attacked him. He died six years later, in 1903.

The *Lied eines Verliebten* is a lover's song. Thoughts of his love awake him early in the morning, and at midnight he is thinking of her. He wonders if the capricious maiden has given him even a single thought.

Der Gärtner is a light, graceful song in praise of a lovely Princess, who comes riding down the avenue. The gardener covets a remembrance of her—only a feather from the hood that covers her dainty head, and would give her in return all his flowers.

BRAMMS set a considerable number of folk-songs, both for solo voice and for choir. These three are from a set of *Forty-nine German Folk Songs*, the last of three such collections that he published.

Erlaube mir is a lover's petition to be allowed to see the roses in her garden. But the maiden is coy, and refuses, so the lover is left lamenting that he may only view such beauties from afar.

Schwesterlein is a conversation between a brother and sister. The former asks 'Sister fair, it is nearly midnight; when shall we go home?' The sister would stay and dance with her sweetheart. In the end of the song is a note

5.0 Children's Service
(See London)

5.35-5.45 READING FROM THE OLD TESTAMENT
(See London)

5.0 A Religious Service

From the Birmingham Studio

Introit, 'Incline Thine Ear' Himmel
Prayer

Hymn, 'Hail to the Lord's Anointed' (Songs of Praise, 246)

Reading
Anthem, 'Jesu, Word of God Incarnate' Mozart

ADDRESS by the Rev. G. B. ROBSON (Acocks Green Wesleyan Church)

Hymn, 'I heard the Voice of Jesus say' (Songs of Praise, 267)
Benediction

8.45 THE WEEK'S GOOD CAUSE
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Albert Sandler

and the

Park Lane Hotel Orchestra

ESTHER COLEMAN (Contraalto)

Relayed from the Park Lane Hotel

ORCHESTRA
Overture to 'Poet and Peasant' Suppé

ESTHER COLEMAN
On the way to Kew Albert Mallinson

The Silver Ring Chaminade
Life and Death Coleridge-Taylor

ORCHESTRA
Four Indian Love Lyrics .. Woodforde-Pinden

ALBERT SANDLER (Violin)
Violin Solo: Rondo Mozart

ESTHER COLEMAN
Spring is at the door Quilter

The South Wind Helen Fothergill
The Star (A Fragment from Plato)
James H. Rogers

ORCHESTRA
Grand Fantasia on Wagner's 'Tannhäuser'

10.30 Epilogue

(Sunday's Programmes continued on page 82.)

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Sunday's Programmes continued (July 15)

5WA CARDIFF. 353 M. 850 KC.

3.30 A Ballad Concert
 NATIONAL ORCHESTRA OF WALES:
 Conducted by WARWICK BRAITHWAITE
 Overture to 'Mignon'.....*Ambroise Thomas*
 WYNNE AJELLO (Soprano)
 Spring's Awakening.....*Sanderson*
 By the Waters of Minnetonka.....*Lieuwance*
 ORCHESTRA
 Egyptian Ballet.....*Luigini*
 EDWARD LEER (Tenor)
 Now sleeps the crimson petal.....*Quilter*
 O Mistress Mine.....*Quilter*
 I'll sing thee songs of Araby.....*Clay*
 ORCHESTRA
 Gavotte ('Mignon').....*Ambroise Thomas*
 WYNNE AJELLO
 Bird Songs at Eventide.....*Eric Coates*
 The Fairies' Dance.....*Head*
 EDWARD LEER
 My Dreams.....*Tosti*
 Eleanor.....*Coleridge-Taylor*
 Ay Ay Ay.....*Percy*
 ORCHESTRA
 Shepherd Fennel's Dance.....*Gardiner*

4.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
8.0 S.B. from Stoke
8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of the National Institute of the Blind, by The LADY MAYORESS of Cardiff
8.50 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

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

3.30 S.B. from Cardiff
4.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
8.0 A Religious Service
 From the Studio
 Conducted by the Rev. C. W. ANNIS, and the CHOIR of Brunswick Wesleyan Church, Swansea
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
7.50 SUNDAY SCHOOL ANNIVERSARY SERVICE
 Relayed from the Wesley Church, Arundel Street, Portsmouth
 ORGAN RECITAL
 Introit (Choir), 'Shepherd of Souls'
 Hymn, 'Praise the Lord, ye Heavens adore Him' (Methodist Hymn Book, No. 10)
 Prayer
 Choir, 'Hark! Hark! my soul'
Shelley
 Lesson



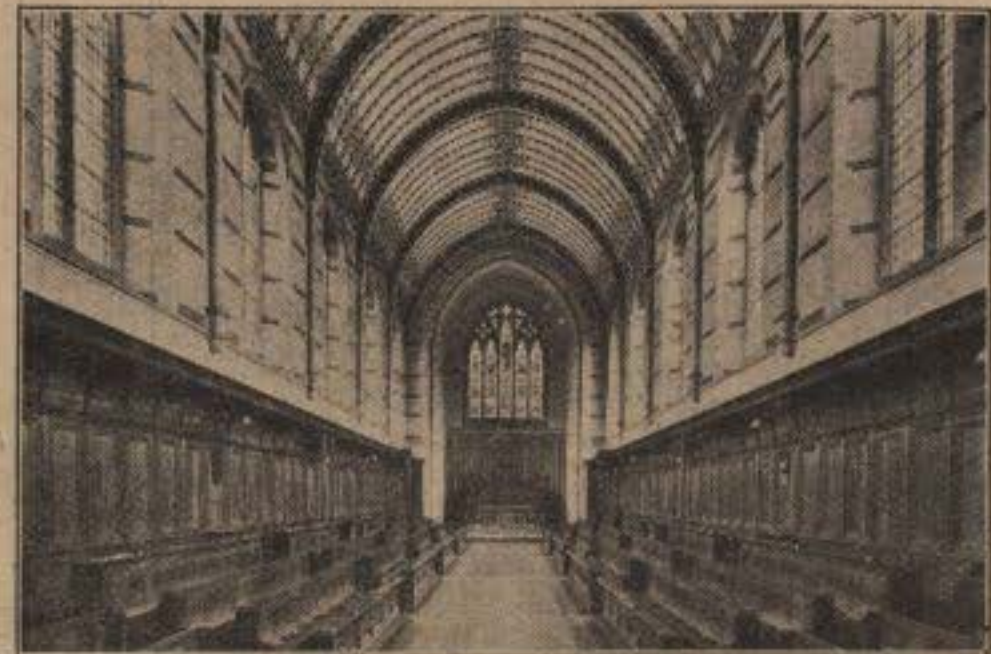
The Rev. Charles Stedford (left) who gives the address in this evening's religious service from Stoke at 8.0, and Edward Leer, who sings in the Ballad Concert from Cardiff at 3.30

Choir (Unison):
 Songs of Praise.....*Dunhill*
 The Pilgrim.....*Dunhill*
 Address by the Rev. A. B. BATEMAN
 Choir, 'The day Thou gavest'.....*Woodward*
 Hymn, 'Hail to the Lord's Anointed' (M.H.B., No. 206)
 (Omitting vv. 2 and 4)
 Benediction
 Vesper (Choir), 'God that madest'.....*Buck*

8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of the Royal National Lifeboat Institution (Bournemouth Section), by Mr. S. J. REES, J.P.
 Contributions, marked 'Wireless Appeal,' should be sent to Mr. WILLIAM FOX, 44-50, Old Christchurch Road, Bournemouth
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.50 S.B. from London
8.0 A Religious Service
 Relayed from George Street Baptist Church
 Organ Prelude by Mr. T. MARTIN, F.R.C.O.
 Hymn, 'Summer suns are glowing' (Baptist Church Hymnal, No. 703)
 Confession and Lord's Prayer
 Magnificat (Plain-song)
 Scripture Lesson
 Anthem by GEORGE STREET CHOIR
 Prayers
 Hymn, 'Angels Holy' (B.C.H., No. 5)
 Address by the Rev. T. WILKINSON RIDDLE



THE CHAPEL, WORKSOP COLLEGE, from which the evening service is being relayed by Nottingham Station at 8.0.

Hymn, 'Now the day is over' (B.C.H., No. 796)
 Benediction and Vesper
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

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

3.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
7.55 Organ Voluntary
8.0 A Religious Service
 Relayed from the Chapel, Worksop College, Nottingham
 Psalm 19
 Hymns, 450 (English Hymnal) 165 (A. and M.)
 435 (English Hymnal) 214 (A. and M.)
 266 (English Hymnal) 20 (A. and M.)
 Address by the Headmaster, the Rev. F. J. SHIRLEY, M.A., LL.B.
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

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

3.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
8.0 A Religious Service
 From the Woodall Memorial Congregational Church, Burslem
 Conducted by the Rev. H. C. RENSHAW
 Relayed to London and Daventry
 COMING-OF-AGE CONFERENCE OF UNITED METHODIST CHURCH, HANLEY
 Hymn, 'Praise my soul, the King of Heaven' (M.H.B., No. 13; A. and M., No. 298)
 Prayer and Lord's Prayer (chanted)
 Hymn, 'Love Divine, all loves excelling' (M.H.B., No. 426; A. and M., No. 520)
 Lesson, Psalm 23
 Anthem, 'The Lord is my Shepherd'...*Schubert*
 Address by the Rev. CHARLES STEDEFORD (President of the Conference)
 Hymn, 'Jesu, Lover of my soul' (M.H.B., No. 106; A. and M., No. 193)
 Benediction. Vesper
 COMBINED CHOIR of Burslem United Methodist Churches
 Mr. A. PROCTOR (Choirmaster)
 Mr. T. B. LEWIS (Organ)
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 S.B. from London
5.0 S.B. from Glasgow (See London)
5.35 S.B. from London
7.45 ORGAN RECITAL
 By GEORGE PRITCHARD
 From St. Ann's Church
 Organ Choral, 'Von Gott will ich nicht lassen' (I will not loose my hold of God).....*Karg Elert*
 Minuet and Trio in B Flat...*Capocci*
 Grand Chorus in G Flat, Op. 16
Aloys Klein
8.0 A Religious Service
 From St. Ann's Church
 CHOIR of St. Ann's Church
 Introit, 'O Wisdom, Spirit of the Holy God'.....*Noble*

Programmes for Sunday.

Hymn, 'Angel Voices ever singing' (A. and M. No. 550)
 Reading, Isaiah, Chapter xxxv
 Hymn, 'Saviour, Blessed Saviour' (A. and M. No. 305)
 Meditation, Extracts from the 'Te Deum of the Commonplace'..... *John Oxenham*
 Anthem, 'O Gladsome Light'..... *Sullivan*
 Address by the Rev. PATON WILLIAMS, Rector of St. Ann's
 Hymn, 'Sing Alleluia' (A. and M. No. 296)
 Benediction
 Vesper, Hymn (A. and M., No. 551, Tune No. 109)

8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of *The Manchester Evening Chronicle* Cinderella Club by the Lady Mayoress of Manchester (Mrs. F. MADDELL)

Contributions should be sent to the Hon. Sec., Cinderella Club, Allied House, Withy Grove, Manchester

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 KC.

3.30:—S.B. from London. 5.0:—S.B. from Glasgow (See London). 5.35:—S.B. from London. 8.0:—S.B. from Stoke (See London). 8.45:—The Week's Good Cause: Appeal on behalf of the local branch of the Royal National Lifeboat Institution, by Mrs. Kate Parker. 8.50:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Band of the Royal Marines (Plymouth Division). Relayed from Kelvingrove Park. 4.45:—Poetry Reading, Jean Taylor Smith in Poems by Tennyson. 5.0:—A Children's Service, Conducted by the Rev. Robert Wilson, of South Shawlands U.F. Church. Assisted by a Choir of Boys from Mossbank School. Directed by Mr. William Robertson. Relayed to London and Daventry. Choir: Hymn, 'Jesus stand among us' (Revised C.H., No. 248). Scripture Lesson—Psalm 34. Prayer. Choir: Hymn, 'There is a green hill' (R.C.H., No. 195). Address: Four Measurements of God's Love. Choir: Hymn, 'Saviour, teach me' (R.C.H., No. 437). Benediction—Voluntary. 5.35:—S.B. from London. 8.0:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.0:—S.B. from Glasgow. 5.35:—S.B. from London. 8.0:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 990 KC.

3.30:—S.B. from London. 5.0:—S.B. from Glasgow (See London). 5.35:—S.B. from London. 8.0:—S.B. from Stoke (See London). 8.45:—S.B. from London. 10.30:—Epilogue.

This Week's Bach Cantata.

Church Cantata No. 9.

'Es ist das Heil uns kommen her.' ('Behold Salvation is at hand.')

THE hymn which Bach chose as the foundation of this Cantata, is one of three by Paul Speratus, which are included in the first German hymn book—the Erfurt Enchiridion. It appeared in 1524. One verse of the hymn, with words and music both in their original forms, is used as the Chorale with which the cantata is concluded; another verse is sung by the sopranos throughout the beautiful Chorale fantasia which is the first number. Flute, oboe d'amore, and 1st violins all have interesting and melodious parts in the accompaniment here, which is completed by 2nd violins, violas, and continuo; to the second last line of the chorale, the other voices have a curious figure whose meaning no one has yet understood. The attentive listener will hear altos, basses, and tenors, in imitation at one bar's distance, to the words, 'Who for our sins did suffer death,' singing a passage which has no obvious relation to the words or the musical context.

The tenor aria, No. 3, has a fine violin obbligato, and No. 5, a Duet for soprano and alto, is a good example of Bach's amazing facility in the use of intricate forms. Flute and oboe d'amore, in the accompaniment, play a melodious and easily flowing canon, while the two voices sing another, no less natural in its effect. In the second half of the duet, both canons are inverted.

I. Chorus:

Behold salvation is at hand,
 And grace to us is given;
 By works alone we may not stand
 Before our judge in Heaven;
 In Jesus Christ is all our faith,
 Who for our sins did suffer death,
 Our Saviour, our Redeemer.

II. Recitative (Bass):

God gave his law to man, but man alone was weak,
 Nor kept the Lord's commandments ever;
 Our sinful way we still did seek,
 And holy man was never;
 To flesh the spirit still was chained,
 Nor hath the good fight ye sustained.
 How shall we walk in righteousness
 And know our hearts, and all our sin confess,
 The wickedness that is our own from birth,
 That soileth all our life on earth?
 In his own strength alone who trusted,
 When by temptation sore assailed,
 No man, with all his might, hath e'er prevailed.

III. Aria (Tenor):

In sin were we too deeply sunken,
 The pit had swallowed us quite,
 And darkness as of death was nigh,
 Yet in dread need none heard our cry,
 None guided us from sin's dark night.

IV. Recitative (Bass):

As was foretold to Adam's generation,
 There came to men on Earth, salvation,
 The Son of God put on our mortal clay,
 His Father's wrath he turn'd away;
 His life and death unstained
 Our heritage regained.
 In Him who puts his faith,
 In His pure life and death,
 He surely shall not perish.
 'Mid His elect will God him cherish,
 Who faith alone for off'ring brings,
 And to the love of Jesus clings.

V. Duet (Soprano and Alto):

Lord, not deeds alone we proffer,
 But a faithful heart we offer,
 For 'tis pleasing in Thy sight;
 Only faith can still prevail,
 Though all other guide should fail
 To lead us to Thee and light.

VI. Recitative (Bass):

When we have sinned against the law,
 'Tis written
 By pangs of conscience are we smitten;
 Yet shall this comfort all our grieving,
 That in the best Evangel there is promis'd
 gladness and forgiveness:
 So shall we rejoice, in Him believing,
 Our trust is in the Lord
 Who by His blessed word
 Redemption hath foretold,
 Though His great wisdom may withhold
 From mortals when it shall be.
 Enough, we trust in His great mercy;
 He knoweth best, in His good time
 The day and hour He will reveal.
 His truth endures for ever,
 His mercy faileth never.

VII. Chorale.

And though thou canst not see His face,
 No evil shall betide thee.
 God is thy shield by day, by night,
 His hand shall ever guide thee.
 So trust in Him, His word is sure,
 From fear and doubt thy heart keep pure,
 He slumbers not that keeps thee.

Leading Features of the Week.

TALKS (5XX and 2LO).

Monday, July 16.

5.0. Miss Phæne Redington: 'A Hot Weather Supper.'

9.15. Mr. E. M. Forster: 'Railway Bridges.'

Tuesday, July 17.

5.0. 'Holidays Abroad'—Mr. Douglas Lockhart on 'Hungary.'

Wednesday, July 18.

9.15. Prof. R. M. Y. Gleadowe: 'How to Appreciate Pictures.'

Thursday, July 19.

6.45. Dame Katharine Furse: 'Observation Out of Doors' (Girl Guide Talk).

Friday, July 20.

5.0 Mrs. Corbett Ashby: 'Can we rid the World of War?'

Saturday, July 21.

7.0. Mr. Basil Maine: 'Next Week's Broadcast Music.'

MUSIC.

Sunday, July 15.

(5GB) 3.30. Chamber Music—Samuel Kitcher, Cedric Sharpe and Reginald Paul.

(5XX) 5.45. Bach Church Cantata.

(5GB) 9.0. Albert Sandler and his Orchestra.

Monday, July 16.

(5XX) 7.15. (and throughout week). Piano Works by Mozart, played by Ethel Bartlett.

Tuesday, July 17.

(5XX) 9.40. A Recital by Marcelle Meyer and Maggie Teyte.

Wednesday, July 18.

(5GB) 8.0. A Recital by Sylvia York Bowen and York Bowen.

Friday, July 20.

(5XX) 7.45. A Concert of Spanish Music, conducted by Pedro Morales.

VAUDEVILLE AND VARIETY.

Monday, July 16.

(5XX) 7.45. Dick Francis and Doreen Season, Mavis Bennett, Cecily James.

Tuesday, July 17.

(5GB) 8.0. Angel Grandé, Philip Middlemiss, etc.

Wednesday, July 18.

(5XX) 7.45. Gwen Farrar and Billy Mayerl, Gene Gerrard, Geddes Bros.

Saturday, July 21.

(5XX) 6.45. Laddie Cliff, Phyllis Monkman, Hedley, Clarke and Myddleton.

(5XX) 7.45. Three New Yorkers, Gracie Fields, Scott and Lanchester, Bransby Williams.

DRAMA, ETC.

Wednesday, July 18.

(5XX) 9.35. 'Hamlet.'

Thursday, July 19.

(5XX) 9.35. Charlot's Hour.

PROGRAMMES for MONDAY, July 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,804.3 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
LILIAN INGLIS (Soprano)
HAROLD JOYCE (Baritone)

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

1.0-2.0 AN ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL

Second Suite *Boëllmann*
Pastoral Prelude; Allegretto con
moto; Andantino; Finale—March

OLIVE DAVIDSON (Violin)
Chamber Sonata *Boccatelli*

EDGAR T. COOK
Sonata No. 3 *Bach*

OLIVE DAVIDSON
Melody *Gluck, arr. Kreisler*
Vesperale *Cyril Scott*

EDGAR T. COOK
The Fisherman's Song } *de Falla*
Pantomime }
Sortie *Vierne*

4.0 THE SAVOY ORPHEANS
From the Savoy Hotel

5.0 HOUSEHOLD TALK: Miss PHOENIX
REDINGTON: 'A Hot-weather
Supper'

WE all hope to get some really hot weather one day, so it is as well to be prepared for it. This evening Miss Phoenix Redington, who is Head of the Irish School of Domestic Economy, is to reveal the secrets attending the successful preparation of those uncooked suppers which are not least of the joys of a hot summer. Few things are gloomier than the eating of hot food on a hot evening, unless it be the cooking of hot food that precedes such a meal. From such blots on the fair surface of our holidays we can look with confidence to Miss Redington to deliver us.

5.15 THE CHILDREN'S HOUR:
'Wedding Day' (*Grieg*) and other
Piano Solos

Played by CECIL DIXON

'Arndt's Night Underground,' a
Whimsical Story by FANNY COE
'The Admiral's Broom' and other
Songs,

sung by REX PALMER

'How to Bowl'—more practical
hints on Cricket,
by D. J. KNIGHT

6.0 A LIGHT INSTRUMENTAL
CONCERT

FRANK ALMGILL (Flute); HILDEGARD
ARNOLD (Violoncello)

FRANK ALMGILL
Hungarian Pastoral Fantasia *Doppler*

6.10 HILDEGARD ARNOLD
Andante *Gluck, arr. Van Lier*
Gavotte *Lully, arr. Burmeister*
Holy Boy *Ireland*
Papillon *Popper*

6.20 Quarterly Bulletin by the Wireless League

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

6.45 A LIGHT INSTRUMENTAL CONCERT
(Continued)

FRANK ALMGILL
Nocturne *Buchner*

6.52 HILDEGARDE ARNOLD

Grave } (from Sonata) *Valentini, arr. Piatti*
Allegro }

7.0 Mr. DESMOND MACCARTHY: Literary Criti-
cism

7.15 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS PIANO WORKS BY MOZART

Played by ETHEL BARTLETT

Rondo in B Flat

Rondo in D

No. 11 (Unverhofftes Wiedersehen)

7.45 VARIETY

DICK FRANCIS and DOREEN SEASON (Comedy Duo)
THE GERSHOM PARKINGTON QUINTET

MAVIS BENNETT
(Soprano)

and

THE WIRELESS CHORUS

CICELY JAMES
(Soubrette)

CLARE GREET

and a Sketch:

'A SLICE OF SCOTTISH LIFE'

Cast:

The Old Shepherd J. HUBERT LESLIE
The Old Wife... ANN STEPHENSON
The Young Shepherd... JOHN REEVE

9.0 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.15 Mr. E. M. FORSTER, 'Railway
Bridges'

TONIGHT the author of 'A Passage to India,' one of the most widely-discussed novels since the war, is to tell of the architectural loveliness of the railway bridges crossing the Rhône and the Saône at Lyons. Readers of Mr. Forster's novels, and his strangely-fascinating short stories, will know that he is an artist rarely accomplished in the use of words. Mr. Forster speaks to the artist and the would-be traveller rather than to the practical engineer or builder of bridges. But a subject which brings the listener into contact with the Lyons district, that combined centre of ancient, mediæval, and modern civilisations, will contain something of interest to everyone.

9.30 Local Announcements (Daventry only); Shipping Forecast

9.35 A Musical Comedy
Programme

VIVIENNE CHATTERTON (Soprano)

JOHN ARMSTRONG (Tenor)

ROBERT CHIGNELL (Baritone)

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

10.30 'Breaking the Spell'

A Comic Opera in One Act

Words by HENRY B. FARNIE

Music by

OFFENBACH

Old Matthew, a Chelsea Pensioner,
ROBERT CHIGNELL

Peter Bloom, a Gardener,

JOHN ARMSTRONG

Jenny Wood, Maid of the Inn,

VIVIENNE CHATTERTON

11.0-12.0 (Daventry only) DANCE
MUSIC: TONY GERARD'S BAND

and THE MELODIANS, directed by SID PHILLIPS,
from the Café de Paris

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'MASTERS' OF THE MICROPHONE:
VIVIENNE CHATTERTON.

A 'foundation member' of the society of radio artists, Vivienne Chatterton sang into the microphone as soon as the microphone was there. Ever since the old days of Chelmsford and Marconi House she has been one of the most popular artists in the programmes. Listeners will hear her in London's Musical Comedy Programme at 9.35 tonight.

MOZART was an obliging composer, who could and would sit down at any moment and write a piece for a friend, or for some concert or other special occasion. Very many of his smaller works were composed in this way.

In 1786-7, near the end of his life, when he was living in Vienna, he wrote several Rondos, of which that in D is one. It has a little singularity, in that, instead of its first tune coming round again (it does so a good many times) in the same key, as was the custom, it appears in different keys, and so gives additional variety to the piece.

Monday's Programmes cont'd (July 16)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Overture to 'Rosamunde' Schubert
Lullaby Petersen

GABRIEL LAVELLE (Baritone)
O flower of all the world Woodforde-Finden
Vale Kennedy Russell

FRANK NEWMAN
Selection from 'Madame Butterfly' .. Puccini
Waltz, 'Lazy Girl' Jacqueline
Prelude in C Sharp Minor Vodorinski
The Swan Saint-Saëns
Suite of 'Nautical Scenes' Fletcher
All Aboard; Sentimental Shanty; Fo'castle
Frolics.

5.0 DANCE MUSIC

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

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Franks of Robin Goodfellow,' by E. M. Griffiths. Songs by PHYLLIS LONES (Mezzo-Soprano). MARGARET ABLETHORPE (Pianoforte). 'What are tyres for?' by A. George Legg

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

6.45 Light Music

From Birmingham

PATTISON'S SALON ORCHESTRA, directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street

Overture to 'Rienzi' Wagner
Intermezzo, 'Pattering Feet' .. Lincke

RIENZI (which sets to music a plot taken from Lord Lytton's novel of the same name) is one of Wagner's earlier Operas. Its Overture is bold, and perhaps even blatant. It stirs the pulse.

7.5 CHARLES BADHAM (Pianoforte)
Concert Study in D Flat Liszt

7.12 ORCHESTRA
Waltz, 'Morgenblätter' Johann Strauss
Danse Macabre (Dance of Death) .. Saint-Saëns

THE weird legend of Saint-Saëns' piece is familiar to most listeners. The version used is that of a poem by Henri Cazalis. The composer gives us a vivid representation of Death fiddling for the midnight capers of skeletons. Their bones knock together, as the Xylophone tells us. The dance goes on until cock-crow disperses the ghostly crew.

7.25 NORRIS STANLEY (Violin)
Romance (with String and Organ Accompaniment) Svendsen

ORCHESTRA
Divertissement, 'A Day in Naples' Byng

7.45 A Concert by the Bristol Orchestra

Conducted by RICHARD AUSTIN

Relayed from The Glen Pavilion, Clifton, Bristol

ORCHESTRA
Overture to 'Tristan and Isolde' Wagner
Second 'Peer Gynt' Suite Grieg

ROBERT EASTON
Tomorrow Keel
Littlen Lea Vaughan Williams
Tally Ho! Leoni

ORCHESTRA
Symphony No. 12, in B Flat Haydn
Gavotte and Rondo Bach
Molly on the Shore Grainger
Suite, 'Gipsy' German

9.9 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Selection from 'Cavalleria Rusticana' Mascagni
Violin Song from 'Tina' Rubens
Two Spanish Dances Moszkowski
Serenade Drigo
Festal Dance (from Suite, 'From the Samoan Isles') Geibel

9.30 'HAL THE HIGHWAYMAN' (From Birmingham)

A Play in One Act by H. M. PAULL.
Presented by STUART VINDEN

Handsome Hal STUART VINDEN
Sir James Mortimer
VINCENT CURRAN
Danby
WILLIAM HUGHES
Tim .. TREVOR CASH
Celia Mortimer
GLADYS WARD
Kitty Carter
GLADYS JOINER

The scene in which this play is enacted is the Smoke-room of 'The Bull,' a country tavern, on an evening in March, 1752. There is a stairway at the back of the room, a small window also overlooks the kitchen. There are the usual hostel appurtenances; the room is lit with candles and the light from a blazing fire.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: DEBROY SOMERS' CRO'S CLUB BAND, under the direction of RAMON NEWTON, from Cro's Club

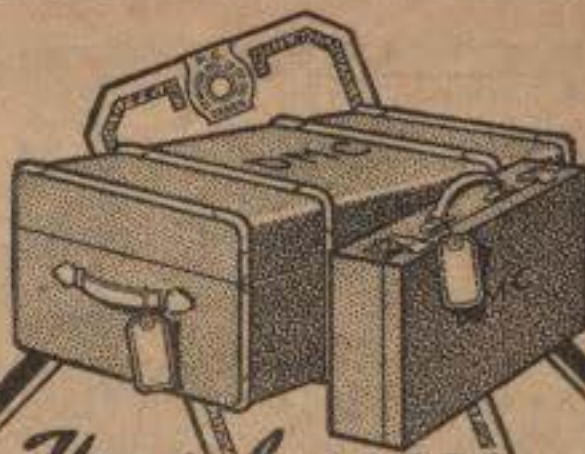
11.0-11.15 TONY GERRARD'S BAND and THE MELODIANS, directed by SID PHILLIPS, from the Café de Paris

(Monday's Programmes continued on page 66.)

The following twelve coloured postcards are issued in connection with Professor Gleadowe's Talks on 'How to Appreciate Pictures,' given on Wednesdays, July 4, 11, 18, and 25:—

- Head of a Girl Vermeer
- Arnolfini Van Eyck
- Portrait of an Unknown Lady .. Francesca
- Rout of San Romano Paolo Uccello
- The Annunciation Fra Angelico
- William Pitt Gainsborough
- Duke of Wellington Goya
- St. George Mantegna
- The Young Warrior Rembrandt
- The Duchess of Milan Holbein
- Cornfield Constable
- St. Francis and The Birds Giotto

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Monday's Programmes cont'd (July 16)




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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

- Carnival Dvorak
- Ave Maria Bach and Gounod
- Suite, 'Children's Corner' Debussy
- Polovstian Dance Borodin

DVORAK, in the early nineties, planned a Symphony in three Movements, based upon a poetical scheme as follows: (1) *Childhood's Innocence*; (2) *Youth's Wild Joys and Loves*; (3) *Manhood's Passions*.

Then, on reflection, he broke the three movements apart from one another, and published them as three separate works, which he called Overtures. Of these *Carnival* is the second.

High spirits are its prevailing note. The title's suggestion of youth's eager enjoyments fits it perfectly. It is full of open-air feeling, and one may easily imagine a scene of masks, gay costumes, Chinese lanterns and confetti—with a quiet corner somewhere for tender conversation.

THE complete *Children's Corner* Suite, which Debussy dedicated 'To my dear little Chouchou, with her father's tender excuses for what follows,' contains six pieces—(1) *Doctor Gradus ad Parnassum*; (2) *Jimbo's Lullaby*; (3) *Serenade for the Doll*; (4) *The Snow is dancing*; (5) *The Little Shepherd*; (6) *Golliwog's Cakewalk*.

4.0 London Programme relayed from Daventry

4.45 F. J. HARRIES: 'Dean Swift and Wales'

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

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 MR. WALTER MEACOCK: Boys' Welfare Week in Newport, organized by the Rotary Club

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

9.35 Under The Greenwood Tree

NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Overture, 'May Day' Haydn Wood

TOPLISS GREEN (Baritone)
Selected Songs

ORCHESTRA

Idyll, 'Whispering of the Forest' ... Czibulka
March, 'Robin Hood' Schertzing

10.0 Act I
of

'The Foresters'

ROBIN HOOD AND MAID MARIAN
By ALFRED LORD TENNYSON

Played by THE STATION RADIO PLAYERS

Dramatis Personae:

- Robin Hood, Earl of Huntingdon HEDLEY GOODALL
- Prince John HERBERT JONES
- Little John SIDNEY EVANS
- Will Scarlet } (Followers { G. LYNCH-CLARKE
- Friar Tuck } of Robin { DONALD DAVIES
- Much Hood) { D. HAYDN DAVIES
- Sheriff of Nottingham JACK JAMES
- Sir Richard Lea RICHARD BARRON
- Maid Marian, daughter of Sir Richard Lea EILEEN STANTON
- Kate, attendant on Marian ... BRONWEN DAVIES
- Retainers, Merry Men and Messengers

Scene I.

The Bond

The garden before Sir Richard Lea's Castle

Scenes II and II.

The Outlawry

A hall in the house of Robin Hood, the Earl of Huntingdon

Sir Richard Lea is in despair, for he has borrowed money from the Abbot which he must repay in a year and a month or lose his land. Sir Richard belongs to the party of the absent King Richard and the Abbot has turned to Prince John so that the matter is further complicated. Marian, Sir Richard Lea's daughter, loves Robin, the Earl of Huntingdon, who is better known as Robin Hood, but the Sheriff of Nottingham wishes to marry her and he will settle her father's debt if she does so, for Sir Richard has a passion for his land.

10.40 ORCHESTRA

My Robin is to the greenwood gone.... Grainger

THE Composer describes *My Robin* as 'a room-music ramble upon the first four bars of the old tune of that name, for Flute, English Horn (Alto Oboe) and six strings.' The piece is one of a series of 'Settings of Songs and Tunes from William Chappell's *Old English Popular Music*.'

TOPLISS GREEN
Selected Songs

10.55-11.0 ORCHESTRA
English Dances ... Quilter

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

12.0-1.0 London Programme, relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Mr. W. H. JONES: 'A Ramble in Gower—VI, From Parkmill to Histon'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 S.B. from Cardiff



UNDER THE GREENWOOD TREE.

Four characters from the Robin Hood legend who appear in Act I of Tennyson's play, *The Foresters*, which forms part of the Greenwood programme which comes from Cardiff this evening.

Monday's Programmes cont'd (July 16)

6BM BOURNEMOUTH. 526.1 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 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 Bournemouth Council of Social Service Bulletin

6.15 London Programme relayed from Daventry

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

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 A GRAMOPHONE RECITAL
A PROGRAMME OF LIGHT MUSIC

Overture to 'The Bohemian Girl' *Rafle*
I love the moon *Rubens*
Violin Solo, 'Passacaglia' *Naches*
Selection from 'The Bat' *Stein*
Entr'acte from 'Carmen' *Bizet*
Violoncello Solo, 'Plaisir d'amour' (Love's Pleasure) *Martini, arr. Squire*
Selection from 'Lumber Love' *Berte and Adams*
Finale from 'The Fire Bird' *Stravinsky*

4.0 THE ROYAL HOTEL TRIO
Directed by ALBERT FULLBROOK

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'Below—in Five Fathoms,' including 'Arndt's Night Underground' (*Fanny E. Coe*), told by the Noisy Fifth

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 A Vagabond's Bookshelf

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 E. DUDLEY: 'Family Camping'

5.15 THE CHILDREN'S HOUR:
Story, 'Arndt's Night Underground' (*F. Coe*)
A Visit to a Ship
Pianoforte, 'Tarry Awhile' (*Blanche Rennie*)

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
ELSIE LINGARD (Entertainer)

5.0 Mr. BROWNING BUTTON: 'Shakespeare and the Stratford Country'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.35-11.0 An Animals' Carnival

THE STATION ORCHESTRA
March, 'The Mouse' *Lincke*
Suite, 'The Butterfly and the Rose' *Andre*

KENNETH ELLIS (Bass)
The owl is abroad *Purell*
The Wolf *Shield*
The Derby Ram *Hurlstone*
The Donkey *Bosly*

ORCHESTRA
The Birds (from 'Garden Suite') *Dubois*
Flight of the Bumble Bee *Rimsky-Korsakov*

KENNETH ELLIS
Song Cycle, 'Four Dogs' *Grover*

ORCHESTRA
The Penguins' Picnic—a Pizzicato Interlude
Carver
Dance of the Gazelles *Pesse*

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. R. Spain:
'Main Features of Northumbrian History—VII. Northumberland under the Georges, 1714-1837.' 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Dorothy Parvis (Contralto). Andrew Bevan (Violin). 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 4.0:—A Concert. The Wireless Trio. Marie Smith (Contralto). 5.0:—Mr. Ralph Backeridge: A 'Fair' Odyssey. 5.15:—Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—Studio Concert. Amy Diverall (Soprano). The Station Octet. 5.0:—Household Talk: Miss Phoebe Redington. 5.15:—Children's Hour. 6.0:—The Station Dance Band. 6.30-11.0:—S.B. from London.

2BE BELFAST. 506.1 M. 990 KC.

12.0-1.0:—Concert. The Radio Quartet. Blanche McFarland (Soprano). 4.0:—Light Concert Music. Orchestra. 4.35:—Winifred Fisher (Soprano). 4.50:—Orchestra. 5.0:—Household Talk: Miss Phoebe Redington. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 9.35:—A Programme of Folk Music. Orchestra: Morris Dance Tunes, Set I (Hoht); Two English Idylls founded on Folk Tunes (Butterworth). 9.55:—Winifred Fisher (Soprano): Strawberry Fair (arr. Irving-Gould and Sharp); Three Little Tallors and The Farmyard (arr. C. Sharp); The Nottingham Squire (arr. J. Wightman). 10.5:—Harry Dyson (Flute) and Claude de Ville (Pianoforte): Folk Song Fantasy for Flute and Pianoforte (Vaughan Williams). 10.15:—Winifred Fisher: General Munro, Kitty of Coleraine; Erin, the tear and the smile; Silent G. Moyle; and Rory O'More (arr. H. Hughes). 10.27:—Orchestra: Morris Dance, 'Zeannor' (Holliday). 10.30-11.0:—Dance Music: Ernie Mason's Dance Band, relayed from Capron's Palais de Danse, Bangor

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BOB SAWYER.

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* * *

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PROGRAMMES for TUESDAY, July 17

10.15 a.m. The
Daily Service

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

8.32 BAND

Funeral March from
'The Twilight of the
Gods' Wagner

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

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT

ESSIE SIMPSON (Soprano)
THE CELTIC HARP TRIO:
DOROTHY BROOK (Violin); VERA ENSOR (Violon-
cello); KATE COATES (Celtic Harp)

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

2.45-3.50 LAUNCH OF H.M.S. YORK
by
Her Royal Highness the Duchess of York
S.B. from Newcastle

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

5.0 Holidays Abroad: Mr. DOUGLAS LOCKHART,
'Hungary'

5.15 THE CHILDREN'S HOUR:
A Last Look Round

—in which KATE WINTER, EILEEN KELSEY and
certain others prepare to clear up the Playroom.
Amongst their discoveries we shall probably find:
'The Baby's Opera,' by LUCIA TURNBULL and
IAN TRE DALLWAY; 'The Dragon who wore
Flannel on his Chest,' by O. M. GRIFFITHS

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

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

6.45 ENGLAND v. WALES
An Eye-Witness Account of the Tennis Match
by PETER FREEMAN, formerly Tennis Champion
of Wales
S.B. from Cardiff

7.0 Mr. J. W. ROBERTSON SCOTT: 'The Month's
Review'

7.15 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS PIANO WORKS OF MOZART
Played by ETHEL BARTLETT
Fantasia in C Minor
March



THE DUCHESS OF YORK
will visit Jarrow to launch H.M.S. York this after-
noon, when the ceremony will be broadcast between
2.45 and 3.50.

7.25 Professor F. W. BURSTALL, 'Engines for the
Road and the Air—VI, Engines for the Air—II.
Relayed from Birmingham

7.45 A MILITARY BAND CONCERT

BETTY BANNERMAN (Contralto); WALTER
GLYNNE (Tenor)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture to 'Le Maçon' (The Mason).... Auber

7.53 BETTY BANNERMAN
Drowned arr. Lawson
Milking Song } arr. Kennedy-Fraser
The Cockle Gatherers..... }

8.0 BAND
Song Without Words Mendelssohn
The Flight of the Bumble Bee .. Rimsky-Korsakov

8.8 WALTER GLYNNE
A Song of Sleep..... Lord Henry Somerset
Columbine's Garden Besty

8.15 BAND
New Suite, 'Dance Revels' .. Montagu Phillips
Mazurka; Minuet; Waltz

8.25 BETTY BANNERMAN
The Child and the Twilight Hubert Parry
The Castle of Dromore arr. Somercell

8.42 WALTER GLYNNE
Temple Bells } Woodforde-Finden
Kashmiri Song }

8.50 BAND
To the Spring Grieg
Minuet from Symphony in E Flat Mozart

8.0-8.30 (Daventry only) Mr. J. C. FLUGEL:
'The Psychology of Food and Dress—VI,
Some Special Problems'

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the
Ordinary Listener—Series VI, Music in Double
Hardness'

9.35 Local Announcements; (Daventry only) Ship-
ping Forecast

9.40 A RECITAL

MAGGIE TEYTE (Soprano)
Invitation au Voyage (Invitation to the Journey)
Duparc
The Pavane Bruneau
Chanson d'avril (Song of April) Bizet

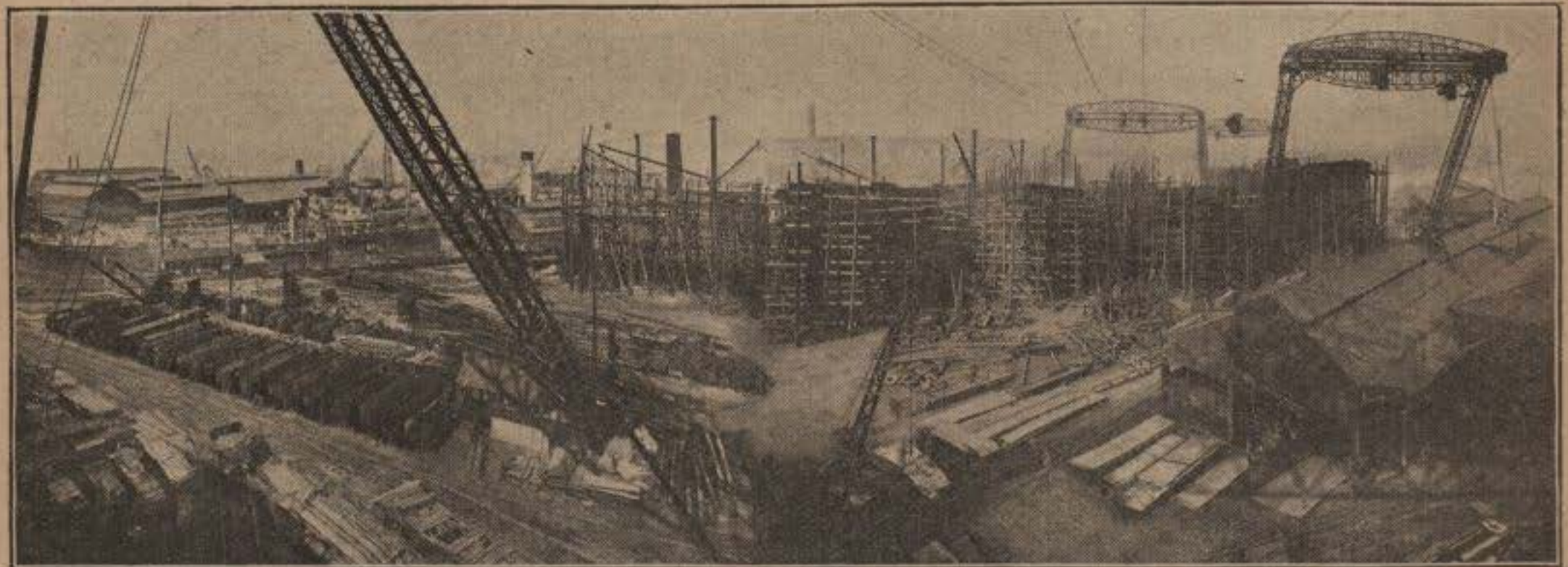
9.50 MARCELLE MEYER (Pianoforte)
Waltz in A Flat } Chopin
Mazurka in D }
Au bord d'une source (By a Spring)..... } Liszt
Rhapsody..... }

10.2 MAGGIE TEYTE
Si mes vers avaient des ailes (If my poetry had
wings)..... Hahn
Chanson de Florian (Song of Florian).... Godard
Roses d'hiver (Roses of Winter).... De Fontenailles

10.10 MARCELLE MEYER
Impromptu in A Flat Fauré
First Arabesque } Debussy
The Island of Joy (L'Isle Joyeuse) ... }

10.22 MAGGIE TEYTE
Chanson triste (Sad Song) Duparc
A la croisée (At the window) Hul
Gloire au printemps (Glory in Spring) Webber

10.30-12.0 DANCE MUSIC: JAY WHIDDEN'S
BAND from the Carlton Hotel



WHERE THE DUCHESS WILL LAUNCH H.M.S. YORK THIS AFTERNOON.

This impressive panorama of mighty girders, giant cranes and the half-built shapes of ships is the scene of the ceremony that will be broadcast this after-
noon, when the Duchess of York visits Palmer's shipyard at Jarrow-on-Tyne to launch a great new ship of war. The York, a B Class Cruiser 575ft.
long, displacing 8,400 tons, and carrying six eight-inch guns, is the one hundred and fourth warship built in this yard, which has been turning out ships
for the Admiralty since the Crimean War.

Photo by W. Parry, South Shields

Tuesday's Programmes cont'd (July 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 A Military Band Concert
(From Birmingham)
Relayed from the Pump Room Gardens, Leamington
THE BAND OF H.M. ROYAL ARTILLERY (Salisbury Plain)
Conducted by H. W. SIMPSON
March, 'Folies Bergères' Linco
Fantasia on Wagner's 'Tannhäuser' Godfrey
- 4.10 JAMES HOWELL (Baritone)
Love Liszt
The Valley Gounod
To Anthea Hatton
- 4.20 BAND
Suite of 'Three Dream Dances'
Coleridge-Taylor
- 4.30 JAN WIEN (Zither-Banjo)
Gipsy Revels Wien
Oriental Waltz
- 4.40 BAND
Selection from 'Tosca'
Puccini, arr. Tavan
- 4.55 JAMES HOWELL
To the Forest Tchaikovsky
Do not go, my love
Hageman
Droop not, young lover Handel
- 5.5 BAND
Suite from 'A Lover in Damascus'
Woodforde-Finden
Selection from 'Il Trovatore' Verdi, arr. Dubois
- 5.28 JAN WIEN
Gaiety Waltz Wien
Husarenritt (Hussars' Ride), Op. 140.
Spindler, arr. Wien
- 5.38 BAND
Romantic Overture Keler-Bela
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by MARJORIE HOVED (Soprano). JAN WIEN (Zither-Banjo). CHRISTINE SILVER will read a story
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
THE GEDDES BROTHERS (Instrumental Act)
DICKIE DIXON
In Syncopation at the Piano

- 8.0 VARIETY
(From Birmingham)
HOWARD FRY (Baritone)
ANGEL GRANDE (Violin)
PHILIP MIDDLEMISS (Entertainer)
THE VIVIENNE LAMBELET TRIO
In Vocal Selections
- 9.0 A String Band Programme
(From Birmingham)
Relayed from the Pavilion, Leamington Spa
THE BAND OF H.M. ROYAL ARTILLERY (Salisbury Plain)
Conducted by H. W. SIMPSON
Suite from 'Othello' Coleridge-Taylor



Pauline Portraits

CHRISTINE SILVER,

who will contribute some character studies to the String Band Programme from Birmingham tonight, is here seen as herself.

- 9.15 CHRISTINE SILVER
In Character Studies
- 9.25 BAND
Characteristic Piece, 'The Butterfly' Bendix
By the Blue Hawaiian Waters Ketslby
- 9.40 CHRISTINE SILVER
In further Character Studies
- 9.50 BAND
Suite, 'Rustic and Gold'
Sanderson
A Fairy Tale .. Komzak
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15-11.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel
(Tuesday's Programmes continued on page 70.)

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Tuesday's Programmes cont'd (July 17)

5WA	CARDIFF.	353 M. 850 KC.	6.45 S.B. from Cardiff
2.45-3.50	Newcastle Programme relayed from Daventry		7.0 Rev. E. P. GOUGH: 'The Buried Church at Chilton Candover'
4.0	A Light Symphony Concert Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES Overture to 'The Yellow Princess' Saint-Saëns Siegfried Idyll Wagner Symphony in B Minor ('Unfinished').. Schubert THE YELLOW PRINCESS , a one-act fantasy in which a Dutch scientist dreams that he visits Japan, was the first stage piece that Saint-Saëns wrote. He was thirty-seven when it was produced. His collaboration with Louis Gallet (who wrote the story, in verse) was not a public success, only five performances being given. The Overture shows how charmingly the composer could suggest an atmosphere of romance and piquant strangeness.		7.15 S.B. from London (9.35 Local Announcements)
5.0	MAY GILCHRIST: 'A Californian Carnival'		10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND, relayed from the Westover
5.15	THE CHILDREN'S HOUR		11.0-12.0 S.B. from London
6.0	London Programme relayed from Daventry		
6.30	S.B. from London		
6.45	An Eye-Witness Account of the ENGLAND v. WALES TENNIS MATCH, by PETER FREEMAN, formerly Tennis Champion of Wales		
7.0	A Welsh Interlude: Prof. W. J. GRUFFYDD, 'Y Stori Fer'		
7.15	S.B. from London		
7.45	GWEN FARRAR and BILLY MAYERL (Entertainers)		
8.0	VARIETY GIBSON YOUNG (Songs and Duets with Yvette) YVETTE (in Sentimental Summer Mood sings some songs) IMITO (Whistlings and Imitations)		
9.0-12.0	S.B. from London (9.35 Local Announcements)		
5SX	SWANSEA.	294.1 M. 1,020 KC.	
2.45-3.50	Newcastle Programme relayed from Daventry		
4.0	London Programme relayed from Daventry		
5.15	THE CHILDREN'S HOUR: Songs and a Story by LILIAN MORGAN		
6.0	AN ORGAN RECITAL by A. CYRIL BAYNEAM Relayed from St. Mary's Parish Church		
6.30	S.B. from London		
6.45	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.	328.1 M. 920 KC.	
2.45-3.50	Newcastle Programme relayed from Daventry		
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		
5PY	PLYMOUTH.	400 M. 750 KC.	
2.45-3.50	Newcastle Programme relayed from Daventry		
4.0	London Programme relayed from Daventry		
5.15	THE CHILDREN'S HOUR: Who Knows? A 'Question and Answer' Day		
5.45	'THE MONKEY'S PAW' A Story in Three Scenes, by W. W. JACOBS Dramatized by LOUIS N. PARKER Presented by THE MICROGNOMES Characters: Mr. White ERIC MORDEN Mrs. White PAULINE CARR Herbert CLIVE BAILY Sergeant-Major Morris .. CHARLES STAPYLTON Mr. Sampson JOHN EVERARD Here is a familiar theme portrayed by a method seldom used for the presentation of this famous story—that of radio drama. Each of the three scenes is the living-room of an old-fashioned cottage on the outskirts of Fulham.		
6.30	S.B. from London		
6.45	S.B. from Cardiff		
7.0	Mr. L. NEELE: 'Some Phases in Lawn Tennis—I'		
7.15	S.B. from London		
7.45	VARIETY CIRO'S MANDOLINE BAND (Plymouth) Directed by FRED BATES OLIVE GROVES (Soprano) WALLACE CUNNINGHAM (The Versatile Entertainer) HELEN ALSTON, Songs at the Piano, including her own Compositions		
9.0-12.0	S.B. from London (9.35 Local Announcements)		
5NG	NOTTINGHAM.	275.2 M. 1,090 KC.	
2.45-3.50	Newcastle 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		
6.45	S.B. from Cardiff		
7.0	Mr. R. F. WILSON: 'Art and Industry—I, The Changes in their Relationship'		
7.15-12.0	S.B. from London (9.35 Local Announcements)		

Tuesday's Programmes cont'd (July 17)

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

2.45-3.45 Newcastle Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
The Furniture entertains us in Song and Story Song Cycle, 'Old Furniture' *Arundale*

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 *S.B. from Cardiff*

7.0 Mr. E. SIMS-HILDITCH: 'Interesting Old Dance Music'

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

And when I die *arr. Foss*
Rolling Home
Pack up your troubles }
Mr. Reilly } *Army Choruses, arr. Fell*
Take me back to dear }
old Blighty }

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

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.45—Launch of H.M.S. 'York' by Her Royal Highness the Duchess of York. Relayed to London and Daventry.
5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—McDougall's Trio: Allan McDougall (Violin); Kathleen Brady (Violoncello); Gladys Edmundson (Pianoforte). 6.30—S.B. from London. 6.45—S.B. from Cardiff (see London). 7.0—Mary Pettie and Laidman Browne: 'Shakespeareana—VI. Jealousy'. 7.15—S.B. from London. 10.30—Dance Music relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 **THE STATION ORCHESTRA**
Overture to 'The Caid'
Ambrose Thomas
Skipton Rig *Holliday*

JENNIE RENTON (Contralto)
Turn once again... *Giordani*
Trees..... *Rasbach*
Caller Herrin'... *Traditional*

ORCHESTRA
Scenes in Alsace *Messnet*

JENNIE RENTON
My Lord! what (Negro a morning! Spirituals)
Deep River .. } *Burleigh*
Banjo Song *Homer*

ORCHESTRA
Selection from 'The North Star' *Meyerbeer*



THE BURIED CHURCH.

A doorway in the Buried Church at Chilton Candover, which forms the subject of the Rev. E. P. Cough's talk from the Bournemouth Studio this evening (7.0 p.m.).

5.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
A Story, 'Sport in Mighty Rivers' (Walter Wood), told by ROBERT ROBERTS. Songs of the Blue Skies (Drummond), sung by BETTY WHEATLEY
Piano Solos by ERIC FOGG:
In the Garden..... } *Swainson*
Eventide

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. PEER GROVES: 'An Epicure Abroad—Don't be afraid of eating'

7.15 *S.B. from London*

7.45 GWEN FARRAR and BILLY MAYERL (Entertainers)

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

8.40 **George Hill and His Platoon**
In Army Songs.
It's a long, long way to Tipperary *Williams*
Old King Cole (Army Version) *arr. Harris*
The Last Long Mile *arr. Greaves*
M'selle from Armentieres *arr. Eric Fogg*
Cock Robin (Army Version) *arr. Markwell*
After the War is ended *arr. Eric Fogg*

5SC GLASGOW. 405.4 M. 740 KC.

4.0—Music and Verse. The Wireless Trio. Margaret Kidston will recite. 5.0—'Holidays Abroad: Hungary,' by Douglas Lockhart. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House. Mr. S. W. Leitch at the Organ. 6.30—S.B. from London. 6.45—S.B. from Cardiff (see London). 7.0—S.B. from Dundee. 7.15—S.B. from London. 10.30-12.0—S.B. from Edinburgh.

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

4.0—Fishing News Bulletin. 4.5—Instrumental Programme. Angus Ross (Violin). The Station Trio. The Station Octet. 5.0—'Holidays Abroad: Hungary,' by Mr. Douglas Lockhart. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Cardiff (see London). 7.0—S.B. from Dundee. 7.15—S.B. from London. 10.30-12.0—S.B. from Edinburgh.

2BE **BELFAST.** 506.1 M. 990 KC.

4.0—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—'Holidays Abroad: Hungary,' by Mr. Douglas Lockhart. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Cardiff (see London). 7.0—H. Richard Hayward: 'In Memory of Donn Byrne, an Ulster Novelist.' 7.15—S.B. from London. 7.45—Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: Marche Militaire in D (Schubert); Overture, 'Britannia' (Mackenzie); Second Suite (Holst). 8.12—John Booth (Tenor): La donna è mobile (Verdi); Only a violet (M. Phillips); Damask Roses and Why so pale and wan? (Quilter); Dreams of London (Eric Coates). 8.23—Band: Ballet, 'Hiawatha' (Coleridge-Taylor). 8.45—John Booth: The Asra (A. Rubinstein); Ben Backstay (arr. H. Carr); The Caravan (Martin); Tom Bowling (Dibdin). 8.55—Band: Spanish Dances from Op. 12 (Mozzkowski). 9.0—S.B. from London. 9.40—Military Band Concert (continued). Band: Selection, 'The Gondoliers' (Sullivan); Danza Esotica (Mascagni). 9.55—John Booth: Open the door softly and B for Barney (arr. H. Hughes); At the mid-hour of night (F. Cowen); Come, O come, my life's delight (Hamilton Harty); Barney, the Piper (arr. N. O'Neill). 10.7—Band—Three Dances from 'Henry VIII' (German); Danse Piemontese, Op. 31, No. 2 (Sinigaglia); The Doll Dance (Nacio Brown). 10.30-12.0—S.B. from London.

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LOUD SPEAKERS

PROGRAMMES for WEDNESDAY, July 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,504.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophones Records

12.0 A BALLAD CONCERT
ANITA VAUGHAN (Contralto)
ERNEST MCKINLAY (Tenor)

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—VI, The Weekly Menu'

THE ordinary British housewife with a definitely limited amount to spend on food is pretty well practised in getting good value for her money; but even she may learn from this concluding talk something about the food values that science has discovered in the less expensive dishes. Miss Clarke will also say a word about the importance of good cooking and the faults most often typical of British cooks.

4.15 A LIGHT CLASSICAL CONCERT

JO LAMB (Violin); ANNIE SHORE (Violoncello); JOHN WILLS (Pianoforte)

JO LAMB and JOHN WILLS
Sonata in D, Op. 12, No. 1 Beethoven

THE First Movement of Beethoven's first Violin Sonata (he wrote it when he was twenty-seven) is a quick, vigorous, run-about piece. It has two main tunes. The first is the jerky one, strutting up and down the chord of D Major at the opening, with the tags which Violin, and then Piano, attach. The second main tune is a sort of slow four-finger exercise, first introduced unobtrusively, high up on the Piano.

The Second Movement consists of a lengthy Air and four Variations, with a brief Coda, rounding the Movement off.

The Third Movement (Quick) is a very skittish dance—a Rondo. The tune with which the Piano starts off, and which the Violin repeats, dominates the Movement.

4.20 JO LAMB and ANNIE SHORE
Passacaglia Halvorsen

4.30 JO LAMB, ANNIE SHORE and JOHN WILLS
Trio in C Minor Brahms

HERE is a bracing piece of music, if ever there was one! It has the tonic effect of a tramp in the fresh, keen air of spring.

The vigorous First Movement is built upon two main tunes, the first of which, crisp and brief, is heard right away at the opening. After some episodic matter, the Violin and Violoncello give out, in octaves, the broad second main tune.

The Second Movement is in 'Scherzo' style—light, quick and lithe, and the Last Movement is as vigorous as the First.

5.15 THE CHILDREN'S HOUR:
How, Why, When, and Where

You will hear

'How the Chinese knew the World was Round,' a Whimsical Story by G. M. FAULDING

What happens?

'When the Stars come out' (York Bowen), sung by EVA NEALE

'When the Sergeant-Major's on Parade' (Long-staffe), sung by ARTHUR WYNN

'Where go the Boats?'—this and many other problems will, we hope, be solved.

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

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

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

7.25 Dr. H. J. W. HETHERINGTON: 'The Meaning of Good—IV, Happiness' S.B. from Liverpool

ACCORDING to one theory, the only thing that men can care about is happiness of one kind or another, and in the last analysis everything we desire is desirable because it leads to happiness. Therefore, 'good' is happiness. In this evening's talk Professor Hetherington will investigate this theory and the complications to which it leads.

7.45

Vaudeville

GWEN FARRAR

and

BILLY MAYERL

(Entertainers)

GENE GERRARD (Comedian, late of 'The Desert Song')

THE GEDDES BROTHERS (in Banjo Duets)

GRACIE FIELDS (Comedienne)

Sketch:

'AG AND BERT'

by

MABEL CONSTANDUROS

Cast:

Ag MABEL CONSTANDUROS

Bert MICHAEL HOGAN

THE B.B.C. DANCE ORCHESTRA

personally conducted by

JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Prof. R. M. Y. GLEADOWE: 'How to Appreciate Pictures'—III

TONIGHT Professor Gleadowe will continue his analysis of the qualities of fine painting, speaking rather from the point of view of the practical artist than from that of the critic or of the historian; for a picture is a human document that can be more easily read by an artist than by a scholar, and should appeal to those who are neither artists nor scholars themselves.

9.30 Local Announcements; (Daventry only): Shipping Forecast

9.35

'Hamlet'

(For Cast, see centre of page)

TONIGHT'S broadcast production of *Hamlet* will not be a complete version of the play as written. Great care has, however, been taken to ensure that the best which Shakespeare at almost his greatest has given us shall be retained. *Hamlet* is, as far as stage or microphone presentations go, the finest of the tragedies, though, as a sheer resplendent work of genius, it is excelled by *King Lear*, a play which makes such demands upon the actors and the stage as to render its production seldom possible. *Hamlet* is, par excellence, a 'microphone play,' though at such moments as the killing of Polonius and the final bloody climax, its action becomes visual. The true and moving drama of the piece lies in its dialogue, which contains many lovely and familiar lines. The part of the Prince of Denmark has set the seal upon the reputation of many great tragic actors in England, France, Germany and Italy. Tonight's is the first important Shakespearean broadcast since the production, on St. George's Day, of *Henry V.*

11.15-12.0 (Daventry only) DANCE MUSIC: FRANK ASHWORTH and his BAND, from the Hotel Metropole



9.35

'HAMLET'

Prince of Denmark

By William Shakespeare

Dramatis Personae

Hamlet GYLES ISHAM
(By permission of J. B. Fagan, Esq.)
King LESLIE PERRINS
Queen IRENE ROOKE
Laertes IAN FLEMING
Horatio IVAN SAMSON
Marcellus HERBERT LUGG
Ghost VICTOR LEWISOHN
Ophelia MURIEL HEWITT
Polonius MARCUS BARBON
Narrator DOROTHY HOLMES-GORE

The scene is Elsinore in Denmark



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

7.0 Ministry of Agriculture Talk

7.15 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS PIANO WORKS OF MOZART
Played by ETHEL BARTLETT
Fantasia in D Minor
Rondo in F

THE short Fantasia has almost the character of an improvisation. Impetuous passages break in on the grave opening mood; there is a note of anxiety, that is soon dispelled by the gay little ending.

We have a tiny drama in sound, but with no story behind it—just the natural, concentrated dramatic quality that the music of a master almost always possesses.

Wednesday's Programmes cont'd (July 18)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre
- 5.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
BOBBY ALDERSON
(Light Songs at the Piano)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
'Why do we jump when we bump,' by NICOLINA TWIGG. Songs by CHRISSE STODDARD (Soprano). JACKO will Entertain. 'The Muddy Congo,' by WILLIAM HUGHES
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **Light Music**
THE WELSH MINERS' QUARTET
EUGENE CRUFT with his OCTET
OCTET
Slavonic Dance, No. 1 *Deorak*
Serenade *Schubert*
Fox-trot, 'My Ohio Home' *Donaldson*
- 7.0 QUARTET
Hereith *Price*
Until... *Sanderson*
Jolly Roger
Candish
- 7.8 OCTET
Andante from
Fifth Symphony
Tchaikovsky
(Solo Violoncello,
ANTHONY PINI)
- 7.20 QUARTET
Excelsior .. *Balfe*
Mifanwy D. Parry
Italian Salad
Genes
- 7.28 OCTET
Selection from
'The Show Boat' (including 'Ol' Man River,'
'Can't help lovin' dat man').... *Jerome Kern*
- 7.40 QUARTET
After my laughter came Tears
Absent *Metcalfe*
- 7.47 OCTET
Sérénade Extase (Estatic Serenade) .. *Fletcher*
(Solo Violin, H. GREENBAUM)
Satyr Dance from 'The Conqueror' .. *German*
L'amour, toujours l'amour (Love Everlasting).
Friml
Pot-pourri, 'The Girl of the Golden West'
Puccini, arr. von der Mehden
- 8.0 A RECITAL
By SYLVIA YORK BOWEN (Soprano) and YORK BOWEN (Pianoforte)
SYLVIA YORK BOWEN
A Moonlight Night..... }
Elf the Piper } *York Bowen*
In June..... }
Storm Song }
- YORK BOWEN (born in London in 1884) is widely known as Pianist, Composer and Teacher. He is a Professor of the Pianoforte in the institution at which he received his training—the Royal Academy of Music. He has composed much music in many forms—Symphonies, Concertos, Chamber Music (including a number of works for the viola, in which he has shown a special interest), and much Pianoforte Music.
Tonight we are to hear him in one of the joint recitals with his wife, which they have frequently given during the past sixteen years.
- 8.8 YORK BOWEN
The Bird of Popular Song }
The Windmill (from 'Hans Andersen')..... } *York Bowen*
- 8.15 SYLVIA YORK BOWEN
The Cloths of Heaven *Dunhill*
Don't come in, Sir, please..... }
A Song of London..... } *Cyril Scott*



York Bowen (pianoforte) and Sylvia York Bowen (soprano) will give a joint recital at 8.0 tonight.

- 8.22 YORK BOWEN
When the sun is setting *Walton O'Donnell*
Rhapsody in C *Dohnanyi*
- 8.30 A MILITARY BAND CONCERT
ENID CRUICKSHANK (Contralto); GERSHOM PARKINGTON (Violoncello)
* THE WIRELESS MILITARY BAND: Conducted by B. WALTON O'DONNELL
Homage March *Wagner*
- 8.35 ENID CRUICKSHANK
Love went a-riding *Bridge*
Morning Hymn *Henschel*
In the Silence *Loughborough*
- 8.43 BAND
Cornish Rhapsody *Gechl*
- THE work is founded on old Cornish folk tunes (several of which were used, in a modified form, in the work *On the Cornish Coast*, which the Composer wrote for the Crystal Palace Brass Band Competition in 1924).
It opens with the sea shanty *Lowlands Low*, which is given out by the brass and developed at some length.
The opening fragment of the tune plays an important part throughout the work, serving, in various guises, to bind the different sections together.
A second theme (*Woolycombe*) now becomes more prominent and is shortly followed by a quieter section in which the tune, *A maiden sat weeping*, played by the Oboe, takes the most important share.
The next tune to appear is that of the Helston Furry Dance. This is introduced, apparently, by the oldest inhabitant of the place—somewhat unsteady on his feet. Others take up the Dance, and when it is in full swing, yet another tune, the *Song of the Western Men*, steals in, and the two themes are heard together in the Coda.
- 8.55 GERSHOM PARKINGTON
Elogy *Liddle*
- 9.2 BAND
Excerpts from 'Scheherazade' *Rimsky-Korsakov*
The Young Prince and Princess; Festival in Baghdad; Shipwreck on the Loadstone Rock.
- 9.22 ENID CRUICKSHANK
The Merry Month of May *Anthony Collins*
Hinemoa Love Song *William James*
A slumber song of the Madonna *Michael Head*
- 9.30 BAND
Three English Dances *Quilter*
- 9.40 GERSHOM PARKINGTON
Czardas *Fischer*
- 9.47 BAND
Suite from 'Callirhoe' *Chaminade*
Ballet Air; Serenade; Dance of Callirhoe; Cymbal Dance
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR'S CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club.
- 11.0-11.15 FRANK ASHWORTH and his BAND, from the Hotel Metropole
(Wednesday's Programmes continued on page 74)

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Wednesday's Programmes continued (July 18)

5WA CARDIFF. 353 M. 850 KC.

1.0-1.45 A SYMPHONY CONCERT
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Don Juan'Mozart
Concerto Grosso in B Flat, Op. 3, No. 1, for
Flutes, Oboes, Bassoons, Strings and Piano-
forteHandel
Symphony in G (The 'Surprise')....Haydn

4.0 THE STATION TRIO:
FRANK THOMAS (Violin), RONALD HARDING
(Violoncello), **HUBERT PENGELLY (Pianoforte)**
Phantasy Trio in E MinorFriskin
BLANCHE PADDEN (Contralto)
The Roumanian MountainsLohr
Life has sent me many rosesLohr
Roumanian Night SongLohr
FRANK THOMAS (Violin)
Spanish DanceGranados, arr. Kreisler
TRIO
Trio No. 3Haydn

This Trio has three Movements—a brisk opening Movement, a sweetly song-like second Movement, and a Finale of abounding gaiety.

BLANCHE PADDEN
The EnchantressHatton
A Summer Night.....Goring Thomas
TRIO
Grande Valse, 'Flower Dance'.....Delibes
Andante from QuartetDebussy
SerenadePierne

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Liverpool (See London)

7.45 Writers of Musical Comedy—V.
H. FRASER-SIMSON

THE STATION ORCHESTRA
Selection from 'Head over Heels'
ELSIE EAVES (Soprano)
Love's Cigarette (from 'A Southern Maid')
Love's the Only Way (from 'The Maid of the Mountains')

ORCHESTRA
Fox-trot, 'Dancing' (from 'Betty in Mayfair')
ROBERT MACLACHLAN (Baritone)
Take Life as it comes (from 'The Street Singer')
Pretty Kitty Clive of Twickenham (from 'Our Nell')

ORCHESTRA
Waltz, 'Just to hold you in my arms' (from 'The Street Singer')

ELSIE EAVES
Two Songs from 'When we were very young'
Buckingham Palace; Vespers
Two Songs from 'Now we are Six'
Sneezles; Down by the Pond

ORCHESTRA
Waltz, 'A Southern Maid'
ELSIE EAVES and ROBERT MACLACHLAN
The Land of Heart's Desire (from 'The Lady of the Rose')
Husbands and Wives (from 'The Maid of the Mountains')

ORCHESTRA
Selection from 'Betty in Mayfair'

9.0-11.15 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

4.15 A CONCERT
FLORENCE MORGAN (Contralto)
THE STATION PIANOFORTE QUARTET: T. D. JONES (Pianoforte), **MORGAN LLOYD (Violin)**, **A. J. OSBORN (Violin)**, **GWILYM THOMAS (Violoncello)**

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Liverpool (see London)
7.45 S.B. from Cardiff

9.0-11.15 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



HAROLD FRASER-SIMSON.

Composer of *The Maid of the Mountains*, and other successes, whose music will form the subject of the fifth of Cardiff's 'Writers of Musical Comedy' series which is being broadcast at 7.45 p.m. to-day.

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Liverpool (see London)
7.45-11.15 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
5.15 THE CHILDREN'S HOUR:
Words and Music. Reading, 'Arabella Crinkleton's Nose' (*Christopher Page*). Pianoforte, 'Songs Without Words' (*Mendelssohn*)
Folk Songs by **ROSE MORSE (Mezzo-Soprano)**
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Liverpool (see London)
7.45-11.15 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,030 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 (see London)
7.45-11.15 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
5.15 THE CHILDREN'S HOUR:
Story, 'Henry Heatherkin's Birthday Present' (*Bowen*). The Avuncular Musician (Violin)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Liverpool (see London)
7.45-11.15 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—VI, The Weekly Menu,' by Miss E. G. CLARKE
4.0 Famous Northern Resorts
SOUTHPORT
A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE BAND OF H.M. LIFE GUARDS
Conducted by Lieut. W. J. GIBSON
(By kind permission of Lieut.-Col. the Hon. G. V. A. MONCKTON-ARUNDELL, D.S.O., O.B.E.)
MARION ISHERWOOD (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 (see London)
7.45 THE STATION REPERTORY PLAYERS
present Scenes from
'VANITY FAIR'
by **WILLIAM MAKEPEACE THACKERAY**
(born July 18, 1811)
Scenes I and II by **ROSE I. PATRY**
Scene III by **OLIVE CONWAY**

THE STATION ORCHESTRA
English ScenesBantock
Pastoral; Romance

7.50 EPISODE I
'AMELIA SEDLEY AND REBECCA SHARP BID FAREWELL TO MISS PINKERTON'

Programmes for Wednesday.

- 8.0 ORCHESTRA
English Scenes (Intermezzo)..... *Bantock*
- 8.5 EPISODE II
'SIR PITT CRAWLEY'S PROPOSAL TO REBECCA SHARP'
- 8.20 ORCHESTRA
English Scenes (Benedictus)..... *Bantock*
- 8.25 EPISODE III
in Two Scenes
'BECKY SHARP'
- 8.55 ORCHESTRA
English Scenes (Hornpipe)..... *Bantock*
- 9.0 S.B. from London (9.30 Local Announcements)

9.35-11.15 An Orchestral Concert

THE AUGMENTED STATION ORCHESTRA
Conducted by T. H. MORRISON

Overture to 'A Midsummer Night's Dream' *Mendelssohn*
Suite, Op. 42 *MacDowell*

ALICE LILLEY (Soprano)
Cradle Song *Mozart*
Hark, the echoing air *Purcell*
(With Strings Accompaniment)

MICHAEL COLLINS (Violoncello)
Concerto for Violoncello and Orchestra, Op. 33 *Saint-Saëns*

In one Movement

ALICE LILLEY
One morning very early *Sanderson*
Evensong *Lehmann*
In Late September *Lois Barker*

ORCHESTRA
Symphony, Op. 26 ('The Country Wedding') *Goldmark*
Wedding March with Variations; Bridal Song; Serenade; In the Garden; Finale (Dance)

Other Stations.

- 5NO NEWCASTLE. 312.5 M. 960 kC.
12.0-1.0:—Gramophone Records. 4.0:—London. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Pianoforte Recital by Ethel Page. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45:—Concert by some of the Winners at the North of England Musical Tournament. Marjory Davidson (Pianoforte). Nellie Pearson (Soprano). 8.3:—'Dunira' presents 'The Price of Coal.' A Play by Harold Brighouse. Produced by Lee Dixon. 8.12:—Margaret Pattison (Violoncello). Myles Johnson (Bass). Christiana Collinge and Ellen MacDonald (Violin and Pianoforte). The Myrtle Quartet. 9.0-11.15:—S.B. from London.
- 5SC GLASGOW. 405.4 M. 740 kC.
11.0-12.0:—Gramophone Records. 4.0:—A Concert. The Wireless Trio. John Mackintosh (Baritone). 5.0:—'Food Values in Cooking—VI, The Weekly Menu,' by Miss E. G. Clarke. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Recital by William G. McLeod (Baritone). 6.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45-11.15:—S.B. from London.
- 2BD ABERDEEN. 500 M. 600 kC.
11.0-12.0:—Gramophone Records. 3.45:—'Food Values in Cooking—VI, The Weekly Menu,' by Miss E. G. Clarke. 4.0:—Fishing News Bulletin. 4.5:—Dance Music by A. Leslie and his Orchestra, relayed from the New Palais de Danse. Leslie and his Orchestra, relayed from the New Palais de Danse. Adam Shepherd in Character Sketches. 5.15:—Children's Hour. 6.0:—J. H. Shaw (Violoncello). 6.15:—Mr. George E. Greenhowe: Horticulture. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45:—'The Original Ozones.' Specially relayed from the New Pierrot Shelter, The Promenade, Cove-lythen-super-Mare. 9.0-11.15:—S.B. from London.
- 2BE BELFAST. 306.1 M. 990 kC.
12.0-1.0:—Gramophone Records. 4.0:—Children's Music Orchestra. 4.38:—Violet Curran (Mezzo-Soprano). 4.50:—Orchestra. 5.0:—William J. Cairns: 'Sea Holidays—III, Belfast to Hamburg.' 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Liverpool (see London). 7.45:—Vaudeville. George Buch (Comedian). Gwen Maxwell (Songs at the Piano). Patricia Roseborough and Ivor Dennis (Synopated Duets). Edith Penville (Flautist). The Variety Band, conducted by Harold Lowe. 9.0-11.15:—S.B. from London.

IN THE NEAR FUTURE.

News and Notes from the Southern Stations.

Plymouth.

Horticulturists will be interested to learn that Mr. G. I. Mann is continuing his series of talks on 'Vegetable Culture' on Friday, July 27. In the second of his talks on 'Some Phases of Lawn Tennis,' to be given on Tuesday evening, July 24, Mr. L. Neele will discuss the local aspect of the game.

Cardiff.

An appeal on behalf of the National Institute for the Blind will be made on Sunday, July 22, by the Lady Mayoress of Cardiff. Another concert at The Glen, Clifton, Bristol, will be relayed to local listeners on Wednesday, July 25. The soloist is Sydney Coltham. A Welsh concert which is being given on Monday, July 23, at the New Theatre, Cardiff, in connection with the meeting of the British Medical Association, will be broadcast from Cardiff, London and 5XX. Among the artists are Tudor Davies and Megan Foster.

Daventry Experimental.

Hand Bell Ringing will precede the service which is to be broadcast from the Parish Church of St. Martin's, Birmingham, on Sunday evening, July 22. A programme of light music to be broadcast at 6.45 p.m. on Friday, July 27, will include Offenbach's Overture *Orpheus in the Underworld*. The vocalist is Joseph Yates (baritone). Two plays, *Hunted Down*, a story by Charles Dickens, presented in dialogue form, and a farce *A Museum Episode*, which is the first of a series of adventures of James Augustus, will be presented by Stuart Vinden on Wednesday, July 25. Tchaikovsky's *Casse Noisette* Suite, two movements from *The New World Symphony* and the Suite from *Sigurd Jorsalfar* by Grieg will be heard during a concert to be given by the Birmingham Studio Symphony Orchestra on Sunday afternoon, July 22. The artists are Gertrude Johnson (soprano) and Parry Jones (tenor). The artists in a variety programme to be broadcast at 9 p.m. on Monday, July 23, include Alfred Butler and Chrissie Stoddard in a little act introducing reminiscences of the great Pelissier, Rae Robertson and Ethel Bartlett (duets for two pianos), T. C. Sterndale Bennett in his own compositions at the piano, and Gabriel Lavelle in Irish songs with harp accompaniment by Winifred Cockerill. The Birmingham Military Band is giving its next concert on Tuesday afternoon, July 24, when the programme will also include items by Raymond Green (entertainer) and Harold Mills (violin). Later during the evening the Birmingham Studio Symphony Orchestra will be heard in association with Phyllis Sjostrom (soprano) and Rosalind Bennett (pianoforte). The latter will play a Second Pianoforte Concerto by Alexis Gunning, which will be the first broadcast performance of the work and will be conducted by the composer. The afternoon programme on Saturday, July 28, will consist of a concert by the City of Birmingham Police Band, relayed from Cannon Hill Park, and items in the Studio by the Cathedral Quartet and Bert Copley (entertainer). It will be followed at 5 p.m. by a Ballad Concert, the artists in which are Ivor Walters (tenor), Ivor James (violoncello) and Ethel Hailstone (soprano). During the evening the Birmingham Studio Symphony Orchestra, Albert Sammons and Theresa Ambrose will give a concert, the items including Bach's *Concerto in E Major*.



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PROGRAMMES for THURSDAY, July 19

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 STUDIO CONCERT
REBECCA BRODIE (Soprano)
PATRICK BYRNE (Baritone)
JANE FRANQUIN (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone Records

3.0 Evensong
From Westminster Abbey

3.45 Mrs. MEESON: 'The Care of Rabbits and
Guinea-Pigs'

FOR most of us, probably, knowledge regarding the care of these animals is confined to the facts that both live in hutches and that it is inadvisable to hold guinea-pigs up by their tails. Mrs. Meeson this afternoon is to dispel our ignorance, and increase our affection for beasts that may be comparatively unresponsive, but are essentially useful and have always been a great joy to the many boys and girls who have an inherent love for animals. Nowadays the keeping of rabbits in particular can become a very profitable hobby to those prepared to give care and enthusiasm to the business.

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

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

5.15 THE CHILDREN'S HOUR:
Deserts and Jungles

Alligators, Crocodiles, Elephants, and Lions will be provided by V. HELY-HUTCHINSON
'An Adventure in the Sahara Desert,' from 'The Friend Ship'
'The Jungle Poet,' a whimsical story written and told by HUGH CHESTERMAN
'The Crocodile on the Nile,' and other Appropriate Verse

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

6.15 Market Prices for Fatigors

6.20 Musical Interlude

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

6.45 Girl Guide Programme: Dame
KATHARINE FURSE, Assistant Chief
Commissioner, on 'Observation Out
of Doors'

EVERY month this period is devoted to matters concerning the Girl Guide Movement—a Movement which has steadily gathered new strength and new influence since the moment of its foundation. This evening Dame Katharine Furse, Assistant Chief Commissioner of the Guides, will talk on a topic which lies at the very root of the whole Scout and Guide Movement, whose twin foundation may be said without exaggeration to be intelligent use of the eyes and fresh air. And a talk on such a subject comes at a highly appropriate time, for all Girl Guides are now full of excitement at the prospect of their summer camps. Many hints the Assistant Chief Commissioner will be able to give to Guides which will help them to find new joys during their 'hikes.'

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



MOZART.

whose miscellaneous piano works are being played by Miss Ethel Bartlett in the Foundations of Music Series from London this week.

7.15 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS PIANO WORKS OF MOZART
Played by ETHEL BARTLETT
Adagio in B Minor
Minuet

THESE, two among many detached short pieces of Mozart, show what the strength of personality can achieve in a few bars. The slow piece written near the end of the composer's life, strikes us at once by its tinge of melancholy and romantic freedom. The Minuet is a delightful little chromatic (coloured) essay, with lots of flats and sharps, making rich harmony in the lissom life of the piece.



MISS ETHEL BARTLETT
plays in this week's 7.15 p.m. recitals.

7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—VI,
Reaction of Nature to
Man's Activities.' S.B. from Cardiff

IF in his domestic habits man makes himself and his animals and plants an easy prey to parasites, as Professor Tattersall has explained in his previous talks, he works havoc on a far wider scale when he travels about the world. Organisms that are harmless in their own environment may become deadly when transplanted, and in the last of his talks, Prof. Tattersall will describe how this has happened in many instances, such as the famous example of the rabbits that are one of Australia's chief pests.

7.45 ELLA RETFORD
(The Famous Vaudeville Artist)

8.0 A Popular Orchestral Concert

KENNETH ELLIS (Baritone)
FRED ADLINGTON'S NEW OCTET.

THE OCTET
Serenade to the Moon.....Borowski
Dance from 'Punchinello' Suite.....Rowley
Sicilienne.....Scarlati
Gavotte (from 'The Phantom Castle')
K. A. Wright
Allegretto.....Laloux

8.16 KENNETH ELLIS
Sea Fever.....Ireland
The Ladies of St. James's.....Reginald Clarke
The Pools of Silence.....Maud Wingate

8.24 OCTET
Serenade.....Stuart Archer
Three Dances from a Puppet Show...Adlington
1. Hornpipe; 2. Waltz; 3. The Spinning
Top.

8.36 KENNETH ELLIS
'The Song of Hybrius the Crotan'...J. W. Elliott
The Drum Major.....Ernest Newton
Red Devon by the Sea.....Cummings Clarke

8.44 OCTET
Pastorale.....German
Rigaudon for Strings.....Rameau
Spanish Marionettes.....Cui
Interlude.....Uhl
Poupée Valsante.....Poldini

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

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

9.30 Local Announcements (Daventry only)
Shipping Forecast

9.35 CHARLOT'S HOUR
A LIGHT ENTERTAINMENT

Specially devised and arranged by the
well-known theatrical director
ANDRE CHARLOT

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

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Thursday's Programmes cont'd (July 19)

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
ETHEL BARKER (Contralto)

ORCHESTRA

Overture to 'Egmont'.....*Beethoven*
Symphony No. 4, in G.....*Dvorak*
Allegro con brio; Adagio; Allegretto
grazioso; Allegro ma non troppo

ETHEL BARKER

The Enchantress.....*Hatton*

ORCHESTRA

Variations for Violoncello and Orchestra
Dohnanyi
(Soloist, GENA MILNE)

Second 'The Wand of Youth' Suite.....*Elgar*
March; The Little Bells; Moths and
Butterflies' Dance; Fountain Dance; The
Tame Bears; The Wild Bears

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by PAUL RIMMER

Overture to 'The King of Yvetot'.....*Adam*
Fantasia, 'Ta Bouche'.....*Yvain*

WINIFRED PAYNE (Contralto)

Sea Magic.....*Collinson*
Spindrift.....*Fogg*

FRANK NEWMAN (Organ)

Suite of 'Three Irish Pictures'.....*Ansell*
Evening Lullaby.....*Squire*
The Cradle Song from 'Angels Guard Thee'
Godard

On the Road to Zag-a-Zig.....*Finck*

WINIFRED PAYNE

Yung Yang.....*Bantock*
Linden Lea.....*Vaughan Williams*

ORCHESTRA

Waltz, 'Moss Rose'.....*Bosc*
Entr'acte, 'Golden Sand'.....*Finck*

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'The Horns of Elfhand'—a Musical Play by
H. G. SEAB, with incidental Songs
by EMILIE WALDRON (Soprano)
SIDNEY HEARD (Flute)

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

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

THE GEDDES BROTHERS (Instrumental Act)
DICKIE DIXON

(In syncopation at the Piano)

8.0 Vaudeville

(From Birmingham)

THE HYDE SISTERS (In Syncopated Duets)

WALLACE CUNNINGHAM (Entertainer)

THE EMILE GRIMSHAW BANJO QUARTET

WALTER LANHAM (in Mimicry)

JOCK WALKER (Scots Comedian)

THE MIAMI DANCE BAND

9.0 AN ORCHESTRAL CONCERT

MAY HUXLEY (Soprano)

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

THE ORCHESTRA

Overture, 'To the Thieving Magpie' (La
Gazza Ladra).....*Rossini*

Suite from 'The Veil of Pierrette'.....*Dohnanyi*

Waltz in a Ring; Merry Funeral March;
Minuet; Wedding Waltz

9.25 MAY HUXLEY and Orchestra

The Doll's Song from ('Tales of Hoffmann')
Offenbach

9.32 ORCHESTRA

Scherzo.....*Lalo*

9.40 MAY HUXLEY

Le Beau Rêve (The Beautiful Dream) .. *Flegier*
'Blue Danube' Waltz.....*Johann Strauss*

9.48 ORCHESTRA

March Rhapsody.....*German*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

(Thursday's Programmes continued on page 78.)



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Percy Wynne

The Miami Dance Band will broadcast in Birmingham's Vaudeville programme tonight.

Thursday's Programmes continued (July 19)

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
Overture to 'Rienzi' Wagner
EDGAR WILLIAMS (Tenor) and Orchestra
When the stars are brightly shining (from 'Tosca') Puccini
CAVARADOSSI, the painter-hero in love with Tosca, is in prison and about to be executed. He sings of the beautiful starry night on which he first met his beloved.
ORCHESTRA
Love Duet (from 'Tristan and Isolde') .. Wagner
EDGAR WILLIAMS
After Tumult, Rest (from 'War and Peace') Hubert Parry
ORCHESTRA
First Symphony Beethoven
- 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 Girl Guides: Mrs. TOWNLEY GRINDROP, County Camp Adviser for Monmouthshire: 'Under Canvas'
- 7.0 *S.B. from London*
- 7.25 Prof. W. M. TATTERSALL: 'Nature's Reaction to Man—VI, Reaction of Nature to Man's Industrial Activities'
- 7.45 **A CONCERT**
Relayed from the Romilly Park, Barry
NATIONAL ORCHESTRA OF WALES
Conducted by WAKWICK BRAITHWAITE
Overture to 'Tannhäuser' Wagner
JOSEPH FARRINGTON (Bass) and Orchestra
The Calf of Gold (from 'Faust')
Serenade Gounod
ORCHESTRA
Suite, 'Rustic Revels' Fletcher
JOSEPH FARRINGTON and Orchestra
 Toreador's Song (from 'Carmen') Bizet
ORCHESTRA
Selection from 'Merrie England' German
- 8.45 **Community Singing**
by
THE UNITED SCHOOLS CHOIR
Conducted by W. M. WILLIAMS
- 9.0-12.0 *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 For West Wales Girl Guides
- 6.15 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.25 *S.B. from Cardiff*
- 9.0-12.0 *S.B. from London (9.30 Local Announcements)*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 6.45 Girl Guide Programme
- 7.0 *S.B. from London*
- 7.25 *S.B. from Cardiff*
- 7.45-12.0 *S.B. from London (9.30 Local Announcements)*
-
- 5PY PLYMOUTH. 400 M. 750 KC.
- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR**
A Tour in the Station Aeroplane—with an occasional halt
JAN WIEN (Zither-Banjo virtuoso)
- 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)*
-
- 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:
'Jonathan in Sanatorio' (Stobart)
'Peggy and the Inkpot Pixie' ('Fairy Tales for the Schoolroom') (Gresham)
Verse, 'Arithmetic' (Blackie's Annual)
Songs:
'Jography' Strong
The Friend Milne and Fraser-Simson
- 6.0 London Programme relayed from Daventry
- 6.30 *S.B. from London*
- 7.25 *S.B. from Cardiff*
- 7.45 **'In a Persian Garden'**
Song Cycle for Four Voices Lisa Lehmann
MUREL SLACK Soprano
MARION DEAN Contralto
JOHN LEAK Tenor
JAMES HOWELL Bass
Quartet: 'Wako! for the sun who scatter'd into flight'
Solo Tenor: 'Before the phantom of false morning died'
Recitative (Bass): 'Now the new year reviving old desires'
Solo Tenor: 'Iram indeed is gone with all his rose'
Quartet: 'Come, fill the cup, and in the fire of spring'
Solo Bass: 'Whether at Naishapur or Babylon.'
Contralto (Recitative): 'Ah, not a drop that from our cups we throw'

- Contralto Solo: 'I sometimes think that never blows so red'
Duet (Soprano and Tenor): 'A book of verses underneath the bough'
Bass Solo: 'Myself when young did eagerly frequent'
Bass (Recitative): 'Ah, make the most of what we yet may spend'
Contralto Solo: 'When you and I behind the veil are past'
Soprano (Recitative): 'But if the soul can fling the dust aside'
Soprano Solo: 'I sent my soul through the invisible'
Tenor Solo: 'Alas! that Spring should vanish with the rose!'
Contralto Solo: 'The worldly hope men set their hearts upon'
Soprano Solo: 'Each morn a thousand roses brings, you say'
Quartet: 'They say the lion and the lizard keep'
Tenor (Recitative): 'Ah, fill the cup! what boots it to repeat'
Tenor Solo: 'Ah, moon of my delight, that knows no wane'
Bass Solo: 'As then the tulip for her morning sup'
Quartet: 'Alas! that Spring should vanish with the rose'
ARTHUR COOKE (Pianoforte)
Study in Double Thirds in G sharp Minor } Chopin
Valse in A Flat }
MONICA MOORE (Contralto)
All Souls' Day } Strauss
Devotion }
ARTHUR COOKE
Sarabande } Debussy
Toccata }
9.0-12.0 *S.B. from London (9.30 Local Announcements)*
-
- 2ZY MANCHESTER. 384.8 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
Symphony No. 7, in C (Andante and Finale) Schubert
None but the weary heart Tchaikovsky
Norwegian Dances, Nos. 1 and 2 Grieg
Celtic Suite Foulds
- 5.0 Mr. F. E. DORAN: 'Progress or Stagnation?—The Future of the Amateur Actor'
- 5.15 **THE CHILDREN'S HOUR:**
In Sunny Spain
In Sunny Spain Percy Elliot
Spanish Dances Mostkowski
Played by THE SUNSHINE TRIO
'Spanish Children at Play,' told by ROBERT ROBERTS
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 *S.B. from Cardiff*
- 7.45 *S.B. from London*
- 8.0 *S.B. from Leeds*
- 9.0-12.0 *S.B. from London (9.30 Local Announcements)*

Thursday's Programmes continued (July 19)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.
 3.0:—London. 5.15:—Children's Hour. 6.0:—For Farmers: Mr. H. C. Pawson, 'Agriculture in Northumberland.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. A Wagner Programme. 9.0-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
 4.0:—Dance Music, relayed from the Locarno Dance Salon. 5.0:—Mr. G. W. Tyrrell, Ph.D., 'The Scottish Countryside—VI, Ayrshire, the Land of Burns.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House, Mr. S. W. Leitch at the Organ. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—Ladies' Night. The Philomel Ladies Choir, conducted by Mr. Hugh McClelland: Oh, can ye sew cushions? (arr. Bantock). Beatrice Eveline (Violoncello): Melody in C (Horne); Idyll (Barnes); Berceuse (Scott). Choir: For the Law of the Spirit (Bach, arr.

Whittaker); Lady May (Stanford). Jean Gibson (Soprano): A Fairy Town (Parry); A 13th Century Love-Lit and A Benbecula Bridal Procession (arr. Kennedy-Fraset). Choir: Who is Sylvia? (Wood); Peter Piper (Bridge). Helena Cecilia in Selections from her Repertoire. Choir: The Nightingale (Weekes). Beatrice Eveline: Cradle Song (Aulin); Piece en forme de Habanera (Ravel). Choir: Here a solemn feast we keep (Boyce). Jean Gibson: A Spring Morning (Carey, arr. Lane Wilson); A Roundelay (Lidzey). Choir: Aubade (Ireland). 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
 4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert: Edward Woollard (Baritone). The Station Octet. Octet: March, 'The Diplomat' (Souza); Overture, 'Plymouth Hoe' (Ansell). 4.15:—Edward Woollard: Tomorrow (Keel). Ballad of Gretna Green (May Brahe); The Bachelors of Devon (Day). 4.25:—Octet: Selection, 'The Maid of the Mountains' (Fraser-Simson). 4.35:—Edward Woollard: The Devout Lover (Maude Valerie White); Border Ballad (Cowen); Shipmates o' Mine (Sanderson). 4.45:—Octet: Gipsy Suite (German). 5.0:—The Scottish Countryside: Ayrshire, the Land of Burns, by G. W. Tyrrell, Ph.D. 5.15:—Children's Hour. 6.0:—A Tea-Time Concert by the Station Octet. Idyll: Evening Breeze (Langey); At an Old Trysting Place (McDowell); Liebeslied (Coombs); Narcissus (Nevin).

6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—Gwen Farrar and Billy Mayerl (Entertainers). 8.0:—S.B. from Leeds (see London). 9.0-12.0:—S.B. from London.

2BE BELFAST. 306.1 M. 960 KC.
 3.30:—A Short Religious Service. 3.45:—Women Corn-powers. Anne Merlyn (Recital). Margaret Huxley (Violin). Orchestra. 5.0:—Miss Edith Gregg: 'In Gloucestershire with a Car.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—S.B. from Cardiff (see London). 7.45:—S.B. from London. 8.0:—String Orchestral Concert. Orchestra: Introduction and Allegro for String Quartet and Orchestra, Op. 47 (Elgar). 8.14:—May Turtle (Soprano); Hark! the echoing air (Purcell); Dream Valley (Quilter); The South Winds (Landon Ronald); Sweet Suffolk Owl (B. Poston); A memory (Goring Thomas). 8.25:—Orchestra: Two Elgic Melodies, Op. 34 (Grieg); Chanson Triste (Kallinikov). 8.36:—May Turtle; Haymakers' Dance and Russet Maids (W. Sanderson); When the stars come out (York Bowen); Song of the Little Folk (Eric Coates); Nursery Rhymes (arr. H. Hughes). 8.48:—Orchestra: Suite in F ('Lady Radnor's Suite') (Hubert Parry)—Prelude; Allemande; Sarabande; Bourree; Slow Minuet; Gigue. 9.0-12.0:—S.B. from London.

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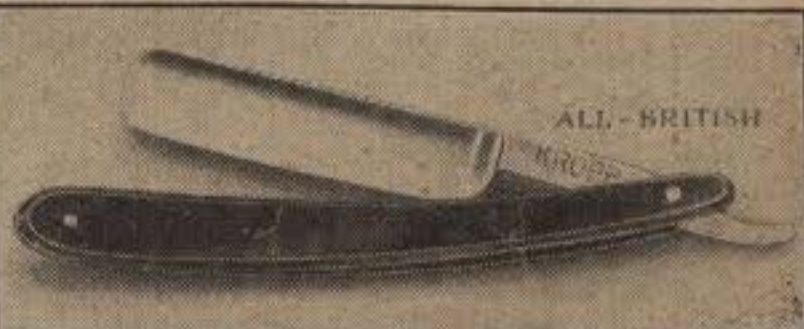
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PROGRAMMES for FRIDAY, July 20

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 Record:

12.0 A SONATA RECITAL

ELISE STEELE (Violin)
DOROTHEA VINCENT (Pianoforte)
Sonata in C Minor *Beethoven*
Sonata Movement *Brahms*

12.30 AN ORGAN RECITAL

By Dr. CHARLES F. WATERS, relayed from St. Mary-le-Bow
First Movement, Sonata in C Minor *Bach*
Andante Cantabile from Symphony 4 *Widor*
March, from Symphony 3 *Widor*
Prayer and Cradle Song *Guilmant*
Romance in E *Luard Selby*
Moto Continuo (Perpetual Motion) in 5-4 time *Waters*
Two Preludes on Turle's tune 'Westminster' *Waters*

1.0-2.0 LUNCH-TIME MUSIC

THE HOTEL METROPOLE ORCHESTRA
(Leader, A. MANTOVANI)
From the Hotel Metropole

4.0 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.0 Mrs. CORBETT ASHBY: 'Can we rid the World of War? America's Proposal and our Reply'

THIS afternoon's talk will deal generally with the Kellogg proposals for the outlawry of War, and refer in particular to an organization that has been formed of British and American women to secure international support for these proposals from the Women of the World. Mrs. Corbett Ashby's subject is one that cannot afford to be neglected by anyone interested in world politics or in the great international feeling of the present day which is determined, however incoherently that feeling may be expressed, that War shall be no more.

5.15 THE CHILDREN'S HOUR:

The Family—
at least, as many members thereof as are available—will gather together once again

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
MISCELLANEOUS PIANO WORKS OF MOZART
Played by ETHEL BARTLETT
Rondo in A
Gigue

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

7.45 A Concert of Spanish Music

GERTRUDE JOHNSON (Soprano)
ANTONIO BROSAS (Violin)
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS ORCHESTRA, conducted by PEDRO G. MORALES

ORCHESTRA

Intermezzo from the Opera, 'Goyescas' *Granados*

7.50 GERTRUDE JOHNSON and Orchestra
The Maja (Coquette) and the Nightingale (from the Opera 'Goyescas') *Granados*

7.56 ANTONIO BROSAS and Orchestra
Boceto Andaluz (Andalusian Sketch) *P. G. Morales*
(New Version, first performance in London)

PEDRO G. MORALES, who has organized this concert of representative present-day Spanish music, is a distinguished poet, composer, conductor, string player and critic (born in 1879) who is known in Spain as a leading authority on English music, and here as a welcome unofficial ambassador of Spanish music. His concerts



THE PRIME MINISTER TO BROADCAST TONIGHT

At 9.20 this evening the space which is usually filled by a Talk will be devoted to a relay, from the Majestic Hotel, Harrogate, of a speech by the Prime Minister to the National Savings Assembly. Mr. Baldwin's rare 'appearances' before the microphone are welcomed by listeners, for the literary simplicity of his style of speaking is peculiarly suited to broadcasting. The National Savings Assembly is being held at Harrogate at the invitation of the Mayor and Corporation. Attending it are many prominent members of the great Savings Movement, which now comprises 27,000 branches and employs more than 100,000 voluntary workers.

in England after the war served to introduce to us a good many new Spanish works, and in 1927 he gave the first B.B.C. concert of Spanish symphonic music under a Spanish conductor. The programme contains pieces now being performed for the first or second time in this country: Turina, de Falla and Morales belong to the South of Spain. The predominating type of music, as almost always in Spanish programmes, is Andalusian, though the art songs (the form of music the least cultivated of all in Spain) are essentially Latin in style, having nothing in common with Spanish folk-lore.

8.4 ORCHESTRA

Danzas Fantásticas (Fantastic Dances) *Turina*
(1) Exaltacion (Exaltation); (2) Ensueno (Revery); (3) Orgia (Revel)

JOAQUIN TURINA, though a Spaniard, had a Parisian musical education; his talents soon became widely known, and his career as

pianist, conductor, composer and teacher has been distinguished.

The three *Fantastic Dances* (dedicated to the Composer's wife) embody Turina's ideas, in colour and rhythm, of the moods of various dances.

8.20 CHORUS and Orchestra

Granada Intermezzo, from the Opera 'La Vida Breve' (The Short Life) *de Falla*
(First performance in England)

8.30 ORCHESTRA

Pantomime } From 'El Amor Brujo
Dance of the Fire } ('Love the Magician')
Ritual } *de Falla*

8.40 ANTONIO BROSAS and Orchestra

Arieta Espanola *Laserna* (1779), arr. *Manen*
orchestrated by *Morales*
Cancion Gitana (Gipsy Song) *Manuel Infante*
orchestrated by *Morales*

8.47 ORCHESTRA

Patrulla Infantil (Children's Patrol), from Suite, 'Chiquilladas' *Frances*

JULIO FRANCES, violinist, conductor and composer, is a Violin Professor at the Spanish Royal Conservatoire of Music. He founded a quartet which is known by his name and the Orquesta de Cuerda in Madrid. His compositions include choral and orchestral works.

8.50 GERTRUDE JOHNSON and Orchestra

Manana de Primavera } *Morales*
Ven aqui tu, pastor lindo }
Te amaré (from Poem in song form de Canciones) *Turina*

8.57 ORCHESTRA

Espata-Danza (Basque Sword Dance), from the Opera, 'Amaya' *Guridi*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. ROAD REPORT

9.15 Local Announcements; (*Daventry only*) Shipping Forecast

9.20 Address by

The Prime Minister

to the National Savings Assembly
at the Hotel Majestic, Harrogate
S.B. from Leeds

9.40 app. Chamber Music

FLORENCE HOLDING (Soprano)
RENE LE ROY (Flute)
ANTHONY PINI (Violoncello)
GABRIELLE FLEURY (Pianoforte)
RENE LE ROY and GABRIELLE FLEURY
Sonata No. 5, in E Minor *Bach*
Adagio ma non tanto; Allegro; Andante; Allegro

9.50 FLORENCE HOLDING

Nymphs and Shepherds *Purcell*
Who is Sylvia? *Schubert*
My Heart ever faithful *Bach*

10.0 RENE LE ROY

Fantasia for Flute and Pianoforte *Fauré*
Danse de la Chèvre (Goat's Dance) for Un-accompanied Flute *Honegger*

10.15 FLORENCE HOLDING

Shy Ode *Rebecca Clarke*
A Bee's Way *Parker*
Love's Worship *E. A. Wright*

10.25 RENE LE ROY, ANTHONY PINI and GABRIELLE FLEURY

Sonata da Camera (Chamber Sonata) (Op. 48) *Gabriel Pierné*
Prelude—Allegro con spirito; Sarabande; Finale—Allegretto gioioso
(To the memory of Louis Fleury)

10.55 Surprise Item

11.5-12.0 (*Daventry only*) DANCE MUSIC: ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

Friday's Programmes cont'd (July 20)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
BOBBY ALDERSON (Light Songs at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham)

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

6.45 Light Music
(From Birmingham)

PATISON'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from the Café Restaurant Corporation Street

Overture to 'Semiramis' Rossini
Salut d'Amour (Love's Greeting) Elgar

7.0 HARRY SENNETT (Tenor)

Border Cradle Song Kemp

NORRIS STANLEY (Violin)

Viennese Caprice Kreisler

ORCHESTRA

Liebesträume (Love Dreams) Von Blon

7.20 HARRY SENNETT

The Ladies of St. James Clarke

ORCHESTRA

Fantasia on 'Samson and Delilah'

Saint-Saëns, arr. Alder

7.40 HARRY SENNETT

Because D'Hardelot

ORCHESTRA

Selection from 'The Last Waltz' Oscar Straus

8.0 'THE SCAPEGOAT'

(From Birmingham)

A Chance Encounter in One Act, by H. M. MARRIOTT WATSON and W. RAPER BINGHAM

The Scapegoat STUART VINDEN

Sir Charles Winterbotham.. VINCENT CURRAN

Lady Winterbotham MARJORIE BATES

Simpson (a Butler) WITHIEL PHILLIPS

Scene.—A roomy chamber in 93, Grafton Street, Mayfair, pleasantly furnished; the fire is alight and casts a glow over the room, which is otherwise in darkness. Time: about midnight.

8.30 A Ballad Concert

(From Birmingham)

JOHN THORNE (Baritone)

Immortality Cyril Scott

Johnnie Stanford

Dream Song Hely-Hutchinson

The Old Soldier Hely-Hutchinson

ELSIE GASKELL (Soprano)

Bubble Song Martin Shaw

Sea Moods Catford

Trees Rasbach

8.45 ENID MORRIS (Pianoforte)

Sarabande, Gavotte and Gigue, from French Suite in G. Bach

FRANK TITTERTON (Tenor)

Prelude Ronald

Down in the Forest Ronald

Love, I have won you (from 'The Cycle of Life') Ronald

9.0 JOHN THORNE

The blind man stood in the } (Negro Spirituals)

road arr. Burleigh

The Gospel Train arr. Burleigh

ELSIE GASKELL

Song of the Shadows Gibbs

Rain Curran

Absent Metcalfe

9.15 ENID MORRIS

Roverie Debussy

Passopied (from 'Bergamasque' Suite) } Debussy

FRANK TITTERTON

In Summertime on Bredon Peel

The Erl King Schubert

9.30 DANCE MUSIC

THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT

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

11.0-11.15 ALFREDO and his BAND and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant
(Friday's Programmes continued on page 82.)

This Plan Will Bring You £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine people out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders and no business pension scheme to fall back upon.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to justify a belief that at 55 years of age you will be in a position to take things easier? What about your family, should you, the breadwinner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

Assuming your age to be 35 and you would like to provide for a private income of £250 a year for life commencing at 55, this is how the plan works out. You make yearly or half-yearly deposits to the Sun Life of Canada (the great Annuity Co.) of an agreed sum. And this is what you will get in return.

£250 a Year for Life.

At 55 years of age the Sun Life of Canada will start paying you an income of a fixed sum—about £250 per annum—and you'll receive this income every year as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course, you haven't deposited anything like that sum. It's the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the arrangement.

Income Tax Saved.

For every deposit you make you receive rebate of Income Tax—a concession which will save you nearly £250 during the period, assuming the present rate of tax to continue.

£20 a Month if Unable to Work.

If through illness or accident you lose the power to earn a living, and the disability is permanent, you are excused from making any further deposits and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 for Your Family.

Should you not live to the age of 55, £2,000, plus accumulated profits, will be paid to your family. If death results from an accident, the sum will be increased to £4,000, plus accumulated profits.

Any Age, Any Amount.

Though 55 and £250 a year for life has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£82,000,000 Assets.

The Sun Life of Canada has assets of over £82,000,000, which are under Government supervision. It is in an impregnable position. Do not, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

FILL IN AND POST THIS FORM TO-DAY

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Sun Life Assurance Co. of Canada,
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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 endowment plan showing what income or cash sum will be available for me.

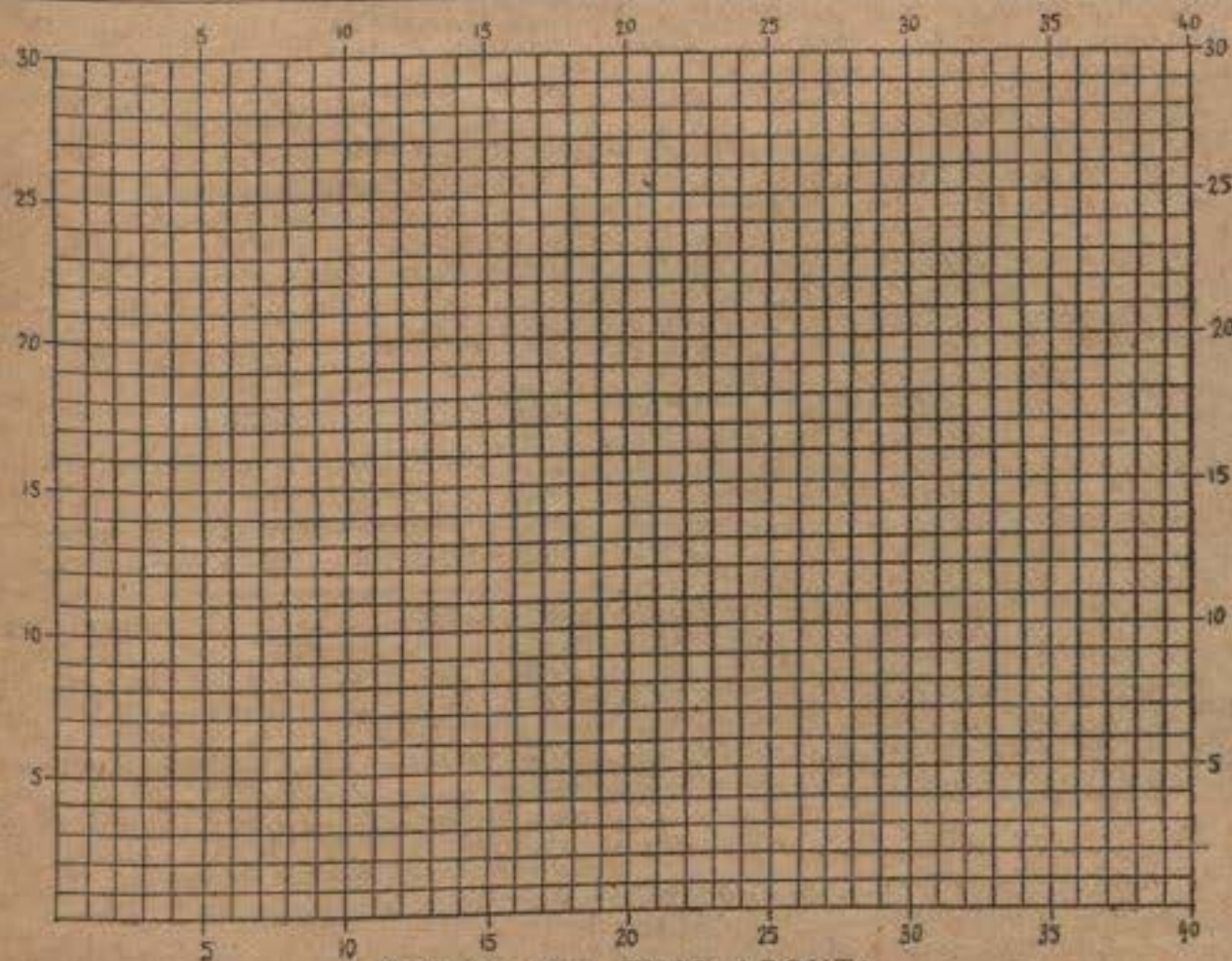
Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth.....

R.T. 13-7-25.



Friday's Programmes continued (July 20)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 DORA VINE: 'Talks to Invalids—About Nurses'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 TOMMY HANDLEY
(The Famous Wireless Comedian)

8.0 THE BRISTOL ORCHESTRA Conductor, RICHARD AUSTIN

Relayed from the Glen Pavilion, Clifton, Bristol

Overture to 'Euryanthe' Weber
Ballet Music from 'Herodias' Massenet

WHEN Massenet's version of the story of Herod and Salome was to be produced in London, the Censor objected to its title and to the scene of the story being laid in Jerusalem. So the work was called *Salome*, the names of the characters were changed, the background of the story was shifted to Ethiopia, and everyone was happy.

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

DENNIS NOBLE (Baritone)
I believe in a cruel God ('Othello') Verdi

ORCHESTRA
Ballet Music, 'The Shoe' Ansell
Waltz from Suite, 'Sleeping Beauty' Tchaikovsky
Suite from 'The Eccentric Toyshop' ('La Boutique Fantasque')
Rossini, arr. Respighi and Howard Carr

ROSSINI had wonderful success with his Operas, but after the production of *William Tell* in 1829 he produced no Opera and only one important work of any kind, his *Stabat Mater*. For nearly forty years he lived as a retired gentleman, occupying himself in social diversions. He wrote only some light pieces, mostly for piano, and it was largely out of these that Respighi, an Italian composer of to-day (born 1879) made the music for the toyshop Ballet known as *La Boutique Fantasque* (*fantasque*, meaning 'odd,' 'quaint,' 'whimsical,' rather than 'fantastic.')

The Ballet Music is that danced by the various dolls in the shop, who come to life and take a hand in the love-romance of two of their number. There are a Cossack dance, a Can-can, an Italian Tarantella, a Polish Mazurka, and so on.

- 9.0 S.B. from London
- 9.20 S.B. from Leeds
- 9.40-11.5 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 Capt. FRED HAWORTH (Travelling Secretary of the Society): 'The Shipwrecked Mariners' Society'
- 6.5 London Programme relayed from Daventry



Lilian Morgan and Walter Williams, two members of the Fantasia Follies who will entertain Swansea listeners at 8.0 tonight.

- 6.30 S.B. from London
- 7.45 EVA TAYLOR (Concertina Soloist)
Overture to 'Peasants'
Suppl. arr. Shackleton
Fantasia on Welsh Airs Roe
- 8.0 AN ENTERTAINMENT
by the
Fantasia Follies
ISABEL MORGAN
ADA BUCKNELL
LILLIAN MORGAN
HAYDN LEWELLYN
WALTER WILLIAMS
HERBERT FLETCHER
JAMES FENTON

- 9.0 S.B. from London
- 9.20 S.B. from Leeds
- 9.40-11.5 S.B. from London (9.15 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
- 5.0 MARJORIE SIMMONS: 'The Potteries of Southern England'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 9.20 S.B. from Leeds
- 9.40-11.5 S.B. from London (9.15 Local Announcements)



A CITY OF LEGEND.

Avignon, where the Palace of the Pope still broods in sun-drenched splendour over the white-walled houses of modern Provence. This picture shows the Palace in the background. At 5.0 p.m. today Miss Fay Kershaw is talking from Manchester on 'Avignon and its Legends.'

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 Mr. G. I. MANN: 'Vegetable Culture—Stimulants—for Crops'
- 5.15 THE CHILDREN'S HOUR
Scrumptious!
A Musical Malady cured in Three Acts
JAN WIEN (Zither-Banjo Virtuoso)
- 6.0 JAN WIEN (Zither-Banjo Virtuoso)
- 6.30 S.B. from London
- 9.20 S.B. from Leeds
- 9.40-11.0 S.B. from London (9.15 Forthcoming Events; 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 S.B. from London

7.45 **The Call of Summer**
KATE WINTER (Soprano)
YVETTE (Entertainer)
MAURICE COLE (Pianoforte)

THE STATION TRIO, directed by ADA RICHARDSON

TRIO
'From the Countryside':
In the Meadows } Eric Coates
Among the Poppies }

KATE WINTER
A Brown Bird Singing Haydn Wood
June Quilter
June is Calling Sanderson

MAURICE COLE
Selected Pieces

YVETTE spends a Summer Morning on the Links
(W. Arthur)

KATE WINTER
Cherry Ripe arr. Liza Lehmann
A Green Cornfield Michael Head
Hark, Hark, the Lark Schubert
The Lotus Flower } Schumann
Spring Night }

MAURICE COLE
Selected Pieces

YVETTE in Sentimental Summer Mood
sings some songs

TRIO
A Song of Summer H. Bath
Fiddle Dance Fletcher
Eventide Richardson

- 9.0 S.B. from London
- 9.20 S.B. from Leeds
- 9.40-11.5 S.B. from London (9.15 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 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
- 9.20 S.B. from Leeds
- 9.40-11.5 S.B. from London (9.15 Local Announcements)

Friday's Programmes continued (July 20)

22Y MANCHESTER. 384.6 M. 780 KC.

4.0 THE STATION ORCHESTRA
 March, 'With the British Colours' *Blon*
 Overture, 'The Merry-makers' *Eric Coates*
 HILDA SHAW (Soprano)
 Sunflakes *Montague Phillips*
 Nightingales of June *Sanderson*
 ORCHESTRA
 Suite from 'Othello' *Coleridge-Taylor*
 HILDA SHAW
 The Market *Carew*
 The Smile of Spring *Fletcher*
 ORCHESTRA
 Selection from 'Mary' *Hirsch*

5.0 Miss FAY KERSHAW: 'Avignon and its Legends'

5.15 THE CHILDREN'S HOUR:
 Stories of Engineering—Adventure VI
 Told by EDWARD CRESSY
 Half-an-Hour's Travel
 A Musician in Many Lands *Evan Marsden*
 Cingalese Melody: Fair Land of Poland
 'Stars and Stripes' March *Sousa*
 Played by the SUNSHINE TRIO
 Cargoes *Easthope Martin*
 Foreign Children *Paterson*
 Sung by HARRY HOPEWELL
 A ship sails up to Bideford *Rowley*
 When the ships come home *Oliver*
 Sung by BETTY WHEATLEY

6.0 ORCHESTRAL MUSIC
 Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ

7.0 S.B. from London

7.45 A Manx Programme
 THE STATION ORCHESTRA
 Conducted by T. H. MORRISON

Manx Scenes *Tootell*
 Crag and Sea; At the Trysting Place; A Manx Wedding

MAY CLAGUE (Soprano)
 Maid of Port-y-Shee *arr. W. H. Gill*
 When Childher Plays *Walford Davies*
 The Sheep under the Snow *arr. W. H. Gill*

THE STATION REPERTORY PLAYERS
 present

'LUCKY BILL'
 A Manx Farce by EDWIN LEWIS
 The tenth of the 'Browns of Owdham' Series
 Cast:

Sarah Brown *HYLDA METCALF*
 Bill Brown *E. H. BRIDGSTOCK*
 Queen Mona—The Crystal Gazer
 BERENICE MELFORD
 An Elderly Gentleman *GRAFFINGTON MYERS*
 A Cheap Jack *HAROLD CLUFF*
 A Refined Young Lady *LUCIA ROGERS*
 Timothy—The Manx Cat *CHARLES NESBITT*

Sarah and Bill are in Queen Mona's Hall of Fate, on Orchan Head. The Isle of Man's mystic three-legged charms are emblazoned on the walls, and under the blue velvet cover a significant bulge indicates Queen Mona's Crystal.

Bill sits very erect. Doubtless, the influence of sun has brought on his feverish desire to lift the magic curtain of the future. Sarah cannot imagine what has happened to him. But she is suspicious. Certainly, no Gipsy Queen will hold Bill's hand long in her presence.

ORCHESTRA
 Manx Suite *Massi-Hardman*
 The Elfin Lamplighter; Arrival of Fairy Guests; The Queen of the Elves and Fairies; The Elfin Festival; The Departure.

MAY CLAGUE
 The Harvest of the Sea (The Manx Fisherman's Evening Hymn) *arr. W. H. Gill*
 A Sea Charm (a Manx Folk Song) *arr. Quayle*
 Ellan Vannin (Isle of Man) *J. Townsend*

ORCHESTRA
 Selection of Manx Tunes *arr. Harry Wood*

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

9.20 S.B. from Leeds

9.40-11.5 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0—Gramophone Records, 4.0—London Programme relayed from Daventry. 5.0—Una Rodenhurst: 'Here and There in Northumbria, I, Round about Glendale.' 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—Variety. Frank Charlton and Ted Batey (Entertainers). 'Superstition.' A Play in One Act by Martin Lane. Cornelius Jefferson (a self-made man) (Richard Cuthbert). Amelia Jefferson (his wife) (Constance Cusick). Soames (a parlourmaid) (Emily Lowes). Jake Smith (a cat-burglar) (Norman Firmin). Inspector Firby (a police inspector) (Hugh McNeill). 8.45—Gwen Farrar and Billy Mayeri (Entertainers). 9.0-11.5—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0—A Hebridean Concert. The Wireless Trio; Scottish Fantasy (Stephen). Isabel Bonar Dodds (Celtic Harpist) will accompany the Hebridean Legend, 'The Harp,' and sing some Gaelic Songs. Trio: Selection, 'Songs of the Hebrides' (Kennedy Fraser). Isabel Bonar Dodds in further Gaelic Songs with Harp Accompaniment. Trio: Suite, 'Gaelic Melodies' (Foulde). 5.0—Elizabeth Blackie, 'Some Book Gardens.' 5.15—

Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 7.45—S.B. from Edinburgh. 9.0-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records, 4.0—Fishing News Bulletin. 4.5—Scottish Concert. The Station Octet: Overture, 'Killiecrankie' (Volti). 4.15—Nan Campbell (Contralto): Ye Banks and Braes (arr. J. K. Lees); The Auld House (arr. J. T. Smith); John Anderson, my Jo (arr. W. H. Maxfield). 4.25—Octet: Three Scottish Symphonic Dances (Wright). 4.35—Nan Campbell: Callie Herrin (Traditional); The Auld Scots Sangs (arr. J. F. Leeson); Jack o' Hazeldeane (arr. J. T. Smith). 4.45—Octet: A Highland Scene (Moore). 5.0—Mr. Alex. Keith, 'Scottish Nights Entertainments'—1. 5.15—Children's Hour. 6.0—Mr. Donald G. Munro: For Farmers. 6.10—Agricultural Notes. 6.15—Mr. C. H. Webster: Cricket Topics. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 7.45—S.B. from Edinburgh. 9.0-11.5—S.B. from London.

2BE BELFAST. 308.1 M. 820 KC.

12.0-1.0—Concert by the Radio Quartet: Overture, 'Fra Diavolo' (Auber); Two Little Dances (Finck); Selection, 'No, No, Nanette' (Youmans); A Vocal Interlude. Evelyn Gibb (Soprano): I know a bank (Martin Shaw); Oh, yes, just so (Bach); Orpheus with his lute (Vaughan Williams); The Shepherd's Song (Elgar). Quartet: Suite, 'Summer Days' (Eric Coates); Three Dances from 'Tom Jones' (German). 4.0—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—'Where Swift spent the Seven Happiest Years of his Life,' by Miss H. D. Crofton. 5.15—Children's Hour. 6.0—Organ Recital by Fitaroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 7.45—A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown: Overture, 'Russian and Ludmilla' (Glinka); Berceuse, Op. 20, No. 1 (Esposito). 8.0—Beatrice Miranda (Soprano) with Orchestra: Ocean! Thou Mighty Monster (from 'Oberon') (Weber). 8.8—Orchestra: Symphony, No. 1, in G Minor (Kalmnikov). 8.42—Beatrice Miranda: Song of a Maid and Like a blossoming lilac (Brahms); Twilight and Serenade (Järpfelet); Dreams (Wagner). 8.55—Orchestra: Two Polovtsian Dances (from 'Prince Igor') (Borodin). 9.0—S.B. from London. 9.40—Symphony Concert (Continued). John Hartley (Oboe): Concerto in G Minor for Oboe and Orchestra (Handel). 9.50—Orchestra: From 'Hänsel and Gretel' (Humperdinck). 10.15—Beatrice Miranda: Oh! never sing to me again, Lilacs, and Midsummer Night (Bachmaninov); A Dream (Grieg); with Orchestra, 'One Fine Day' (from 'Madame Butterfly') (Puccini). 10.27—Orchestra: Tarantella (from 'Venice and Naples') (Liszt). 10.50-11.5—S.B. from London.

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PROGRAMMES for SATURDAY, July 21

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 RENE TAPPONNIER, from the Carlton Hotel

3.30 A CONCERT
ETHEL HAILSTONE (Soprano)
OWEN BRYNGWYN (Baritone)
'A' DIVISION METROPOLITAN POLICE
Winning Band Police Championship, 1928
Conducted by ALBERT H. DUNLOP

BAND
Descriptive Patrol, 'The Phantom Brigade' Myddleton
Overture to 'Oberon' Weber

3.45 ETHEL HAILSTONE
For you alone Geehl
Ring, bells, ring Day

3.52 BAND
Selection from 'The Desert Song' Romberg
Euphonium Solo, 'Simple Aven' Thomé
(Soloist, P. C. HUMBY)

4.10 OWEN BRYNGWYN
Gifts Colin Taylor
The Milkmaid Hadow
The Pipes of Pan Elgar

4.18 BAND
Bell Solos:
Bells across the Meadows Ketelbey
The Bells of St. Mary Adam

4.28 ETHEL HAILSTONE
Drum Stange
Trees Rasbach
The Green Hills o' Somerset Eric Coates

4.35 BAND
Selection from 'Lumber Love' Emmett Adams
Waltz, 'Love Dance' Gung'l

4.50 OWEN BRYNGWYN
The Bells of St. Maris Ireland
Vagabond
Hope, the Hornblower

4.58 BAND
Suite, 'Wayside Sketches' Minchin
Three Dances from 'Henry VIII'
German, arr. D. Godfrey

5.15 THE CHILDREN'S HOUR:
Nothing Venture, Nothing Gain
To Prove Which
The Wicked Uncle will demonstrate in person his marvellous Thermo-dynamic Bath, Genial Jemina will intervene to cool the heated brows in preparation for 'The Amazing Adventure of Peter Worberry,' as told in 'An Arabian Night'

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

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

6.45 Vaudeville
PHYLLIS MONKMAN and LADDIE CLIFF
assisted by
JACK CLARK, H. B. HEDLEY, GEORGE MYDDLETON,
and Three Pianos

LADDIE CLIFF, who is starring in *So this is Love!*, and Phyllis Monkman, whose successes in musical comedy and revue are without number, will give selections from their repertoire. This brief programme is a novelty in that the two principals will have the assistance of three accompanists. The 'three-piano' work of Messrs. Clark, Hedley and Myddleton is a sparkling feature of Laddie Cliff's show at the Winter Garden Theatre. There will, one gathers, be considerable syncopation.

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

7.15 THE FOUNDATIONS OF MUSIC
MISCELLANEOUS PIANO WORKS OF MOZART
Played by ETHEL BARLETT
Fantasia and Fugue in C
Rondo

THE Fantasia is not a fully-developed piece; it takes up one idea after another and treats it for a while, soon tossing it aside to express a new mood, maintaining a steady level of brilliant show-work, and keeping up expectation all the time.

The following Fugue, in three 'voices,' builds itself up solidly and steadily, in a dignified spirit. This is a good opportunity to compare Mozart's manner as a fugue writer with Bach's. Mozart wrote few fugues, but he was clearly perfectly at home in this form.

Last of the week's examples of his sunny art, is

7.25 Colonel PHILIP TREVOR: 'An Eye-Witness account of the Second Test Match. S.B. from Manchester'

7.45 Vaudeville
HAROLD SCOTT and ELSA LANCHESTER
(In old time Music Hall songs and others)
BRANSBY WILLIAMS (the Famous Impersonator of Dickens Characters)
THE THREE NEW YORKERS
In Syncopated Harmony
GRACIE FIELDS (Comedienne)
Sketch: 'THE RESULT'
WYN WEAVER
HENRY OSCAR
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. JOHN CLENNELL: 'More about Faces'

9.30 Local Announcements. (Daventry only) Shipping Forecast

9.35 A LIGHT ORCHESTRAL CONCERT
SUZANNE BERTIN (Soprano)
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
Overture to 'The Bohemian Girl' Balfe
Suite of Serenades Herbert
Spanish; Chinese; Cuban; Oriental

9.52 SUZANNE BERTIN with Orchestra
Air du Rossignol (Noces de Jeannettes) Massé

10.0 ORCHESTRA
Suite, 'Four Ways' Eric Coates
Northwards (March); Southwards (Waltz);
Eastwards (Eastern Dance); Westwards (Rhythm)

10.17 SUZANNE BERTIN
Chansons du Valet de cœur Georges Rue
Tete de femme est légère; Sur la tour de Menthléry; Le passant

10.25 ORCHESTRA
Gay, but wistful
The Gum-suckers (from the Suite)
March (In a Nutshell) Grainger

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

THEY WILL ENTERTAIN YOU TONIGHT.

The summer programmes are distinguished by a number of outstanding Vaudeville shows. Tonight come two 'star' programmes which include Bransby Williams (left), Harold Scott and Elsa Lanchester (centre), and Phyllis Monkman (right). Does Bransby Williams need any introduction to you? We think not. If you have not actually heard his Dickens characterisations, you will have heard of them.



Scott and Lanchester are old favourites. From their success in *Riverside Nights* they came to the microphone, bringing songs at the piano, including a number of Victorian favourites. Phyllis Monkman, of the firm of Cliff and Monkman, has recently added the Studio to her other fields of conquest. She is famous as a singer and dancer in musical comedy and revue. Her dancing, alas, we cannot see—but we shall hear her sing at 6.45 with her husband, Laddie Cliff.

Saturday's Programmes cont'd (July 21)

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, 'The Wanderer's Goal' *Suppé*
Descriptive Piece, 'The Voice of the Bells' *Luigini*
- 3.45 MARJORIE PALMER (Soprano) and ETHEL WILLIAMS (Contralto)
The Old Sweet Song *Kreisler*
Love is meant to make us glad *German*
- 3.53 SEXTET
Suite of Ballet Music from 'La Source' (The Fountain) *Delibes*
- 4.5 MARJORIE PALMER and ETHEL WILLIAMS
A May Morning *Denza*
Sylvan *Ronald*
Columbine's Garden *Betsy*
NORRIS STANLEY (Violin)
On Wings of Song... *Mendelssohn, arr. Achron*
- 4.18 SEXTET
Fantasia on Gounod's 'Mirella'

- 7.37 OCTET
Marionettes Espagnoles (Spanish Marionettes) *Cui*
Danse des Prêtresses (Dance of the Priestesses) *Saint-Saëns*
Minuet (First Performance)..... *Spaight*
- 7.47 MARY ABBOTT
Songs Without Words, Nos. 14 and 5 *Mendelssohn*
- 7.54 OCTET
Intermezzo from 'Philemon and Baucis' Gounod
- 8.0 A MILITARY BAND CONCERT
(From Birmingham)
Relayed from the Bandstand, Cannon Hill Park
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
Imperial March *Elgar, arr. Godfrey*
Overture to 'Euryanthe' .. *Weber, arr. Godfrey*
- 8.15 CHARLES DEAN (Baritone)
Arise, O sun *M. G. Day*



Charles Simon (left) presents *The Tutor of Ratshorne*, which is to be broadcast in Birmingham's Variety programme tonight; Ethel Williams sings in the Light Music programme this afternoon, and Charles Dean (right) sings in the Military Band Concert at 8.0.

- 4.30 **DANCE MUSIC**
(From Birmingham)
PAUL RAFFMAN and his BAND
DENIS O'NEIL (Irish Entertainer)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):
Songs by GEOFFREY DAMS (Tenor). 'Queen of England at Five Years of Age,' by Estelle Steel-Harper. NORRIS STANLEY (Violin)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **Light Music**
RITA COLERE (Soprano)
MARY ABBOTT (Pianoforte)
CASANO'S OCTET
- OCTET
Waltz No. 3 (First Performance) *Webber*
- 6.52 RITA COLERE
The Maidens of Cadiz *Delibes*
The Fairy's Lullaby *Needham*
- 7.0 OCTET
Selection from 'La Fille du Tambour Major' (The Drum Major's Daughter) *Offenbach*
- 7.10 MARY ABBOTT
Study in the form of a Valse, No. 6. *Saint-Saëns*
- 7.18 OCTET
Three Melodies *Webber*
Sonnet; Vieille Chanson; (Old Song) Insufficiency
Neapolitan Song, 'Carmela' *Curtis*
- 7.30 RITA COLERE
Villanelle *Dell'Acqua*
Murmuring Breezes *Jensen*

- BAND
Suite in F *Holst*
- H**OLST has written two delightful, tuneful Suites for the Military Band. The one now to be heard is made up of four 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 *Claudy 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*.
- 8.40 CHARLES DEAN
The Gay Highway *Drummond*
- BAND
Selection from 'Carmen' .. *Bizet, arr. Godfrey*
- 9.0 **VARIETY**
(From Birmingham)
CHARLES SIMON
Presents 'The Tutor of Ratshorne'
JANET MACFARLANE in Scots Songs
With Harp Accompaniment by
WINIFRED COCKERILL
DAISY KENNEDY (Violin)
JOHN RORKE in Light Songs
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 10.15 Sports Bulletin (From Birmingham)
- 10.20-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and FRED ELIZÁLDE and his MUSIC from the Savoy Hotel
(Saturday's Programmes continued on page 86.)

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Saturday's Programmes cont'd (July 21)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 A POPULAR CONCERT

Relayed from the National Museum of Wales
 NATIONAL ORCHESTRA OF WALES

- Overture to 'Fingal's Cave' Mendelssohn
- Air (Suite in D) Bach
- Ballet Suite Rameau, arr. Mottl
- Symphonic Poem, 'The Preludes' Liszt

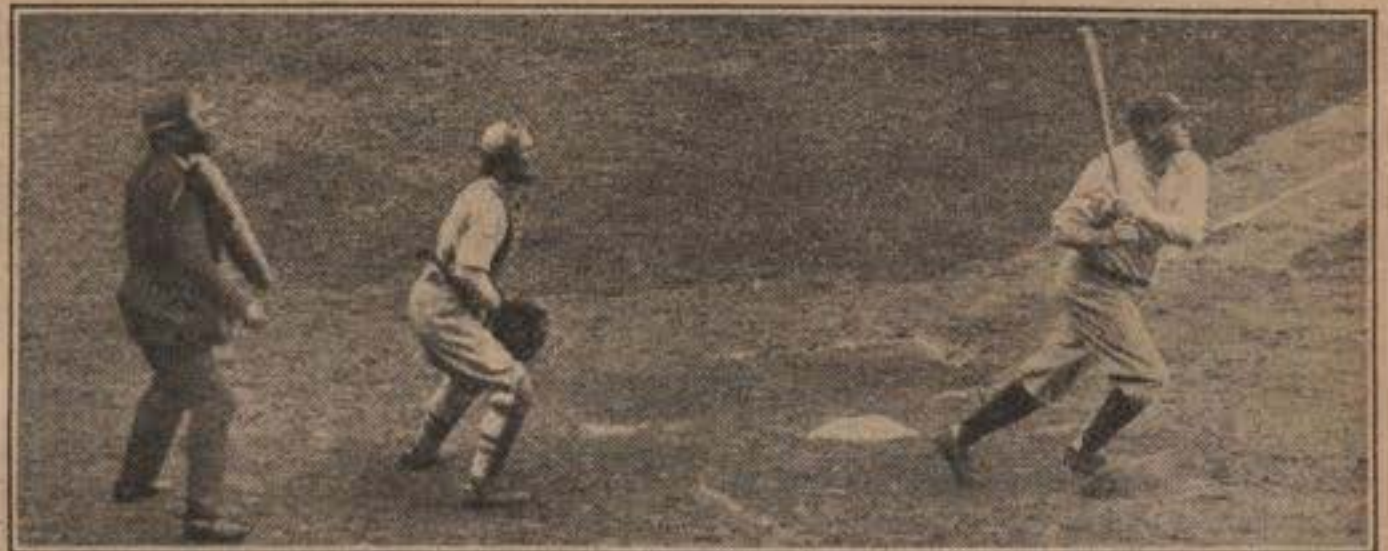
RAMEAU, after a busy life as violinist, organist and theorist, took up work of quite a new order, for him—the composition of opera. When he died (in 1764), at the age of eighty, he had written over a score of Operas and Ballets.

Here are three charming examples of his skill in dance music—a Minuet, a Musette (the Musette was once the shepherd's bagpipe), and a 'Tambourin.'

- 7.15 S.B. from London
- 7.25 S.B. from Manchester
- 7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)
- 9.35 S.B. from Cardiff
- 10.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.30 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)



Baseball in being. Captain A. S. Burge is talking of Baseball in his Sports Talk of the Week from Cardiff to-day at 7.25.

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

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

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

- 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 in the British and Colonial Clubs, Tampico'
- 7.15 S.B. from London
- 7.25 Capt. A. S. BURGE: 'Sport of the Week—Baseball Topics'
- 7.45 S.B. from London (9.30 Local Announcements; Sports Bulletin)
- 9.35 The Farce Concert Party
Relayed from the Pavilion, Llandaff Fields
- 10.35-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Reading, 'The Toucan' (Gladys Davidson)
Vocal and Instrumental Trios by the Three T's
JAN WIEN (Zither-banjo Virtuoso)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.30 Items of Naval Information; Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,030 KC.

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
The Aunts and Uncles indulge in one of their favourite pastimes. Music by ADA RICHARDSON and WINIFRED RATCLIFF
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 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
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Manchester
- 7.45-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

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

- 3.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. W. H. EVANS: 'Glamorgan County Cricket Topics'

(Saturday's Programmes continued on page 89.)



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Robinson was puzzled.



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"I didn't know your friends were such star performers," said Robinson. "Star performers? I don't understand," Smith replied. "Why, your musical evening last night!" Oh, that was Hilversum," laughed Smith. "Hilversum, Great Scott! I can't get foreign stations like that. Have you been splashing it in a new 7-Valve set?" said Smith enviously. "Oh no, nothing so reckless or expensive. I just junked my H.T. dry battery and changed over to an Oldham H.T. Accumulator. Built up 120 volts with their neat little 10-volt blocks. I tell you it's made a new set of mine. Puts ginger into it and gives me lots of foreign stations I could never get before. No trouble, no noise, better tone, increased volume. I tell you, my boy, its the best investment I ever made" said Smith beaming.

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MR. WILSON.

Mr. John Wilson, 30, Rosa-belle Street, Kirkcaldy, writes: "After 6 years suffering from Chronic Catarrh and Bronchitis trouble your wonderful 'Shirley System' has completely cured me in only a fortnight. I was always catching fresh colds, often sneezing and hawking and scraping to clear the catarrhal mucus from the throat. Every change in the weather made me worse. I had headaches, a hard cough, husky voice and my sleep was troubled. I always felt tired and sick on rising."—June 19th, 1928.

3 Years' Catarrh and Sleeplessness. Delight of Sudden Change for Better.



MR. JONES.

Mr. Owen R. Jones, Cerrigy Nyth, Deiniolen, Carnarvonshire, writes: "I sent for the 'Shirley System' less than a month ago. Within a few days there was a sudden change for the better, and I am at last rid of the trouble from which I had suffered for 3 years. I can now breathe freely. I have no headaches or pains over the eyes and can enjoy a good night's sleep which I have been unable to do for a long time. I cannot thank you enough."—June 17th, 1928.

14 Years' Catarrh and Head Noises Cured in a Week to Stay Cured.



MISS BRAMBLE.

Miss F. E. Bramble, 46, Parkdale Road, Plumstead, London, S.E.18, writes: "Two years and four months ago your splendid 'Shirley System' completely cured me in a week after I had suffered from Catarrh and head noises for 14 years. It made a new woman of me and brought about a most wonderful improvement in my general health. I even came through the terrible weather of last winter without a sign of Catarrh or colds. The 'Shirley System' cannot be praised too highly."—June 15th, 1928.

Catarrh and Deafness Cured in a Few Days. Young Welshman's Great Tribute.



MR. E. T. NICHOLLS.

Mr. E. T. Nicholls, Llwynhir, Penybont, Radnorshire, writes: "I tried your wonderful 'Shirley System' at the end of last year, after suffering 3 years from Catarrh, Deafness and head-noises. I was totally deaf in the left ear. In a few days I could hear quite clearly. The Catarrh was also cured and I could breathe freely through the nose again. Snoring was completely stopped. I am still cured. I trust that others afflicted as I was will bear of the marvellous 'Shirley System.'"—June 14th, 1928.

A veritable epidemic of Catarrh is sweeping the British Isles at present. Our treacherous climate scores again.

Are YOU a victim of this dangerous ailment? If so, don't neglect it, or regard it with indifference, or it may endanger your life. Write to me to-day for a 10 Days' Free Trial of my well-known "Shirley System" which will give you immediate relief and hasten cure.

I have specialised in the treatment, relief, and cure of this distressing and endangering condition for many years, and I would strongly advise every sufferer to give my system a personal trial just now. The symptoms are easy for anyone to diagnose.

- If phlegm drops into the back of your throat.
- If you are liable to recurring colds.
- If your head feels "stuffy" and confused.
- If you have frontal headaches.
- If you suffer from difficulty of hearing.
- If your nostrils are clogged or "running."
- If you feel tired on rising.
- If you suffer from strange "head noises."
- If your eyes are "watery."
- If crusts form in the nose.
- If your mouth and throat are dry and painful.
- If you expectorate often.
- If your sense of smell is impaired.
- If your breath is "bad" and your mouth "dirty."
- If you have pain over the eyes,

or if you have a dry, hot skin, and alternate fits of heat and cold, you are almost certainly suffering from Catarrh. Doctors now realise that Catarrh is dangerous. It not only causes much suffering and distress, but it has a high rate of mortality, because the slimy and poisonous mucus flows downwards (especially during sleep) into the stomach, intestines, and other organs, causing Malnutrition, Debility, and a Catarrhal condition of the whole inner man that lowers resisting power to disease, and leads to such deadly ailments as Gastric Catarrh, Intestinal Catarrh, and even Consumption itself.

If, therefore, you are in the grip of Catarrh, don't delay, but write to me to-day for a

10 DAYS' FREE TRIAL OF THE "SHIRLEY SYSTEM"

and see how soon it will save you from the miseries and risks of Catarrh in all its forms, including Catarrhal Deafness and Gastric Catarrh.

It will bring you relief from the very first. The stuffed-up passages get clear, easy nasal breathing follows, head-noises disappear, Headaches, too, become things of the past, and your whole system is completely cleared of the poisonous and slimy mucus. It will lift the Crushing Burden of Catarrh from your shoulders like magic.

Just send me your name and address TO-DAY (a postcard will do), for a 10 Days' Free Trial of my "Shirley System." No matter how often you have been disappointed before, or how long you have suffered, don't despair until you have tried my wonderful Treatment. Address—Elmer Shirley, 35, Gray's Inn Road (C. 629), London, W.C.1.

(Personal Consultations by appointment 3 to 4 o'clock daily except Saturdays.)

Chronic Catarrh Cured 2 Years Ago. Testimony Which Speaks for Itself.

Mr. T. E. Vaul, 35, St. John's Wood-terrace, London, N.W.8, writes: "Fourteen months ago, after I had suffered severely from Catarrh for 2 years, the 'Shirley System' completely cured me. Since that time I have not been troubled with Catarrh. This speaks for itself. My symptoms were: constant colds, sneezing, cough, excess of phlegm, loss of taste and smell, always tired and sick on rising, husky voice, headaches and difficult breathing. All sufferers should try your wonderful treatment."—June 13th 1928.



MR. T. E. VAUL.

8 Years' Agony from Catarrh Ended. Now Free from Pain and Suffering.

Miss S. Hocking, Roskear Croft, Roscroghan, Camborne, Cornwall, writes: "After suffering agony for 8 years a wonderful change was brought about, eight months ago, by the 'Shirley System.' I was a complete wreck from Catarrh: so weak that I could not walk across a room. Your treatment cured me in a month. I am still well and have been working ever since completely free from my former pain and suffering. Dizziness, noises and pains in the head were also cured. I now look years younger and feel as if I have awakened from a long sleep."—June 12th, 1928.



MISS S. HOCKING.

Catarrh, Deafness, Head Noises—All Gone After 2 Years' Misery.

Mr. W. Tate, 29, Ernesettle Camp, St. Budeaux, Devonport, writes: "Four months ago I had suffered from Chronic Catarrh for 2 years. In a month the 'Shirley System' completely cured me and I have enjoyed perfect health ever since. Constant colds and sneezing, loss of taste and smell, defective hearing, bad sight, husky voice, cough, noises and aches and pains in the head, were amongst my troubles. A sick and tired feeling and an excessive flow of mucus added to my hopeless suffering."—June 10th, 1928.



MR. W. TATE.

Completely Cured 2½ Years Ago. And Now Renews Striking Testimony.

Mr. B. Pritchard, 21, Edward Street, Trebarris, Glam., writes: "Two and a half years ago the 'Shirley System' completely cured me of Catarrh, Deafness and head noises and many other afflictions which had made my life a long-drawn-out agony for two years. Your treatment introduced me to a new world. I am pleased to say I am still fit and well. My friends are, if possible, more pleased than I am at the wonderful results of the 'Shirley System' in my case."—June 10th, 1928.



MR. PRITCHARD.

(Santalak, Ltd.)

Saturday's Programmes continued (July 21)

(Continued from page 86.)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 3.30 THE STATION ORCHESTRA
 March, 'El Abanico' Javaloyes
 Serenade Mendelssohn
 The Boes' Wedding
 TOMMY DEAN (Burlesque, Comedian)
 Motoring Medley
 The Stoker
 Tripe
 ORCHESTRA
 Three Dances Cyril Scott
 Selection from 'The Girl in the Taxi' Gilbert
 SYDNEY GRAHAM (Pianoforte)
 Variations from Sonata in A Mozart
 ORCHESTRA
 Dance of the Apprentices Wagner
 A Musical Jig-saw Aston
 TOMMY DEAN
 Houses
 Going Back
 Sittings
 SYDNEY GRAHAM
 Waltz in E Minor Chopin
 After a Sonnet of Petrarch Liszt
 Valse Arabesque Rees, arr. Newland
 ORCHESTRA
 Selection from 'Tales of Hoffmann' Offenbach

- 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. ALFRED GORDON BENNETT: 'N'goma: A Night in a Swahili Village in East Africa'
 7.15 S.B. from London
 7.25 Colonel PHILIP TREVOR: An Eye-Witness Account of the first day's play in the Second England v. West Indies Test Match, played at Old Trafford today

7.45 A BAND PROGRAMME

- THE CRESWELL COLLIERY INSTITUTE BAND, directed by DAVID ASPINALL
 March, 'Harlequin' Rimmer
 Overture, 'The Trumpets of the Crown' Ord Hume
 Euphonium Solo, 'The Jockey' Greenwood
 Soloist, FRANK WEBB
 SARA BUCKLEY (Contralto)
 Love is meant to make us glad German
 Over the Mountains Quiller
 Oh, my happy garden Meale
 BAND
 Suite, 'Rustic Scenes' Cape
 The Forge in the Forest; The Harvesters' Dance; The Mill in the Dale
 Polish Dance, No. 1 Schurwenka, arr. Greenwood
 SARA BUCKLEY
 To Music Schubert
 Whither?
 Can't remember Goatley
 BAND
 Tone Poem, 'A Night in Juno' Peters
 Cornet Solo, 'Trebuh' Ball
 Soloist, JOSEPH FARRINGTON
 Selection from 'Rienzi' Wagner, arr. Cape

- 9.0 S.B. from London. (9.30 Local Announcements; Sports Bulletin)
 9.35 A Special Broadcast of Speeches from The Annual Dinner of the S.P.W.N.
 Relayed from the Town Hall, Alinshaw

Amongst the speakers will be His Worship, the MAYOR OF ALINSHAW, Col. the Hon. T. J. BARKINGTON-BLYTHE, M. le Vicomte DE CONTREVILLE, the French Delegate, and A. C. WITHERING, Esq., Honorary General Secretary of the S.P.W.N. Col. BARKINGTON-BLYTHE is generally considered to be one of the wittiest speakers of our time, and some listeners may remember with pleasure previous occasions when his brilliant after-dinner speeches have been broadcast.

- 10.10 app. A Light Orchestral Interlude
 10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 3.30—London Programme relayed from Daventry. 4.0—Concert in aid of the Lord Mayor's Holiday Camp Fund, relayed from the Council Office Gardens, Whitley Bay. Band of the Newcastle Battalion of the Church Lads Brigade. Gymnastic Display by the Newcastle City and Gateshead Gymnastic Club. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. G. E. Moore, A.M.L.E.B., Motoring Sketches—I, 'Our place' gets the motoring craze. 7.15—S.B. from London. 7.25—S.B. from Manchester. 7.45—S.B. from London. 9.35—Variety. Ivan Firth and Phyllis Scott and Vivienne Chatterton in Light Songs and Duets and a Sketch, 'The Duchess of Doherty Court,' by Alfred Hollis. 10.35-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0—Gramophone Records. 3.30—The Concord Follies Concert Party. Relayed from Kelyingrove Park. 5.0—Musical Interlude. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.25—A Calendar of Great Scots; Robert Burns. 6.30—S.B. from London. 7.25—S.B. from Edinburgh. 7.45-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 3.30—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. With Interludes from the Studio at 4.0 and 4.40 p.m. by Margaret Simpson (Mezzo-Soprano). 4.0—My Heart stood still (Jeans); Under the Moon (Wheeler and Snyder); When day is done (De Sylva); Once upon a time (Goodridge). 4.40—Fancy me just meeting you (Weston and Lee); Gonna get a girl (Simon and Ash); The hours I spent with you (Little). 5.15—The Children's Hour. 6.0—The Station Dance Band. 6.25—Calendar of Great Scots, Robert Burns. 6.30—

- S.B. from London. 7.0—Mr. Mitchell H. Williamson: 'Shetland—III, The Islanders at Home.' 7.15—S.B. from London. 7.25—S.B. from Edinburgh. 7.45—S.B. from London. 9.35—Scottish Concert. The Station Octet. Octet: 'Burns' Suite (W. K. Mooney). 9.45—Margaret F. Stewart (Soprano): John Grumie (arr. Lees); Auld Robin Gray and Up in the morning early (arr. Moffatt). 9.55—Murray Stewart (Tenor): Turn ye to me (arr. P. Kahn); Kishmool's Galley (Kennedy-Fraser); Bonnie Wee Thing (arr. O. Mase); The Turrin' o' the Yoll (R. MacLeod). 10.5—Octet: Mazurka Ecosaise, 'La Gipsy' (Ganne). 10.10—Margaret F. Stewart: The Cauldride Woo'er and Willie's rare and Willie's fair (arr. Stephen and Burnett); Comin' thro' the rye (arr. Moffatt); There's nae luck about the house (arr. Stephen and Burnett). 10.20—Murray Stewart: Afton Water (A. Hume); Jock o' Hazeldean (arr. A. Moffatt); Wilt thou be my dearie? (arr. O. Mase); The Deil's awa (arr. G. Short). 10.30—Octet: Scottish Patrol (Williams). 10.35-12.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

- 4.0—Light Music. The Orchestra: Hungarian March, 'Hungary-Laszki' (Erkel); Overture, 'Oberon' (Weber); Suite, No. 2, 'Peer Gynt' (Grieg). 4.27—Hugh Davey (Tenor): My Sweet Repose, The Organ Grinder, and Love's Message (Schubert); The Gentle Maiden (Somervell). 4.39—Harold Harper (Violin): Sonata in D Major, No. 4 (Handel). 4.52—Orchestra: Selection, 'No. No. Nanette' (Youmans); Selection, 'The Milkmaid' (Sullivan); Cake Walk, 'The Nigger's Birthday' (Lincke). 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.25—S.B. from Manchester. 7.45—S.B. from London. 9.35—Musical Comedy. Orchestra: Selection, 'The Belle of New York' (Kerker). 9.47—David Wilson (Baritone): Love has come from Lotus Land and The One in the World (from 'San Toy') (S. Jones). 9.56—Orchestra: Selection, 'The Rebel Maid' (M. Phillips). 10.6—Dorothy Camlin (Soprano): Farewell (from 'Maid of the Mountains') (Frazer-Simson); Fairy Ring (from 'Arlette') (G. de Feuvre). 10.14—Orchestra: The Calinda (from 'Clowns in Clover') (Hupfeld). 10.20—David Wilson and Dorothy Camlin: They didn't believe me (from 'Tonight's the Night') (Rubens); Flower Song (from 'Lilac Time') (Clutaux). 10.28—Orchestra: Balletish (from 'Hit the Deck') (Youmans). 10.35-12.0—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.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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OPERAS TO BE BROADCAST.

'Maritana' (W. Vincent Wallace)	Wed., September 26, 1928
'Pelleas and Melisande' (Debussy)	October 31
'Samson and Delilah' (Saint-Saëns)	November 28
'Blue Forest' (Aubert)	December 19
'Lakmé' (Delibes)	January 30, 1929
'Coe 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
'Werthers' (Massenet)	July 31
'Le Roi l'a dit' (Delibes)	August 28

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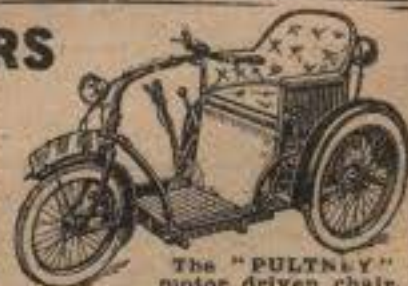
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BECAUSE on the new Lissenola Portable Gramophone you can play every record at its proper playing speed. To obtain proper pitch when reproducing you must be able to do that—but before the new Lissenola came it was impossible to do it on any portable gramophone. Now, however, you can do it every time and with every record. Because on the Lissenola Portable you can adjust the speed of the motor so exactly that it absolutely synchronizes with the proper playing speed of the record as fixed for it by the makers in the recording studio.

Then again, before the Lissenola came no portable gramophone adequately reproduced the bass notes. Now, however, when a record is played on the new Lissenola portable, the perfect rendering of heavy music and the mellow distortionless deep tones of the bass notes are brought out in a way as never before—the playing will be a revelation to you. There are sound reasons for these two big improvements in playing pitch and depth of tone which the new Lissenola brings with it. Put your arm down the horn of the Lissenola portable and down the horn of any other expensive pedestal or cabinet model. You will find the horn of the Lissenola portable longer than that in any other portable and twice the length of the horns of many pedestal and cabinet models.

Then again take the sound box of the Lissenola portable. You will find it has a thin metal diaphragm of peculiar shape which is highly sensitive and truly responsive.

These unique features in the Lissenola portable give you better tone and volume—never before associated with any portable gramophone—actually better than you get in many expensive cabinet and pedestal models costing three times the price of the Lissenola.

And you can carry the Lissenola portable about with you anywhere, any time. At home it gives you better reproduction than many expensive gramophones costing many pounds more than you are asked to pay for the Lissenola portable. Take the Lissenola Portable with you on your holidays. Be sure it is a new Lissenola portable. If your dealer is unable to supply from stock order at once direct from factory. Send remittance with order, or the machine can be supplied by return, cash on delivery (c.o.d.) merely upon receipt of your order on a postcard.

LISSENOLA

GRAMOPHONE

The Lissen tradition—fine quality and big value for money—is kept up in these two new portable gramophones.

7 DAYS' APPROVAL

If you are not entirely satisfied with your Lissenola Portable gramophone after trial you can return it to factory within 7 days of purchase and your money will be willingly refunded in full



Another very popular Model,
LISSENOLA
MODEL No. 1.

Size: 12½" x 10½" x 8"

£2 : 2 : 0



LISSENOLA Model No. 4

described in this advertisement
Size: 14" x 11½" x 7½"

£3 : 7 : 6



LISSEN LTD., Friars Lane, Richmond, Surrey

Managing Director: Thomas N. Cole.

At last! the perfect playing portable.