

THE BROADCAST PROGRAMMES FOR JUNE 9—JUNE 15

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 23. No. 297.

[Registered at the G.P.O. as a Newspaper.]

JUNE 7, 1929.

Every Friday. TWO PENCE.

*An Important Exclusive Article by Captain P. P. ECKERSLEY.*

## 'THE WIRELESS LOCARNO'

'Local listeners may look forward to an era of uninterrupted listening, and distant listeners to an ever-increasing stability.' (See page 495 within.)

### *Programmes of the Week:*

*At 9.5 p.m. on Sunday, June 9*

#### ALEXANDER GLAZOUNOV

*one of the most famous of the Nationalist group of Russian composers, conducts his own music.*

*At 9.40 p.m. on Tuesday, June 11*

#### ACT III OF 'LA GIOCONDA'

*Ponchielli's Opera, which is little known to British listeners, will be relayed from Covent Garden.*

*At 8 p.m. on Wednesday, June 12.*

#### 'MINNA VON BARNHELM'

*by Gotthold Ephraim Lessing, the tenth of the Great Plays, will be heard from London, etc.*

### *Programmes of the Week:*

*At 9.35 p.m. on Thursday, June 13*

#### MRS. GORDON WOODHOUSE

*whose art has done much to restore the Harpsichord to favour, gives a recital on that instrument.*

*At 10 p.m. on Thursday, June 13*

#### 'THE CABMEN'S SHELTER'

*will be retold by A. J. Alan, whose 'appearances' at the microphone are all too few.*

*At 9.35 p.m. on Saturday, June 15*

#### 'MORE DJINN AND BITTERS'

*a sequel to Clifford Seyler's successful wireless revue 'Djinn and Bitters,' twice broadcast last year.*

*This issue contains special contributions from*

#### GERALD BULLETT

*'Are we an Improvement on our Fathers?'*

#### W. ROOKE LEY

*'The Return to the Harpsichord'*

#### J. W. N. SULLIVAN

*'The Man of Defiance'*

#### E. C. G. HANDSCOMB

*'Lessing's "Minna von Barnhelm"'*

## THE PRODUCTIONS DIRECTOR

*The Third Article of the Series intended for Authors who contemplate writing for the Microphone.*

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JUNE 7, 1929.

Every Friday. Two Pence.

At approximately 12 o'clock on Saturday morning, April 13, signatures were appended to a document registering the complete agreement of twenty-seven nations on the question of the repartition of wavelengths among European broadcasting stations. This 'wireless Locarno' is the culmination of the four years' work of the Union Internationale de Radiophonie.

As early as 1924 it was realized in the B.B.C. that international agreement and co-operation was essential to the free growth of broadcasting technique. It was then as obvious as it is now true that an inaccuracy of one part in 1000 in the carrier wave frequency of a station in Central Europe, say, is sufficient to mar the programmes radiated by another station in Italy or Norway or Spain, or in fact any station within a 2,000 miles range. This means that if mutual interference is to be stopped, not only must every station remain exactly upon some wavelength, but also that there must be an agreed and an orderly plan of repartition of these all too few wavelengths. The task before European broadcasters was to arrange a 'plan' to which all should agree. It would be quite easy to make a plan for wavelength repartition if we had more than a sufficiency of wavelengths to parcel out, and if every wavelength had an equal value. In fact, however, we have not, and perhaps never can have, that desirable *embarras de richesse* in quantity of waves; moreover, of these few available, some are much more valuable than others. In the early days before these problems were obvious, those who were first to start broadcasting naturally took all they required, and in 1924, for instance, Britain had twenty waves and all of them relatively good, being above 350 metres. But there are, effectively, roughly only 100 waves available for all Europe. When Germany came in and took perhaps twenty more and France its quota of ten, and when all wanted those fifty good waves above 300 metres, it can be imagined that interference began to be a serious problem to us all, Germans, French, and English alike.

It was thus that the International Union, which had been formed in order that common action might be taken on a wide range

## Capt. Eckersley on the New Allotment of European Wavelengths 'THE WIRELESS LOCARNO'

of subjects, set itself to resolve this mutual technical problem upon the basis of just, simple, and orderly principles. The Union was so organized that from time to time it allowed all those directly and executively responsible for the broadcasting services to meet and talk. The Technical Committee is essentially

Brussels plan became necessary to admit newcomers to better places than they inevitably were allotted under the Geneva arrangement, and to take account of improvements in technique gained through experiment and research in the intervening years. But neither the agreements of Geneva nor Brussels bore the stamp of officialdom, they were not Governmentally agreed, that is; they were merely the expression of friendly agreement between those responsible to keep their stations on certain wavelengths. The informality and flexibility of the Union was both its virtue and its disadvantage. Its virtue, because it allowed quick adjustments to meet the ever-changing needs of the situation; its disadvantage, because there was no power to make anyone who refused co-operation adhere to its decisions. Thus, although the Geneva and Brussels plans have been attended with great success up to a point, the measure of their efficiency was the measure of the number of stations adhering to and applying the plans in practice. Naturally, if the disarrangements attending upon the fact of partial non-adherence had resulted in a policy of *laissez-faire*, real chaos would have resulted; the plans were 80 per cent. successful, but naturally the 20 per cent. of non-adherents denied complete success. It was necessary to try and attain not only complete agreement between all nations, but also some official sanction to whatever plan was finally agreed.

The Czecho-Slovakian Government therefore suggested that it would be wise to hold a Government Conference to discuss this all-important wavelength question and to take the work of the Union as a basis of discussion. Eventually, all European Governments agreed that this seemed to be the wisest thing to do, and so April 4, 1929, saw the opening of the so-called Prague Conference.

Every interested Government was represented at Prague. The official delegations were composed of what are called P.T.T. representatives—what we should call Post

(Continued on page 500, col. 3.)

### NEW BRITISH WAVELENGTHS (June 30)

Station	Present (Brussels Plan)		June 30th (Prague Plan)		On Opening of Brookman's Park for Second Programme (Provisional Reallocation)	
	Frequency in kilo-hertz	Wave-length in metres	Frequency in kilo-hertz	Wave-length in metres (approx.)	Frequency in kilo-hertz	Wave-length in metres (approx.)
Daventry 5XX..	192	1562.5	193	1553	193	1553
Manchester..	793	378.3	626	479	626	479.5
Daventry 5GB..	622	482.3	752	399	752	399
Glasgow ..	748	401.1	797	377	797	377
London 1	838	358	842	356	842	356
London 2	—	—	—	—	1148	261
Cardiff ..	928	323.2	968	310	968	310
Aberdeen ..	964	311.2	995	301	995	301
Bradford ..	1020	291.1	1040	288.5	1040	288.5
Bournemouth	—	—	—	—	—	—
Dundee	—	—	—	—	—	—
Edinburgh	—	—	—	—	—	—
Hull	—	—	—	—	—	—
Liverpool	1040	288.5	1040	288.5	1040	288.5
Plymouth	—	—	—	—	—	—
Sheffield	—	—	—	—	—	—
Stoke	—	—	—	—	—	—
Swansea	—	—	—	—	—	—
Newcastle	1230	243.9	1148	261	1040	288.5
Belfast ..	991	302.7	1238	242	1238	242
*Leeds ..	1160	258.6	1500	200	1500	200

\* 1500 kh (200 metres) is not a British exclusive wave under the Prague Plan, but special arrangements have been made for its use by the Leeds transmitter.

a committee of experts unfettered by unnecessary rules of procedure, knowing each other by this time fairly well, and always trying to bring an essentially practical outlook to bear on our problems. Performance usually falls short of aspiration, and while the more practical have wanted, perhaps foolishly, to get things done at once, international agreements, even among technicians, are slow to arrive and difficult both in spirit and in deed to maintain. However, the Union, representing about 80 per cent. of European stations, was able unanimously to agree to two plans, that of Geneva in 1926 and of Brussels in 1928. The Brussels plan was purely evolutionary from that of Geneva;



'The Broadcaster's' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



### For the Adventurous.

THE series of talks entitled 'Holidays Abroad' will be continued at 7 p.m. on Tuesday, June 18, when Mr. A. Beckett Williams talks on 'The Pyrenees.' This mountain-frontier between France and Spain makes an ideal playground for those whose holiday tastes incline



'Adventure for the bold traveller.'

towards the wild and beautiful. No one venturing to the Pyrenees should overlook Andorra, perhaps the most remarkable State of Europe. Andorra, in the heart of the eastern Pyrenees, is a semi-independent State, about 180 square miles in area, with a population of rather less than 6,000. It is difficult to reach, the best approach being by way of Perpignan. Both France and Spain, joint suzerains of this 'nation-in-miniature,' have built roads to it across the mountains, but the Andorrans, hardy and independent mountaineers, refuse to allow these to meet across their territory, and so lay Andorra open to invasion by tourists. The capital is Andorra la Vieja ('the old'). In this village-city stands the Casa dels Valls, the Government House. Here are preserved the State Archives in a cupboard with six locks. The keys are held, one each, by the six parishes—and the cupboard can only be opened when the consuls of all six are present. A proud patriarchal community, leading a simple agricultural life. Here there is prospect enough of adventure for the bold traveller. Bears and wolves dwell in the mountains. Smuggling is a popular pastime. Sudden mists will rise and leave you blind and stranded in the upland valleys.

### Beware of Singhi.

MR. J. JEFFERSON FARJEON has already proved his ability to write thrillers which truly thrill by giving us *Number Seventeen*. On Wednesday, June 19, we are to hear his latest radio play entitled *Up the Stairs*. 'The scene to be visualized is a large, bare lounge-hall in an empty house, with a flight of creaking wooden stairs.' Thus the author in his script. And one of the characters is called 'Singhi.' We suspect that we have met Singhi before in 'thrillers.' His obsequious and furtive manner is quite devastating to the nerves. No haunted house is complete without Singhi. If we were advertising our haunted house for sale, we should certainly add, following 'usual trap-doors, hot and cold water,' the heartening words 'and sinister Oriental.' But then we never shall sell our haunted house.

### Uninsky.

AT 9.35 p.m. on Wednesday, June 19, listeners will hear for the first time the playing of Alexander Uninsky. This young pianist (he is not yet nineteen) was forced by the Bolsheviks to fly from Kiev with his family. He now lives in Paris and, after a successful tour of America, has recently given his first London recital, at the Wigmore Hall. His programme for the 19th is not yet to hand, but it will probably consist largely of works by Russian composers.

### 'G. G.' and Mr. Pooter.

I AM ashamed of my ignorance. Until this week I had never heard of 'The Diary of a Nobody.' Yet in 1919 I met a charcoal-burner in a wood near the Provençal Gorge du Loup who had never heard of the war. But, to return to 'The Diary of a Nobody,' I now find that of this book by the late George and Weedon Grossmith, Mr. Augustine Birrell says: 'I rank Mr. Charles Pooter with Don Quixote,' and Mr. Hilaire Belloc: 'It is one of the half-dozen immortal achievements of our time.' 'The Diary of a Nobody' first appeared in *Punch*. It was published in book form in 1892, since when it has run into some six editions and fifteen reprints. The authors were brothers, both actors. George was the father of our present George Grossmith, Weedon, an artist and famous wit, who was persuaded by Sir Arthur Sullivan to take to the stage. At 7.30 on June 22 and succeeding Saturdays, George Grossmith,  *fils*, is to read to us this work by George Grossmith,  *père*. The hero of the diary is, it seems, a Mr. Charles Pooter, who, according to Gerald Gould, is the direct forerunner of Beachcomber's 'Mr. Thake,' one of those half-humorous, half-pathetic 'men in the street' whose simple enthusiasm is always landing them in trouble. Tonight I take 'The Diary of a Nobody' home with me. By next week I shall have made good this horrid lacuna in my knowledge of literature. The week after next, I shall listen to 'G. G.' After all, what is good enough for Messrs. Birrell and Belloc is good enough for me.

### The Big Show.

ONE of the most successful items in last year's programmes was the relay from the Aldershot Searchlight Tattoo. This will be repeated this year, on Tuesday evening, June 18, the 'first night' of the Tattoo. What a tremendous effort of artistry and organization this show must entail! The Rushmoor Arena, where it is held, is 62½ acres in area, surrounded by miles of terraces cut out of the hillsides. 1,600 electric lamps light the enclosures, which can seat as many as 70,000 spectators. Last year over a quarter of a million people viewed the show. The searchlights used a total strength of fourteen hundred million candle-power. 5,000 troops take part, including, this year for the first time, representatives of the Royal Navy. More than a thousand musicians compose the massed bands. The organization of the Tattoo is held together by seventy miles of telephone cable, employing the services of thirty telephonists. The Aldershot Tattoo is one of the big events of the Season. It takes place in Ascot Week. Listeners who hear the relay on the 18th will feel tempted to visit Rushmoor in person. They will not be disappointed.

### Programmes from Aldershot.

ITEMS 1-3 and 7-10 of the programme will be broadcast between 9.35 and 10.12 p.m., and again, from 10.50 p.m. until midnight. These have been chosen for their special value to the microphone. They include the Bugles and Bands of four Infantry and Rifle Regiments, the massed drummers of eleven regiments, massed band music by twenty-two bands, a Highland Episode with Massed Pipes, etc. The announcements will be made from the arena by a Chaplain of the Forces. It is an interesting fact that this official was chosen from a number of candidates by the B.B.C.'s Chief Announcer, who has also coached him in the technique of his job.

### An Elizabethan Journalist.

THE central figure in Mr. T. S. Eliot's talk, 'The Elizabethan Grub Street,' on Tuesday evening, June 18, will be Thomas Nashe, one of the most picturesque and satirical wits of that witty time. He should have been born in the twentieth, instead of the sixteenth century; he would not then have had cause to complain that 'the seven liberal sciences and a good leg will scarce get a man bread and cheese': his wit, his brilliance, would have won him immediate entrance into the enviable ranks of our two-shillings-a-word journalists. He would have died with a fortune, for he had a nimble pen: 'I write,' he said, 'as fast as my hand can trot.' Instead, he died in poverty at Yarmouth, whence he had retired after imprisonment in the Fleet Prison for his share in a play that was said to be full of 'seditious and slanderous matter.' All the best of him had gone into controversial pamphlets, etc.; he was, in fact, the arch-journalist of his time, poking fun at most of the Elizabethan foibles in turn. Under his wit, however, hid more than a hint of bitterness—a reflection, no doubt, of his continual hardship. His 'Pierce Penilesse: His Supplication to the Divell' is far more than a criticism (with a sting in it) of the manners of the time: it is also, in parts, a poignant scrap of autobiography. Nashe died in Yarmouth, his last work being 'Lenten Stuffe,' a thesis in praise of the red herring.

### The Happy Plain.

AMONG the pieces for two pianofortes, to be broadcast on June 20 (London) by Rae Robertson and Ethel Bartlett, is *Moy Mell*, an original early work composed by Arnold Bax for Myra Hess and Irene Scharrer. I am not so familiar with Irish legendary lore as, perhaps, I should be; but *Moy Mell*, I believe, signifies the Happy Plain—that green, idyllic place beyond the hills where the fortunate ones live in everlasting happiness. Anyway, Arnold Bax's music will tell you more about it than any words can; again and again he has captured the spirit of the Celtic legends in the silken net of his music.

### Our Magic Geography.

THE researches of Mr. Lloyd James have called our attention once more to the many strange and delightful place-names of these islands. A magic geography indeed which comprises St. Anthony-in-Roseland, Mogador,



'Horsey-by-the-Sea.'

Normandy, Doubting Castle, Little Silver, Beer, Western Zoyland, Indian Queen, Sleep, Huish Episcopi, Tudley-cum-Capel, and Stow-in-the-Wold. My readers may be able to supplement these with favourites of their own. But best of all I like Horsey-by-the-Sea, on the East Anglian coast, which, though I have never had the happiness to dwell there, conjures for me a picture of a worn and friendly cart-horse, tricked out for May Day in ribbons and a straw bonnet, rolling about a golden beach with the sun in his eyes.

With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### For Gardening Enthusiasts.

AT 6 p.m. on Friday, June 21, Mr. F. W. Miles is to give a talk entitled 'Preparations for the Flower Show.' This should, I feel, begin with instructions as to 'How to Erect the Marquee without entangling the Vicar in the Canvas,' for the erection of the marquee is the



'Selections from *Il Trovatore*.'

trickiest part of a flower show, though it *does* take some time to teach the village band to play 'Selections from *Il Trovatore*,' almost longer than to teach Farmer Witkins not to fill his prize marrow with shot. But Mr. Miles, as it happens, is a horticultural expert, and his talk will be addressed to those who will be exhibiting at this year's flower shows.

### A Scene from 'Mr. Cinders.'

THE place once held in our programmes by the 'Theatre O.B.' has largely been taken by relays from the music-halls. It is therefore with some pleasure that I look forward to the broadcasting, on Friday evening, June 21, of part of the first act of *Mr. Cinders*. This musical comedy, which has run for four months at the Adelphi Theatre, is one of the most successful pieces in town. The 'stars' are Binnie Hale and Bobby Howes. The broadcast excerpt will begin at 8.25 p.m., ten minutes after the show opens. The missing ten minutes is largely filled by a wonderfully comic roller skating performance by Bobby Howes, which, alas! would not convey anything to the microphone. The scene which we are to hear takes place in 'The Garden of Melton Chase,' and those taking part include, in addition to Miss Hale and Mr. Bobby Howes, Jack Melford, Basil Howes, Lorna Hubbard and Ruth Maitland. The musical numbers to be broadcast include *True to Two*, *One-Man Girl*, and *I want to know*.

### Burke.

THE eloquent Englishman who has been chosen for Sunday, June 16, was, in point of fact, an Irishman. Edmund Burke was born in Dublin. His later eminence was attained by sheer hard work; after school and Trinity College, Dublin (where he was a student with Oliver Goldsmith) he gave ten years to obscure industry. 'I was not swaddled and rocked and dandled into a legislator,' he said. 'At every step of my progress in life, and at every turnpike I met, I was obliged to show my passport.' All this while books had been his especial training: Cicero, Milton, Spenser. But certain friends, too, shared with him those early battles towards intellectual freedom and integrity. One of them was Shackleton, son of his old schoolmaster, a gentle, tranquil man and a Friend. When Burke had become one of the most famous men in Europe, owner of the great house at Beaconsfield, Shackleton still came to visit his friend of early days; and it is touching to think of that earnest guest, in the solitude of his room, praying that the way of his overburdened host might be guided by a Divine hand.

### Eugene Goossens—New Friend.

FOR his next 'New Friends in Music' recital (5GB, Friday, June 21), Percy Scholes has chosen as his subject 'Eugene Goossens.' This choice was partly dictated by the fact that during the week following Goossens' new opera, *Judith*, is to be given its first performance at Covent Garden, an event of considerable importance. It is possible that Mr. Scholes will give a brief analysis of *Judith* during the course of his recital. Mr. Goossens has been fortunate in his librettist—more fortunate than some composers we could name. There is no reason why a fine musical score should not be allied to a libretto of literary quality. *Judith* is by Arnold Bennett, who, some ten years ago, treated the same theme in a three-act play.

### The Last of Holofernes.

THE story of Judith and Holofernes may not be known to every listener, so here it is in brief. Nebuchadnezzar, King of Assyria, having defeated Anphaxad, King of Media, sent his captain, Holofernes, to deal with certain tribes who had refused to side with him in the war. Among these tribes were the Israelites, who, putting their trust in Jehovah, fortified the passes into Judea against the invader. Holofernes besieged the Israelites in Bethulia. For forty days the town held out, until the famished garrison besought the governor to surrender. At this point Judith, a rich widow, appeared on the scene with a plan. She crossed by night to the camp of Holofernes and was instantly taken to the general. For four days she held the miserable Holofernes captive by her beauty; then, when he fell asleep, cut off his head and carried it back to Bethulia. The story first appears in the Apocryphal book of *Judith*.

### Among the New Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on May 23, were Lalo's *Norwegian Rhapsody*, Col. 9707; Olczewska in Tchaikovsky's *Nur wer die Sehnsucht Kennt*, H.M.V. E534; Wanda Landowska, harpsichord, in the Minuet from Mozart's *Don Giovanni*, H.M.V. DA977; Pastor Mordecai Herschmann in *Menashek*, Col. 9713; Weber's *Oberon Overture*, Parlo, E10840-1; *Finnish Suite* (Gilmer), the City of London Civil Band, H.M.V. B2996; *Terence's Farewell*, sung by Denis O'Neil, Dominion A114; Coleridge-Taylor's *Petite Suite de Concert*, Electron O285; Gracie Fields in *Sonny Boy*, H.M.V. B3008; and dance records by Ray Starita (Col. 5361), Arthur Rosebery (Parlo. R344), and George Olsen (H.M.V. B5631).

### Mendelssohn and Bartok.

THE Poltronieri String Quartet and the International String Quartet broadcast a chamber-music concert on Sunday, June 16 (London), and Maria Basilides will sing two groups of Hungarian folk-songs and Szekely ballads from Transylvania. These folk-songs and ballads have, in this case, been arranged by Bela Bartok and Zoltan Kodaly, the two modernist composers, who have closely identified themselves with the nationalist spirit of Magyar music. The same concert includes Mendelssohn's *Octet for Strings*, Op. 20—which should awaken interesting comparisons. Not long ago Mr. Harvey Grace, in these pages, threw out the query, 'Could Mendelssohn make a 'come back'? Is this appearance of the eminent Victorian, side by side with the 'owdacious' Bela Bartok, by way, I wonder, of an answer?



### A Famous Spaniard Broadcasts.

WHEN Perez Casas, conductor of the Madrid Philharmonic, comes to England on Friday, June 21, to conduct a broadcast concert from the London studio, listeners will have a splendid opportunity of hearing some modern Spanish music (orchestral and vocal) interpreted by one of that country's leading conductors. *El Amor Brujo* (Love, the Magician) is to be included in the programme—one of the finest and best-known of de Falla's compositions and a work as full of suggestions of Moorish beat and rhythm and brilliance as his *Nights in the Gardens of Spain* is of cool greens and guitars and danceings under the moon. Works by Turina and Espla and the conductor himself figure in the programme—the vocalist being Ninon Vallin. Perez Casas comes to us under the aegis of the Anglo-Spanish Chamber Music Society, whereby arrangements are made for famous Spanish musicians to appear in this country and for English musicians to appear in Spain. The Aguilar Quartet came over under the same aegis.

### Listening Manners.

A STRONG resemblance between broadcasting and 'the talkies' lies in the good manners which both demand of their audience. Just as it is difficult properly to enjoy a broadcast play or concert when someone in the room is making a disturbance, so we find it impossible to appreciate a talking film if members of the audience allow themselves to discuss the beauties of the heroine's 'three-piece suit' at the top of their voices. And in the matter of laughter, too. The 'talkie' comedian, like his radio brother, cannot 'wait for the laugh' which, if it is too loud or lasts too long may result in the irreparable loss of some gem of wit. With whatever results, the 'talkies,' if they are to succeed, will teach us a new sort of self-control.

### Discord in the Crimea.

NEXT week's issue is to be a special Military Music number, with articles on the Military Band, Military Music in History, and so on. This should be of great interest to admirers of the Wireless Military Band, generally said to be the finest in the world. A feature of the Military Music Number will be an article on Kneller Hall, where military bandsmen go for training. Kneller Hall was founded after the Crimean War. It is said that when, following a victory over the 'Rooshians,' the Duke of Cambridge reviewed our



'The Duke's horse took fright.'

troops, the massed regimental bands played 'God Save the King' in such a variety of keys and pitches that the Duke's horse took fright and His Grace vowed that, when peace came, something must be done to regularize military music; thence Kneller Hall.

*'The Broadcaster.'*

## The Midlands Calling!

# CONCERTS FROM LEAMINGTON SPA.

Fortnightly Relays During Summer Months—An Oscar Wilde Play—A New Band for Listeners—People Who Like Poems—The Two Styles of Singing.

### Leamington Spa.

IN previous years a very popular relay from 5GB has been that from the Jephson Gardens Pavilion, Leamington Spa, when listeners have had the opportunity of hearing many of the most famous military bands in the country. It will therefore be welcome news to many people, not only in the Midlands but throughout the wide area served by the station, to learn that arrangements have been made to broadcast a series of concerts from the same Pavilion this year. The broadcasts will take place at fortnightly intervals, the first being on the afternoon of Sunday, June 16, when the Band of H.M. 17/21st Lancers (by kind permission of Col. V. N. Lockett) will be 'on the air.' The records of the 17th show that it was formed in 1759, the first colonel being Lieut.-Col. John Hale, who was given the honour of forming the Regiment as a reward for bringing to England the dispatches of the victory at Quebec, the death of General Wolfe at that battle being commemorated in the regimental crest—the Death's Head, with the motto 'Or Glory.'

### Two Well-Known Artists.

A POPULAR Orchestral Concert is 5GB's contribution to the evening programmes on Sunday, June 16, the artists being Theresa Ambrose (soprano) and Samuel Kutcher (violin). Theresa Ambrose is a singer who by sheer hard work has won a high position in all branches of her art. At one time she was well known in the vaudeville world in connection with her own and other acts, and her performances at Covent Garden and the Albert and Queen's Halls make her no stranger to London audiences. There was a time when Samuel Kutcher played half the night at fashionable dances to keep himself going, but his brilliant playing soon brought him more lucrative engagements. At seventeen years of age he was playing in the Queen's Hall Orchestra, since when he has been a member of several famous string quartets and leader of Anthony Bernard's London Chamber Orchestra.

### 'The Importance of Being Ernest.'

MOST listeners know Oscar Wilde's delightful 'trivial comedy for serious people,' and will welcome the news that it is to be broadcast from Birmingham on Thursday, June 20. Once more we shall hear of Algy Moncrieff's invaluable invalid friend, Bunbury—that non-existent individual who served as such a splendid excuse to avoid unwelcome social and other engagements. If a dinner invitation had to be evaded, Bunbury had suffered a relapse and must be visited. If a prolonged visit to the country was thought a pleasant proposition, Bunbury lay at death's door and must be continually watched. All of it is dealt with in the author's most witty style. The gentle art of 'Bunburying' reminds me of a friend who has recently read an article on the advisability of separate holidays for husbands and wives. The author went into his subject at great length but left out what my friend considered the most important point—how to persuade the Post Office to attach the Bournemouth postmark to a letter posted in Paris.

### Dunlop Works Band.

THE programme on Saturday, June 22, opens with a concert by the Dunlop Works Band and Eddie Robinson (comedian). The Dunlop Works Band is a newcomer to broadcasting, although it has actually been in existence for about five years. It comes from Fort Dunlop, the famous tyre town on the outskirts of Birmingham. All the instrumentalists are workers in the Fort Dunlop Mills, and rehearsals are held in the players' own time. The Band has made very rapid strides during the past year or so, and all members have shown a great determination to raise the quality of their performance. They have taken very full advantage of professional tuition, and at various engagements their performances have received very warm approval. Each year the Band plays selections at the Dunlop Athletic Sports—one of the largest sports meetings held in the Midlands, and one which is usually attended by some ten to twelve thousand spectators.



A NEW BAND FOR 5GB LISTENERS.

The Dunlop Works Band, which has not broadcast before, is coming to the Birmingham microphone on Saturday, June 22.

### Ourselves As Others See Us.

TO see ourselves as others see us and to be able to laugh at oneself goes a long way in this world to ensure a happy life. Kenneth Ellis (bass), who sings in a programme by the Metropolitan Works Band on Wednesday, June 19, has a fund of good stories, many of them against himself. When in Belfast, he had occasion to enter a barber's establishment for the purpose of having his hair (remnant department) cut. When he had hung his hat upon the rack, the barber made the usual remark: 'Yes, Sor?' to which Kenneth Ellis replied, 'I want a hair cut; shall I take my collar and tie off?' The answer was quite unexpected, and was made in such a jolly way that no offence could possibly have been taken. 'Och, shure an' beada, sor, ya naidn't throuble. Ye can kape your hat on if you loike.' Kenneth Ellis also happens to be on the short side, and when he was singing in *Acis and Galatea*, broad smiles spread across the faces of the audience when the choir sang lustily *Behold the Monster Polypheme*. However, he has rather a large voice for a small man, and was able to demonstrate that, though lacking the size of a giant, he was quite capable of shouting him down, if need be.

### 'An Old Nigger's Philosophy.'

FREDERICK CHESTER, an entertainer who writes most of his own material, also appears in the programme on Wednesday, June 19. He has achieved fame more particularly for his West Country dialect work, and he is including in his items, *An Old Nigger's Philosophy*, a little poem of his own. As the result of several broadcasts from 2LO, he has had to send some three thousand copies of this to enthusiastic listeners throughout the country.

### The Symphony Concert.

THE weekly Symphony Concert takes place on Saturday, June 22, when an interesting 'first performance' will be Baron Frederic d'Erlanger's overture, *Romantic Prelude*. It will be remembered that this composer's piano and violin concertos and his opera, *Tess*, received their first broadcast performances in the Birmingham Studios. Frederic d'Erlanger will also be represented in this programme by his *Ballade for Cello and Orchestra*, which will be played by Sheridan Russell. Mr. Russell's first appearance during the evening will be in Dvorak's *Concerto for Cello and Orchestra*. The symphony is Sterndale Bennett's *Symphony in G Minor*. This work, slight in texture, in the light of modern writing, is nevertheless full of grace and beauty both in conception and construction.

### Stage v. Microphone.

IT has been said that the ideal microphone singing voice is one of small volume and clear diction. Many famous stage and concert singers, accustomed to the requirements of large public halls, have therefore found it necessary to adopt entirely different styles of singing for the two mediums. Ethel Fenton (contralto), who sings in an Orchestral Programme on Tuesday, June 18, is highly successful in

both, but she tells me an amusing story which helps to illustrate the difference in question. In 1914 she was a Valkyrie at Covent Garden. After seven weeks of daily rehearsing, Nikisch decided to hear the Valkyries in a small dressing-room. The eight of them were naturally anxious to impress the great conductor, and so they sang their parts as loudly as possible. He heard them right through, and then said in his very quiet voice, 'And now, ladies, we will go through it again. But loudly!'

### High Power Short Waves.

THE relay from Leamington Spa on Sunday, June 16, will be followed by a short ballad concert, in which the artists are Pauline Day (contralto) and James Howell (bass). Pauline Day, in addition to extensive tours abroad, has appeared throughout this country with the world's largest stage organ, staged and produced by Samoiloff, the originator of the famous lighting effects.

The service on Sunday, June 16, will be relayed from the Albert Hall, Nottingham, and will be conducted by the Rev. E. J. Hawkins.

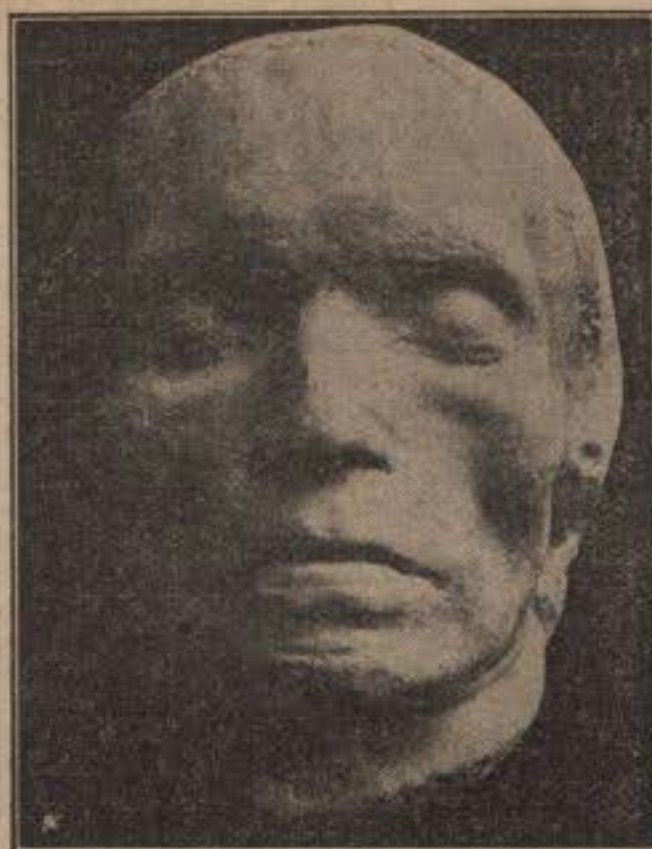
Charles Hill (tenor) and Joseph Bourne (tenor) sing in the relays from Lozells Picture House on Monday and Thursday, June 17 and 20 respectively.

'MERCIAN.'

**B**EETHOVEN, perhaps more than any other musician, shows a real and constant development in his music. If we divide his creative period into three ten-year lengths, we find that each succeeding ten years contains greater music than its predecessor. But the music not only becomes greater; it changes its character. The change is not very easy to define, but it is so unmistakable that the existence of Beethoven's 'three periods' has become a commonplace of musical criticism. This change may be traced through any one of the great groups into which Beethoven's music divides itself. We may trace the three periods through the thirty-two piano sonatas, the nine symphonies, and, most clearly of all, through the sixteen string quartets. These three periods correspond to three distinct stages in the spiritual development of Beethoven the man.

The young Beethoven, author of the early piano sonatas, the first two symphonies and the first six string quartets, was not a very pleasant person. He had a strength of personality that has rarely been equalled and has probably never been excelled. Added to this was a full consciousness of his own immense powers and a profound and genuine contempt for the great bulk of his fellow-men. Until Beethoven appeared musicians had always been regarded as servants of the nobility. Beethoven, so far from being a servant, kept the nobles in their place. After a quarrel with the powerful Prince Lichnowsky he wrote to him reminding him of the difference between them, saying, 'There are and have been thousands of princes. There is only one Beethoven.' This independence and fearlessness was admirable in raising the status of the professional musician, but it made Beethoven a very uncomfortable person to live with. This was the young man who composed the music of the 'first period.' It is essentially a music that expresses Beethoven's moods and qualities. His moods of melancholy and of joy, his humour, his energy, his courage, and his sheer intellectual force, form the actual content of this music. These experiences have not been welded into an organic whole. In the music of this period it is often possible to take movements from one composition and put them into another without thereby harming the composition. These compositions do not describe an organic spiritual process; they describe a succession of moods. In this respect they are like most of the music of that time.

An astonishing change occurs when we pass to the third symphony—the 'Eroica' symphony. And this change is connected with the first great catastrophe of Beethoven's life. Beethoven was about twenty-eight years of age when he discovered that he was going deaf. A glorious career was just opening out before him and it seemed now, at one blow, that his future was shattered. Beethoven's first reaction to his



DEFIANT STILL . . .

The famous death-mask of Beethoven showing, unabated in its features, the massive pride which compelled him on his death-bed to shake his fist at the thunder rolling outside.

## THE MAN OF DEFIANCE

### A Study of Beethoven by J. W. N. SULLIVAN

impending fate was one of defiance, but gradually, as his case became more hopeless, defiance changed to despair. We have his own testimony for it that he reached a point when he repeatedly and seriously contemplated suicide. And then something like a miracle occurred. Beethoven's creative power, which he had feared would be destroyed, seems to have risen up in irresistible might and Beethoven exultantly realized, as he wrote in the margin of one of his compositions, that nothing, not deafness, nor loneliness, nor illness, nor poverty, could ever hinder his creative genius. Henceforth he had no fears. The menace had been faced and overcome. He felt, as it were, 'possessed' by his genius. He was its servant, not its exploiter. He saw himself as a priest rather than as a king.

All the great music of the second period is essentially a description and exploration of this spiritual experience. Again and again Beethoven describes for us the triumph, through heroism, over suffering. This is the music that most people refer to when they speak of the music of Beethoven. It deals with experiences which all men regard as fundamental and whose genuineness, in Beethoven's music, cannot be doubted. The heroism of this music is authentic, and so is its suffering. The depth and purity of Beethoven's emotions is nowhere more convincingly displayed than in the music of this period. Perhaps the greatest examples of Beethoven's music of this period are to be found in the third and fifth symphonies

and in the three Rasoumouky quartets. The piano sonatas do not give us such full-length descriptions, and they should be heard in the light of the other compositions. Nevertheless, the sonatas contain much that cannot be heard elsewhere. They reveal to us aspects of Beethoven of which we get no more than hints in the bigger compositions. The Appassionata Sonata is the best known of this group, although its dark, fierce strength reveals nothing unsuspected. A more unique utterance is to be found in the little Op. 78 sonata. The marvellous delicacy and tenderness of this must surprise those who know only the Beethoven of the thunders and of the deeply reflective adagios.

But the music of the second period, although it is concerned with the triumph of heroism over suffering, is concerned with a personal triumph. There seems to have come a time, in Beethoven's development, when this was found to be insufficient. We do not know precisely on what experiences this change is based, but it is probable that Beethoven's gradual realization of his essential loneliness, of the impossibility of marriage for him, of his remoteness from the warm human world, was largely responsible for

it. He passed through a second period of something very like despair. He wrote almost nothing for about eight years. The one great composition that testifies to that period is the immense Hammer-

clavier Sonata, the mightiest, if not the greatest of all, Beethoven's piano sonatas. But Beethoven survived his passage across the desert and entered into his third period, the period that contains the most wonderful music that anybody has ever written. The ninth symphony belongs to this period, as do the last three piano sonatas. In these works there is a music like no other music that Beethoven or anybody else has written. Many writers, in trying to describe it, call it 'mystical.' The fact is that it springs from spiritual experiences of an order that very few men have attained. Beethoven, it would seem, had come to perceive a harmony beneath the apparently conflicting aspects of life. He accepts where before he rebelled. But there is in this none of an old man's abandonment of the struggle. Beethoven abandoned nothing, but he sees a unity where before he saw nothing but a cruel and meaningless diversity. And he has now become a musician of such power that he can, at least temporarily, communicate these indescribable states to the listener. To follow Beethoven through his three periods is to do more than listen to a lot of interesting music. It is to pass through one of the most exalted spiritual experiences of which the human mind is capable.

J. W. N. SULLIVAN.

*Mr. Sullivan is the author of 'Beethoven: a Critical Study' (Cape), one of the most illuminating analyses of the spiritual growth of this great Composer that have appeared in recent years.*

*This week's 6.45 recitals comprise several of Beethoven's Pianoforte Sonatas.*

## Conducting his own music on Sunday evening

# ALEXANDER GLAZOUNOV



GLAZOUNOV

MUCH of the world's best music proclaims the land of its origin without needing any labels. An aria, for instance, by Donizetti, Bellini, or Rossini, although not immediately recognized, on a first hearing, as the work of one or other of these masters, would immediately be known by the 'ordinary listener' for Italian opera. And even if he were liable to confuse, say, Borodin with Rimsky-Korsakov, he would never have any doubt that it was Russian music he was hearing. Exactly how he knows, just what are the

qualities and character which distinguish nationalities one from another, may well be difficult to explain. But they are obvious enough, none the less—the same kind of difference, born of long tradition, nurtured through centuries of racial growth—as there is between the wines of different peoples, between their customs and usages, between their very idioms of thought.

Russian music, comparatively recent growth though it be, is yet a very vigorous one, with its roots firmly planted in the soil. But amid the strongest environment of national and patriotic sentiment, there have always been individuals even stronger, each with a message of his own to utter, uttering it loudly enough and clearly enough to be heard above the chorus of his fellows, and Glazounov is one of the most striking instances in recent times. He is not so much Russian as simply Glazounov.

His musical career began in much the same kind of environment as that which gave the world such clearly national music as Glinka's, Borodin's or Rimsky-Korsakov's, and his unusual gifts showed themselves unmistakably at an early age. As quite a child already he had a phenomenal memory for music, and could always reproduce, with absolute accuracy, anything he had once heard. In his own words, 'we had a great deal of music at home, and everything we played remained firmly in my memory, so that, waking in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening.'

Born in St. Petersburg in 1865, he began the study of the pianoforte and theory at the age of nine, and very soon made it clear that he was destined to do something big in the world of music. When he was fourteen he met Balakirev, the musical godfather of a whole generation of Russian composers, and by his very sound advice, carried on his general education alongside of his purely musical studies. It was Balakirev, too, who advised him a year or two later to become a pupil of Rimsky-Korsakov's, which he did, producing under his guidance a symphony, a string quartet and a pianoforte suite. The symphony, completed when he was only sixteen, was afterwards re-orchestrated five times before being published. The work bears the opus number five. The pianoforte suite has the special interest of being built upon a theme made of the initials of its composer's name, Sascha (the Russian pet name for Alexander): S (written Es) is the German name for our E flat, and H is our B natural.

The symphony was produced at one of Balakirev's concerts in 1882, and soon afterwards Anton Rubinstein included the young composer's first overture (opus 3, on Greek themes), at a concert of the Russian Musical Society. Rubinstein was looked up to as the leader of the faction which

was by way of being the rival of the 'national' group, so that Glazounov enjoyed the distinction, thus early, of winning the approval and encouragement of both schools. Nor had he long to wait for recognition abroad. He was only nineteen when Liszt, that warm-hearted champion of other people's work, produced the first symphony at Weimar, and soon afterwards Paris welcomed the new star in the Russian firmament. England, of course, had to wait for more than a decade for a chance of hearing any of his music—there was no B.B.C. in those days—but in 1897 his fourth and fifth Symphonies were played in London.

Since then Glazounov's career has been no more than a steady procession of successful performances of a long series of important works. Even the great upheaval in his own country passed over him without affecting his life or work: a rumour gained currency for a time when news from Russia was largely rumour, that he had died, but, to the profound relief of the whole world of music, it proved to be false; he is recognized by the Soviet as a 'People's Artist of the Republic, and continues his life's work with unflagging industry and with an ever greater mastery of its resources. His success, the distinguished place in music which is undoubtedly his own, is a very large nail in the coffin of that absurd superstition that, to wring his best from an artist, you must terrify him always with the bogey of starvation, torment him with the cruel goad of need. He has always been comfortably endowed with the world's material blessings, and he has known nothing of the struggle for recognition.

One of the most obvious ways in which he is unlike his compatriots is that he has never been attracted by opera; nor has he composed much for the voice, either songs or choral pieces. The orchestra is his chosen domain, and there he is very truly at home, knowing every inch of the ground. It would be misleading, of course, to suggest that he has none of the typical delight in gorgeousness, in bright, vivid colour, which is one of the Russian hall-marks. There are many places where his orchestra does have something of the barbaric East in its full-blooded, riotous joy in sheer splendour of sound. And, when he wishes, he can give us stirring 'programme' music of the most picturesque order—*Stenka Razin* and *The Kremlin*, for instance. His ballets, too, have much of the spirit of fantastic imagination which makes their music so satisfactorily complete without the dances to which they belong.

He is spoken of sometimes as 'The Russian Brahms,' and the phrase gives quite a good clue to his ideals.

D. M. C.

(Continued from col. 3)

station, later it will 'fade in' to twin-wave working. A second wave will then be required for London. Hence the provisional re-allocation as shown under the heading 'Opening of Brookman's Park, Second Programme.' There will be further changes—not in wavelengths, but rather in the wavelengths used by the different stations as the Regional Scheme develops—and these will be announced from time to time as new stations open and old ones are superseded. At present, it suffices to say that as far as possible there will be no changes in the principal wavelengths of the Daventry 5XX and 5GB, Manchester, Glasgow, London, and Cardiff stations.

It has been found that wavelength changes usually result in some local dislocation, but that in time the new conditions become acceptable to all. It is believed that these changes are essential to the evolution of the broadcasting service and will result in the greatest good for the greatest number.

P. P. ECKERSLEY.

## THE WIRELESS LOCARNO

(Continued from page 495.)

Office officials. The Union itself sent a delegation headed by Admiral Carpendale of the B.B.C. as President of the Union, and including Raymond Brillard, the well-known President of the Union's Technical Committee. The British delegation consisted of Mr. F. W. Phillips, Assist.-Secretary of the General Post Office, and Colonel Lee, Assist.-Chief-Engineer of the Post Office. The delegation received the assistance of two B.B.C. engineers normally employed in foreign work. Many delegations were partly composed of men who had previously worked on the Union's Technical Committee.

The Conference took the work of the Union as a basis for discussion and, to cut a long story short, finally ratified a new plan called the Plan de Prague, which was essentially a modification of the Brussels plan. The changes involved are not serious considering the magnitude of the undertaking and the gratifying result of eventual complete agreement. People may easily sneer at the fact that every few months seems to hatch a new wavelength plan, they may feel extremely disgruntled when they notice that each successive plan means a sacrifice for British broadcasting. The Prague plan involves a sacrifice for Britain as it did for Germany and Sweden—all countries favourably placed because of their early start in the broadcasting field.

The brighter side of the picture, however, shows that complete agreement has at last been reached, that there is the seal of officialdom upon the labours of the experts and, except in minor details, it is unlikely that there will be any changes for some years to come. Local listeners may look forward to an era of uninterrupted listening, and distant listeners to an ever-increasing stability. Britain is free to develop her Regional Scheme with an exact knowledge of the facilities available; Europe is free to develop on the basis of fewer stations and higher power; Russia and Europe have come to perfect accord in this matter and there is no reason why peace should not reign a few months after the new plan has settled down into working order. It may interest readers to know that a far greater measure of agreement on wavelength allocation has been achieved in Europe than in North America.

Britain has, as always, ten exclusive waves. The table shows exactly what frequencies are allotted to Britain, and the corresponding wavelengths are given alongside. The Plan de Prague comes into operation on June 30, when British stations will take up positions as shown on page 495. The reason for changing 5GB is to keep it away from close proximity to Langenburg, which, we are informed, will work on 635 kilohertz. Manchester takes the longest medium-wave so that it may have the most favourable chance of providing good service in the most populous part of Great Britain.

Glasgow goes below Daventry (5GB) to take a wave suitable for mountainous districts; London and Cardiff stay much as they are, and Belfast goes down. The shorter waves, unfortunately, have to be used, and it is better to have a shorter wave unheterodyned than an apparently much better and longer wave jammed.

Leeds takes a wave of 200 metres. This may look revolutionary. In fact, however, this short wave is essentially suitable for purely local service; short waves suffer in comparison to longer at greater distances.

Newcastle goes up to 1148 kh. (261 metres) and for the time being will continue on an exclusive frequency. Later on, however, Newcastle will join the other stations working on the National common-wave of 1040 kh. (288.5 metres).

It is hoped to open the London station for double-wave working towards the end of this year—it will start work at first as a single-wave

(Continued at foot of col. 2.)



# THE RETURN TO THE HARPSICHORD.

Wilfrid Rooke Ley on that most successful of broadcasters, the Harpsichord. A recital on this instrument, by Mrs. Gordon Woodhouse, a portrait of whom appears below, will be a feature of the London programme on Thursday evening next.

TO arraign the pianoforte in the High Court of Æsthetics for disturbing the peace of the world would be to present a formidable indictment, though it would end—and rightly—in a triumphant acquittal. Someone would bring into court the works of Chopin and Schumann; M. Paderewski or M. Cortot would come and play for a quarter of an hour; and there would be no case to go to the jury. But the prosecution would have had a good run for their money. They would allege against this unhappy instrument that it was the petrol-pump of the parlour, the most intractable piece of furniture made, disturbing the line and the harmony of everything about it, and in itself incapable of camouflage or decoration; an object of grim utilitarianism, like a petrol-pump. They would contrast it with the lovely old instruments carried by St. Cecilia in the canvases of Van Eyck and of Rubens, and perhaps some beautiful virginal would be exhibited, the work of Flemish craftsmen in the seventeenth century, with painted panels and a legend, in exquisite lettering, that Life and Sound are equally brief. They would accuse it of all the vices of democracy; of overworking the verb 'to strum'; and of strangling the musical life of England in the nineteenth century by getting itself identified with musical culture, so that generation after generation of schoolboys—potential musicians all

of them—left school with a detestation of music, having been taught, not music, but 'to play the piano,' until they were rescued by the gramophone, the radio, and Mr. Percy Scholes. But the most serious charge of all, perhaps—and here one feels the court would be really impressed—would be that it has eclipsed and suffered to remain in neglect, almost in oblivion, for over a century the older instruments: the clavichord and the harpsichord.

Yet the pianoforte has had an honourable and picturesque history, beginning, like everything else, in Italy, and brought up to date in the factories of America: for the pianola is only the latest of a long line of inventions, from a sort of primitive organ used to teach the chant in the choir-schools of the Middle Ages, and including the clavichord and the harpsichord, each in its turn

solving some particular problem of the keyed stringed instrument. The inventions march in step with the march of music; each instrument as it appears is constructed for and is fed by a literature of its own: the virginals for our Elizabethans; the clavichord for Bach, who loved it most, though

your finger gently moving on the key, the sound remained—the far-away silvery sound—and you could make 'loud or soft' notes, and little crescendos and diminuendos, still in a very gentle way, for, of course, all the time you held on to the note the 'tangent' was acting as a damper. But suppose you could strike your wires with wooden hammers in such a way that they did not remain on the wires and act as dampers, but should rebound as soon as the finger was lifted, and then a damper of cloth should stop the string's vibration, and in the meantime the note be clear and resonant, loud or soft as you desired? This was the problem that was over three centuries in solving. It was a question of construction, of strengthening this or that portion of the frame, and it was solved finally by a certain Bartolomeo Cristofori, of Padua, who gave his first 'gravecembali col piano e forte' to the world in 1709. But the composers of the eighteenth century were slow to welcome it. Mozart towards the end of his life may have used it; Beethoven was the first to adopt it wholeheartedly.

The harpsichord family, then, stand apart. There were always changes in shape, and improvements in the disposal and number of the strings; but in all of them the strings are plucked by a 'plectrum,' or quill, protruding from the jack. Their notes cannot be sustained, nor is there any 'loud and soft'; but there is an intense

brilliance of tone, they have a character all their own, and they have left an immense literature. A 'pair of virginals' (not two instruments, but as one speaks of a pair of steps) was the instrument of Byrd and Gibbons, and the Tudor Court; it was Purcell's, too, in Stuart times; but in the eighteenth century the lovely name disappears, and spinet survives. The spinet is the common domestic instrument of that century, having but one string to each note, while the harpsichord has two or more, and often more than one manual, and stops (as in an organ) to vary the tone and the dynamic power.

In these nostalgic days when invention is crippled by the collecting-mania and the tyranny of the 'antique,' it is a luxury to return to anything of the eighteenth century without feeling garden-suburban.

(Continued on page 513.)



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## ON HEARING MRS. WOODHOUSE PLAY THE HARPSICHORD.

A Poem by William H. Davies.

*WE poets pride ourselves on what  
We feel, and not what we achieve;  
The world may call our children fools,  
Enough for us that we conceive.  
A little wren that loves the grass  
Can be as proud as any lark  
That tumbles in a cloudless sky,  
Up near the sun, till he becomes  
The apple of that shining eye.*

*So, lady, I would never dare  
To hear your music ev'ry day;  
With those great bursts that send my nerves  
In waves to pound my heart away;  
And those small notes that run like mice  
Bewitched by light; else on those keys—  
My tombs of song—you should engrave:  
'My music, stronger than his own,  
Has made this poet my dumb slave.'*

(By permission of Jonathan Cape, Ltd.)

he wrote also for the harpsichord, which was, however, Handel's instrument; the pianoforte for Beethoven. Did you strike the wires or pluck them? Here was the whole difference, and all the instruments, under whatever names, divide themselves into these two classes: in the clavichord and the pianoforte, the wires are struck; in the virginals, the spinet, the harpsichord, they are plucked. The clavichord came first in order of invention, and it stayed on after the harpsichord came. Its possibilities never ceased to haunt and tease inventors. The problem was this: how to accent the notes, to play them loud or soft, and at the same time to produce a sufficient volume of sound. The clavichord was a delicate instrument; its sound hardly travelled beyond a small room. The wires were struck by a little brass 'tangent,' and as long as you kept

*The Wireless Play—III.***LENGTH AND METHOD**

The keynote of this third article on the technique of wireless playwriting is—*Be Practical!* No play, however good, stands its best chance of acceptance for the microphone if presented in a slipshod manner. It is essential that the dramatist should carefully consider the requirements of the B.B.C. as regards length, treatment, and so on.



AT this point I propose to assume that my readers have absorbed the contents of the first two articles of this series, *i.e.*, that they have now recognized in general the special qualifications of the wireless play and, as it were, tabulated the most important points in which it differs from the play of the stage and the screen; further, that the would-be dramatist has passed the first and most essential stage—a decision upon the subject suitable alike for the particular medium and for the audience at which he directs his work. What are the next steps? They are exceedingly prosaic. They are also absolutely vital, and they are vital in so much as they are entirely practical.

**Preparing the Script.**

First of all, I will take it for granted that the author intends presenting his script in a readable form and, further, in a form that is easily recognizable. If you say that this is simply an attempt to save the Productions Department trouble, I will agree, for even a Productions Department is composed of human beings, and a play will automatically receive fairer consideration if it is properly typed on quarto paper than if it is written in long-hand on the backs of brown paper bags. I am afraid that genius is compelled to be trammelled by such mundane considerations. The inscribed paper-bag will be read, but the type-script will be read with pleasure. The difference is considerable and not to be ignored by authors.

This brings me to the important question of timing. If you type on ordinary quarto paper it is a fair rule that when writing a play you can allow, including stage directions, a minute and a half for each typed sheet. In a broadcast play, of course, stage directions automatically are reduced to a minimum; for they will consist solely of indications of the points at which it is necessary for sound effects to occur. For the author can do little but indicate the sounds that he requires and leave it to the producer, in co-operation with the person responsible for the noise effects at Savoy Hill, to bring these indications to concrete form.

**The Question of Length.**

As a rule, however, the speed at which dialogue is taken in the studio at Savoy Hill is slightly slower than that at which it is taken in the theatre, and, therefore, this average timing of a minute and a half to a page is a very fair average at which to work. I should, perhaps, point out that this timing, must, of course, be subject to variations in such cases where the dialogue consists of very short sentences or when for the specific purposes of effect it is taken at very great speed. It is, I think, a safe general rule that at present the best practical length for

a radio play is an hour and a half. I do not mean that this will always be the best length or that it is the ideal length. You can quote, and I will agree with the fact, that several of our most successful broadcast plays to date have been as long as two hours or even considerably longer; but there are two sets of people who have to be considered by the author of the radio play. The first is his audience. The listening audience has not yet acquired the automatic habit of listening to radio plays as they have the automatic habit of watching a play in the theatre. Their interest has to be gripped and, once gripped, maintained. And it has been found that unless a wireless play has an unusually mobile background (by this I mean a background of continually changing scenes, much incidental music, and sensational noise effects), or, again, unless the play is of outstanding literary brilliance, as in the case of *St. Joan*, where the dialogue by itself suffices to bind listeners to their headphones, an hour or an hour and a half is about the time during which the average listener is able to hear broadcast drama without undue strain.

**Why an Hour and a Half?**

There are enthusiasts who would cheerfully hear a play that lasted for four hours. There are fanatics who switch off the moment that a play begins. But you are not writing for either of these classes. You are writing for the general listening public, and you have to make things as easy for them as you can. That is why, in the first place, you will be well advised to aim at a length of an hour and a half. The second reason is a purely practical one, which you cannot expect to know without some inside knowledge of programme-building at Savoy Hill. It must be remembered that plays form only one part of the many factors which go to build general programmes. The people who have to build these general programmes are responsible for the balance of the various items composing them, and for the smooth dovetailing and timing of these various items; and it is a simple fact that, from the angle of general programme-building, the play that runs for an hour or an hour and a half is much more easily balanced against the other component parts of programmes than plays that are very much longer. Consequently, the demand is for plays of a length running from eighty to one hundred minutes. I should, perhaps, take this opportunity to repeat that these are suggestions, not hard and fast rules. To ask simultaneously for a work of art and to say that it must be put within one hundred minutes sounds like a contradiction in terms. But even a work of art has to be limited somewhere, and though, naturally, it is preferable to broadcast masterpieces of any length than bad ninety-minute plays, I

am assuming, perhaps uncharitably, that the average would-be author of radio plays is capable, not so much of producing masterpieces, as of producing good, competent work.

So far, then, so good. You have considered your play in relation to the particular circumstances of Savoy Hill. You have decided that you will submit your script, typed, and on quarto sheets (octavo would do, but they are not so easy to time from), and you will aim at a play of the length that shall be between an hour and an hour and a half.

All this may seem extremely elementary, but it is precisely ignorance of these elementary points which leads to the rejection of so much promising material.

**The Simpler the Better.**

What is the next thing that should presumably be borne in mind? I think the best label one can apply is 'Clarity of Treatment.' It is easiest here to illustrate what I mean by examples. There have so far been two main classes of thought in radio drama; one of which insists on the retention of narrative as being essential in order to convey a clear understanding of plot development to the audience; the other pleading for the removal of narrative and narrator, on the ground that until clarity of plot development can be achieved without these aids the true radio play has not been produced. The truth is probably that there is plenty of room for both classes. It is not a fact that narrative is always boring or an inartistic exorcism upon the form of radio drama. Particularly is this the case when a radio play is founded upon a novel. Both *Carnival* and *Lord Jim* owed very much of their success to the skilful insertion of proper passages of narrative drawn from the original books. Or take the further example of *St. Joan*, where Mr. Shaw's stage directions, which were read in full, were precisely the same thing as linking narrative. They did not spoil the flow of the play, and they must have been extraordinarily helpful to those listeners who had never seen it on the stage.

**Mr. Marvell's Mistake.**

Further, when Mr. Marvell adapted *The Prisoner of Zenda* he deliberately avoided the narrative form, which he had used with such success in *Carnival*, as an experiment. The outcome, I think, proved him wrong. *The Prisoner of Zenda* would have been greatly improved by just a little carefully-chosen narrative for the sake of clarity. On the other hand, those listeners who heard *Squirrel's Cage* probably agreed with me that the lack of narrative in this case, where the play had been written straight for the microphone and was directed immediately at the listener's ears without any thought for

(Continued on page 513.)

# ARE WE AN IMPROVEMENT ON OUR FATHERS?

By  
GERALD  
BULLETT

ONE of the minor achievements of the twentieth century is to have added to the English language two new terms of abuse: 'highbrow' and 'Victorian.' To call a man a highbrow is the end of friendship; to call him Victorian is the beginning of murder.

'Highbrow' stands for intellectual seriousness; 'Victorian' stands for many things, but chiefly for moral earnestness; and both, though for very different reasons, are heartily despised by the younger generation. But let us not distress ourselves about that. Intellectual seriousness is by its very nature proof against sneers; the real highbrow, by which I mean any man who believes in the importance of keeping a mind, is not likely to covet the good opinion of feather-heads; only pretenders can be affected by ridicule. Even moral earnestness may be not always wholly bad; and here, again, ridicule plays a useful part by discouraging that display of unctiousness which in Victorian times seems to have been the hallmark of a good man.

In those days a man was respected in proportion to the number and weight of the moral platitudes he uttered. If he said 'Honesty is the best policy' he was heartily applauded; if he then remarked 'A stitch in time saves nine' he was accounted a witty dog; and if, intoxicated by these triumphs, he followed them up by saying, 'You can take a horse to the water, but you can not make him drink,' the ladies, set all in a flutter by his daring, exchanged sly glances. At home he was expected to patronize his wife and beat his children for the good of their souls and the sanctity of the home. It hurt him, but perhaps he liked being hurt in so admirable a cause.

We have happily changed all that. Parents and children cause distress among their elders by trying to understand each other. It is now possible for people under twenty, and for some few others, to be friends even with the men that begot and the women that bore them. In this matter, if in no other, we have advanced, and advanced in the right direction. It is astonishing, and reflects great credit on us, that the revolt of the children against Victorian domestic tyranny did not lead to a holocaust of heavy fathers and nervous mothers. Some of us may perhaps feel a little wistful when we think of what a chance was lost; and, anyhow, it

cannot be denied that we were, and are, extraordinarily lenient with the old folks at home. And our own children, after a period of inevitable sternness, are lenient with us.



HYDE PARK ANSWERS THE QUESTION PROPOSED ABOVE.

Our pictures show the Albert Memorial and Epstein's bas-relief for the Bird Sanctuary (below) which stand within a quarter of a mile of each other in Hyde Park, London. The former typifies the spikey naturalism of the Victorians, the latter the view-point of a later generation of artists, which has recently been even more strikingly presented by Mr. Epstein's gigantic figure of 'Night,' on the new Headquarters of the Underground Railways. In this instance—  
*Are we an improvement on our fathers?*

In most homes nowadays mothers are recognized as being always necessary and often quite nice; fathers are useful enough in their humble way; and so long as we don't talk nonsense about being in at ten and not smoking too many cigarettes, we can confidently count on being admitted to equality with our children. Sometimes this equality is no more than a polite fiction, a pretence highly flattering to ourselves. But we cannot blame the children for that; they are very

patient with us; they do their best. I heard only the other day of a girl of fifteen who, accused by her mother of some small misdemeanour, answered kindly, if a little impatiently: 'Oh, aren't you the frowsty old parent!' And this, I suggest, is precisely the stuff to give them. Here is a girl willing to take trouble with her mother; and she begins with gentle mockery.

The danger that lurks in mockery is a danger that threatens the mocker rather than the mocked. Mockery can kill nothing that is worth keeping alive, but it can, and sometimes does, induce in the mocker a sense of superiority. The Hebrew prophet, who bitterly declared himself to be no better than his fathers, evidently thought to create a riot by his remark, which was received, so far as I remember, in complete silence. He seems to have been very much one of us in his way of thinking. When we think of Dundreary whiskers and leg-of-mutton sleeves, and antimacassars and frock-coats, and stays and fringe-nets and bustles, and 'sherry-wine,' and horse-hair sofas, and the Albert Memorial—when we think of these things we shake with laughter. At this distance it all seems irresistibly absurd, compared with our own sensible habits. For we ourselves are never absurd, are we? Yet nothing is more certain

than that posterity will laugh at us as heartily and as cruelly as ever we have laughed at the Victorians. Our collars and ties, our trousers and waistcoats, our three meals a day, our table manners, our card-leaving antics, and our journalism—these will seem preposterously 'quaint' to our descendants. What we call progress they will find another name for. Women's dress is becoming more sensible and beautiful every year, but men are still sorry sights. The highest flight of the masculine sartorial imagination has been to take the stiffening out of our shirts and collars. This generation of Englishmen is notoriously the most

sensible and enlightened that the world has ever seen, and it is sad to think that posterity won't appreciate us. On the hottest summer day men can be found walking about the City of London dressed in black morning coats, black waistcoats, tall silk hats, and striped trousers. And yet they somehow manage to keep themselves warm. This is but one shining example of our robust common sense, but I doubt if future generations will recognize it.

GERALD BULLETT.

*Home, Health, and Garden.***SUCCESSFUL PASTRY-MAKING.**

Some Useful Advice by Mrs. D. B. Sheridan.

**T**HE successful making of pastry is largely dependent upon three things: the quality of the ingredients; the accuracy with which those ingredients are measured, and correct oven temperature.

Keep your ingredients and utensils as cold as possible, and, if you can, work on a marble slab. If you do not possess one, the marble top of a washing-stand will do just as well.

Pastry-making requires cool hands. If your hands incline to be hot, before you start your task wash them first in very hot water, and then in cold water, allowing the latter to play freely over the wrists.

Roughly speaking, pastry may be divided into three types: puff-pastry, semi-puff or flaky pastry, and short pastry. Puff pastry, although it takes the longest time to prepare, is well worth the trouble which it involves, because it can be used in so many ways. Apart from the three essentials which I have already mentioned, the success of this type of pastry depends largely upon the kind of fat you use. Ordinary margarine is useless, as it is not nearly firm enough and will not allow for the real hard work which good puff-pastry requires. The best kind of margarine to use is that made specially for puff pastry-making. Butter can, of course, be used, but before attempting to set to work, it should be kept upon ice until it is absolutely firm.

The proportions of the ingredients required for puff-pastry are these:—

- 12 ozs. plain flour (do not use self-raising).
- 12 ozs. puff-pastry margarine.
- 1 tablespoonful lemon juice.
- The yolk of an egg.
- A little cold water.

Measure out the flour and place it on the marble slab, making a well in the centre. Into this put the egg yolk, the lemon juice, and the cold water. In the summer time it is advisable to ice the water, but in winter it is usually cold enough without this being necessary. Mix all the ingredients into a firm paste and then roll out into a square.

Divide the margarine into four portions of 3 ozs. each. Take one 3-oz. portion, break it into pieces about the size of a walnut, and lay them on to the square of paste. Fold the paste twice, putting the edges to the centre each time and then bring the rolling-pin firmly down upon the paste two or three times before starting to roll. This will help the paste to keep its shape and prevent the pieces of margarine from falling away.

Roll out, beginning from the centre, and be careful to keep the paste square. Repeat this

process with two more portions of margarine and then wrap the paste in a clean cloth and set it aside for fifteen minutes. Work in the last portion of margarine and roll the paste into an oblong length. Fold in three and roll again, repeating this operation until the margarine has been thoroughly assimilated. The paste is then ready for use as required, but remember that when it has been cut into the required shape such as a *flan*, a *vol-au-vent* case, small patties or the like, it will be much improved if it is set aside to rest for a short time before it is put into the oven.

For semi-puff or flaky pastry, less fat is required than for puff-pastry. Here are the ingredients:—

- 12 ozs. flour.
- 8 ozs. pastry-margarine.
- 1 teaspoonful cream of tartar.
- 1½ gills of cold water.

Mix the cream of tartar into the flour. Cut up the margarine into about eight pieces and stir or work these into the flour with the cold water. Roll the paste four times, folding it in three each time.

The proportion of fat necessary for short pastry varies according to the use to which that pastry is to be put. For ordinary purposes half as much fat as flour is sufficient for both sweet and savoury pastries, while for raised pie-crusts ¼ lb. of fat to 1 lb. of flour is the required amount.

Butter or lard is the best type of fat to use for short pastry. Here are the ingredients for a good paste which is excellent for fruit pies, *flans* and small tartlets:—

- 8 ozs. flour.
- 4 ozs. butter or lard.
- 1 oz. caster sugar.
- The yolk of an egg.
- A little cold water.

Mix the flour and sugar together in a basin and rub in the butter. Make into a paste with the yolk of the egg and the water. Roll out and use as required. To make a savoury short paste, omit the sugar and flavour with salt and pepper or substitute grated cheese for the sugar. If a biscuit paste is required, such as is sometimes used with a fish filling, use a tablespoonful of anchovy essence instead of the sugar.

All pastry requires a hot oven, and the best place to cook it is immediately beneath the browning sheet, which is the hottest place in every oven. A reliable test for the heat of the oven is to place a little flour upon the shelf. If in about three minutes it turns a golden brown, the oven will be perfectly all right for baking of pastry.

**THIS WEEK IN THE GARDEN.**

**C**HRYSANTHEMUMS of all kinds in pots will require frequent attention. Late-flowering varieties well established in 6-in. pots will soon be ready to move into the pots in which they are to flower. In the final potting a good compost should be prepared, composed of rich fibrous loam and leaf soil with sufficient sharp sand to keep the whole porous. A slow-acting manure, such as bone-meal, should be added in the proportion of a 6-in. potful to each barrow-load of soil. See that the pots are properly drained; the first crock should be placed over the hole in the bottom of the pot with the concave side downwards, so as to ensure the free passage of superfluous moisture. The plants should be stood in their summer quarters, where they can have all the sun and air possible. Avoid placing them near trees or shade of any description. Shade encourages soft, tender growth, which is liable to attacks of mildew and insect pests, and produces poor flowers.

In most districts bedding out will be general, and in the south, the majority of bedding plants will be in their summer quarters. Such tender plants as dahlias and begonias are best kept until there is little chance of them being destroyed by late frosts. Many bedding plants are spoiled each year through neglecting to harden them off

thoroughly before planting out. It is of very great importance that all plants used for this purpose should be thoroughly hardened. It is better by far to wait for a few days than to put out plants that are likely to get a severe check through being too tender. Before planting, the pots should be well watered.

Thin all hardy annuals as they grow large enough to handle. Never allow them to become overcrowded. The distance between the plants will vary according to the kinds being grown. Some of the taller and stronger-growing kinds will require at least 18 ins. between them to get the best results. Hazel twigs should be placed around and through the clumps or beds of the taller kinds before growth becomes too far advanced.

Work in the vegetable garden should be regulated as far as possible by weather conditions. Full advantage must be taken of showery weather for transplanting the various crops as they become ready. The same applies to thinning. Do not allow seedlings to become too large and crowded. Thin early and gradually until the final distance has been reached. Continue the free use of the Dutch hoe on vacant ground and between growing crops. Try to create and retain that loose surface which prevents evaporation during dry weather.—*Royal Horticultural Society's Bulletin.*

**SOME HOT WEATHER SWEETS.****FRUIT CREAMS.****Lemon Cream.**

- 2 lemons.
- 2 eggs.
- 1 oz. cornflour.
- 6 ld. sponge cakes.
- ¼ lb. caster sugar.

Peel very thinly (overnight) 2 lemons. Scald the peel in a pint of boiling water. Next day, strain off and make hot, but do not boil. Mix in a basin the other ingredients, including juice of lemons, after having well beaten the eggs. Add this mixture to the hot lemon water, and stir until it thickens. Then pour over the sponge cakes, which should have been previously placed in a deep glass dish and soaked with a little lemon water.—*Mrs. A. L. Gent, 119, Upper Tollington Park, Stroud Green, N.4.*

**Pineapple Cream.**

- ½ oz. gelatine.
- 1 tin of pineapple chunks.
- ½ pint of cream.
- ½ lb. sugar.
- Whites of 2 eggs.

Soak the gelatine in the pineapple juice, stir over a gentle heat till dissolved, adding half the sugar. Whip cream and whites of egg stiffly with the remainder of the sugar, then add the gelatine nearly cold, whisking all the time. Pile the pieces of pineapple on a glass dish and arrange the whisk round and over.—*Mrs. Wells, 4, Tresillian Gardens, Topsham, S. Devon*

**Apricot Cream.**

- ½ pt. fresh cream.
- 1 oz. sheet gelatine.
- 1 small tin of apricots.
- 3 ozs. caster sugar.

Dissolve the gelatine and sugar in the apricot syrup. Rub the fruit through a sieve, whip the cream till stiff, add gelatine, sugar, etc., and when it shows signs of setting, stir in the fruit pulp. Pour into a wetted mould, turn out when set.—*Mrs. C. J. Hunter, Sandy Lees Bungalow, Elton, Stockton-on-Tees.*

**Banana Cream.**

- 6 ripe bananas.
- 1 lemon.
- 1 pt. milk.
- Sugar.
- 2 tablespoonfuls of cornflour.

Slice the bananas into thin rings, place in a crystal bowl, sprinkle with sugar, pour over this the juice of the lemons. Make the cornflour up with the milk, boiling the lemon rind in the milk for flavouring, but take it out before mixing it with the cornflour. Pour the made cornflour over the sliced bananas, allow to cool; a few glacé cherries and angelica placed on top give a pretty finish to the dish.—*Mrs. Florence Lawson, "Cran-tock," Birches Barn Avenue, Wolverhampton.*

**Coffee Cream.**

Make a little strong coffee, using two tablespoonfuls of coffee. Put ½ ozs. of gelatine in a saucepan with one pint of milk and place on low gas. When the gelatine has dissolved, add 3ozs. of sugar and 2 yolks of eggs. Just bring to a boil and then remove from the gas. Put in the cool whilst beating up the whites of 2 eggs. Add this to the mixture with strained coffee, beat well, pour into moulds, and leave till set.—*Mrs. E. Morgan, 24, Marlborough Road, E.18.*

On June 14, at 10.45, Miss Florence Petty (*The Pudding Lady*) is to give a talk specially intended to help all those who have to do their housekeeping on a very restricted income, sometimes as low as 30s. a week. This is the second talk of its kind, and others will be given on June 28 and July 12 by Mrs. Nelson-Edwards.

Copies of the Recipes for Loaf Cakes broadcast at 10.45 a.m. on May 28, can be obtained by sending a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1.

Have you got your copy of the Household Booklet? Is. from any bookstall, or 1s. 3d. post free from the B.B.C., Savoy Hill.

# MAESTOSO

ORGAN Music from Cathedrals and Churches presents certain difficulties in transmission, but these have been successfully overcome. Every building has its own particular problem, such as the area to be covered by the microphones, undue resonance, reflection effects, etc.

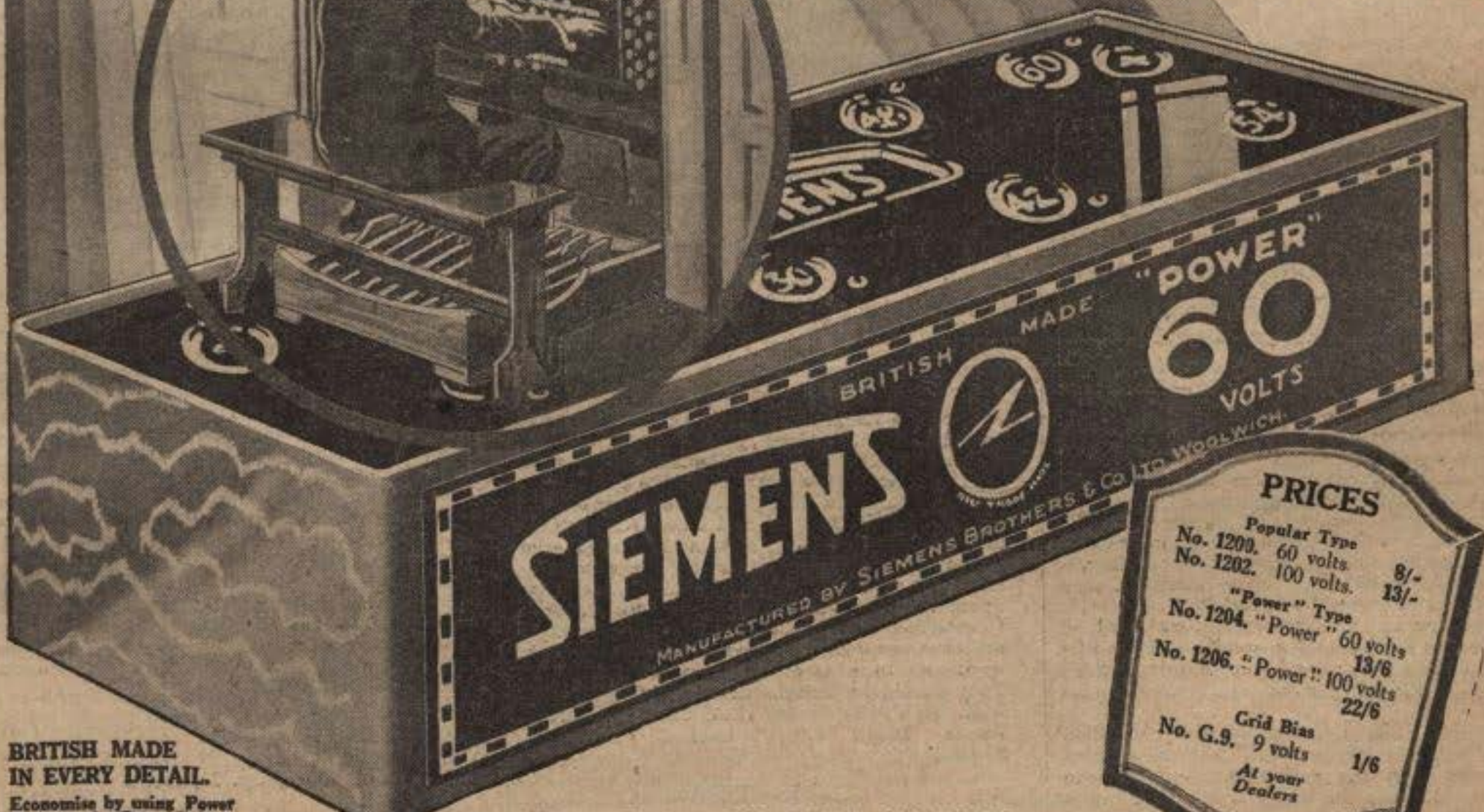
For instance, at the Liverpool Cathedral, three microphones were used for the Organ transmission, two being suspended at a height of 50 feet and one at 90 feet. In order to obtain the correct "mixture," different volumes of sound from each microphone were carefully regulated by a fade unit and blended into one harmonious whole.

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8.45  
AN APPEAL BY  
SIR  
LESLIE SCOTT

## SUNDAY, JUNE 9

### 2LO LONDON & 5XX DAVENTRY

(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9.5  
REGINALD PAUL  
PLAYING  
GLAZOUNOV



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

### 3.30 A MILITARY BAND CONCERT

KATE WINTER (*Soprano*); FOSTER RICHARDSON (*Bass*)

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

Overture, 'Rienzi' ..... Wagner  
KATE WINTER

Recit. and Air, 'Angels ever bright and fair' ..... Handel

BAND  
Valse Suite ..... Coleridge-Taylor

FOSTER RICHARDSON

Sons of the Sea ..... Coleridge-Taylor  
The keen stars were twinkling  
Walter Butler

BAND  
Finale from 'Scheherazade' ..... Rimsky-Korsakov  
Festival at Baghdad; Shipwreck on the Loadstone Rock

KATE WINTER  
The Betrothal ..... Chopin  
Butterfly Wings ..... Phillips  
Sing, sing, Blackbird . . .

### 4.30 BAND

Aria ..... Bach  
Gipsy Rondo ..... Haydn

FOSTER RICHARDSON  
The Scavenger ..... Russel  
The Sea Road ..... Haydn Wood

BAND  
Four Humoresques .... Dvorak

### 5.0 A Pianoforte Recital by Edward Isaacs

Capriccio in G ..... Handel  
Prelude and Fugue in G Minor  
(No. 16 of the 'Forty Eight')  
Bach

Impromptu in G Flat }  
Polonaise in A ..... } Chopin  
Nostalgic ..... Paul Paray  
Salvator Rosa's Song ('The  
Italian Year of Pilgrimage')  
Liszt

Free Transcription of  
Schubert's Song, 'The Farewell' ..... Edward  
Isaacs

Caprice on an 18th Century Country  
Dance of Grötry ..... Edward  
Isaacs

### 5.30 ENGLISH ELOQUENCE—VII

Speech on the Employment of Indian Troops by the Rt. Hon. William Pitt, Earl of Chatham. Delivered in the House of Lords on November 20, 1777, during the course of the Debate on the Address.

THE Grand Cham of literature and the Great Commoner were contemporaries; but their eloquence was exercised in different arenas. Johnson expressed his powerful mind in private; Pitt displayed in public that splendour of character which once illuminated the kingdom, then dazzled and afterwards inflamed it.

As statesman William Pitt, first Earl of Chatham, is famous as the architect of the first British Empire; as orator for an eloquence which fascinated his supporters and terrified his opponents.

The speech on the employment of Indian troops was the second of Chatham's great efforts to stop the war with the American colonies. He was no longer a Minister, but a dying man, just able to 'crawl to the House of Lords,' attended by his son William. His appearance caused consternation mingled with

joy among those who looked to him as the saviour of the country.

'Sage he stood  
With Atlantean shoulders, fit to bear  
The weight of mightiest monarchies; his look  
Drew audience and attention still as night.'

He was still concerned with 'measures, not men.' He tried to convince the corrupt assembly of 'King's Men' that facts should take precedence over party. 'My Lords, this is not merely the cold opinion of my understanding, but the glowing expression of what I feel. It is my heart that speaks.' Thrice more he spoke on the same subject, before 'single, imperious, proud, enthusiastic,' he was silenced by that seizure portrayed in Copley's picture.

(For 5.45-8.45 Programmes see opposite page)



### THE LAST SPEECH OF THE EARL OF CHATHAM.

Copley's famous painting shows the scene in the House of Lords in 1778 when Chatham fell back dying after concluding the last of his great series of speeches on the war with the American colonies. A previous speech of his on the American question, delivered in November, 1777, will be broadcast in the 'English Eloquence' series this afternoon.

### 8.45 The Week's Good Cause: (London only)

Appeal on behalf of the Central Association for Mental Welfare by the Rt. Hon. Sir LESLIE SCOTT, K.C., President of the Association

THE Central Association for Mental Welfare is the largest non-official body in the country concerned with the care of mentally defective and sub-normal persons. Since its foundation in 1914, close on 40,000 defectives have been assisted by the Central and Local Associations and a large proportion of these are cases who cannot, for technical reasons, be helped by any statutory authority and are therefore dependent upon voluntary effort for care and training. Donations and subscriptions are badly needed to meet the ever-increasing cost of the Association's work and to wipe off an accumulated deficit. They should be sent to the Chairman, the Rt. Hon. Sir Leslie Scott, K.C., 24, Buckingham Palace Road, S.W.1, marked 'Broadcast Appeal.'

### 8.50 The News Bulletin

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

### 9.5 A Glazounov Concert

REGINALD PAUL (*Pianoforte*)  
THE WIRELESS SYMPHONY ORCHESTRA; Leader,  
S. KNEALE KELLEY

Conducted by THE COMPOSER  
Overture, 'Carnival'

THE *Carnival Overture*, which was produced in 1894, fulfils the promise of its title in so joyous a spirit that very little analysis of it can be required. It begins at once with a vigorous tune on the whole strength of the orchestra, hurrying along on swift feet. A broader melody played first by woodwinds and strings, breaks in on the first tune, but very soon the bustling measure of the opening returns. Again a more slowly

moving melody breaks in on it, this time in very quiet mood, but it also gives way quite soon to the carnival spirit of the opening. Then there is a new section at a more moderate speed, in which there is an organ part, to be replaced at need by the orchestral instruments. But the merriment of the beginning returns finally to wind up the Overture in the most boisterous good spirits.

REGINALD PAUL  
Prelude and Fugue, Op. 62

ORCHESTRA  
Suite, 'The Seasons'

THIS Suite of orchestral pieces is made up of music originally written for a ballet. Glazounov has more than once deserted the realm of purely symphonic music to compose ballets, and this is the best known of them. Melodious and graceful throughout, it is all happily descriptive of the scenes set before us—Winter, with its four variations of Hoar-Frost, Ice, Hail, and Snow; the Spring comes next, and in her train are Zephyrs, Birds, and Flowers, which group themselves, in the ballet, affectionately about her. There is a dance of roses, and little solo dances for Spring herself, for a Bird, but at the approach of the warmth and of Summer, all the attendants of Spring vanish.

The third scene is Summer, a cornfield waving under a soft breath of wind. There is a waltz of Poppies and Cornflowers and then naiads appear, holding veils which represent Water; their dance is a flowing Barcarolle, and Summer comes to an end with a variation presenting the Ears of Corn. It is interrupted for a moment by the sound of open-air music, and at the end Fauns and Satyrs appear playing rustic pipes. They engage in a battle for the Grain, but it is rescued by the Zephyr. The last movement begins with a Bacchanale of Autumn in which all the Seasons take part. It is a merry and vigorous movement in which first Winter, then Spring, and Summer, have dances of their own before a little slow movement presents something of the wistfulness of Autumn. Then a Satyr has a variation, and a merry dance of Fauns and Satyrs under a rain of dead leaves leads to the short apothecosis which closes the ballet.

REGINALD PAUL  
Gavotte, Op. 49, No. 3  
Idylle, Op. 103  
Etude in E Minor, Op. 31, No. 2

ORCHESTRA  
Poème Lyrique, Op. 12

10.30 The Epilogue

5-45  
BACH CANTATA  
FROM  
MANCHESTER

(For 3.30-5.45 Programmes see opposite page)

5-45-6.15 app. Church  
Cantata (No. 75) Bach  
S.B. from Manchester  
'DIE ELENDEN SOLLEN ESSEN'  
(He that hung'reth shall be filled)  
GLADYS SWENNEY (Soprano)  
CONSTANCE FELTTS (Contralto)  
ARTHUR WILKES (Tenor)  
REGINALD WHITEHEAD (Bass)  
THE ST. ANN'S CHURCH CHOIR  
THE NORTHERN WIRELESS ORCHESTRA, conducted by T. H. MORRISON  
GEOBGE PRITCHARD at the Organ

This Cantata has the special interest for us that it is the one with which the great Bach introduced himself to the congregation of the Thomaskirche on his first Sunday as their cantor and organist; that was on May 30, 1723. We know from contemporary records that they received it with the warmest approval. Its text is based on the Gospel for that Sunday—the passage in St. Luke which tells the story of Dives and Lazarus. It is a long Cantata, in two parts, but its structure is quite simple, and no doubt intentionally so. Bach probably did not wish to begin his new task by making any startling innovation on what the good Leipzigers were used to.

The first chorus, as in at least one other Cantata which has already been broadcast, is in the form of the customary French overture of that age, beginning with a slow section and passing to one in fugal style. The words are taken from a Psalm, one in which the German version is different from ours. 'Die Elenden' means 'the wretched ones,' and in our version the corresponding word is 'the meek.' The first part of the opening chorus elaborates the German idea of the sorrowful ones in a very serious strain, and the joyous movement illustrates the words which correspond to the English 'Your heart shall live for ever.'

Each part of the Cantata is concluded with the same chorale, both times fitted with a beautiful orchestral accompaniment, elaborated from the first line of the choral melody, and the sinfonia with which the second part begins is a fantasia on the same tune. It is the only case in which Bach makes such an orchestral fantasia out of a chorale.

Several of the solo numbers are beautiful and expressive, particularly the bass air 'My heart is glad,' which has a splendid trumpet part in the accompaniment.

English text by D. Millar Craig, copyright B.B.C., 1929.

I.—Chorus:  
He that hung'reth shall be filled, and the meek be glad,  
They that seek the Lord truly, shall ever praise Him,  
Evermore your heart shall be joyful.

II.—Recitative (Bass):  
Of what avail is majesty, for it must pass?  
Of what avail thy piteous store?  
For mortal riches vanish, and are no more,  
And what avails it sin to cherish  
When ev'n thy mortal frame must perish?  
All unaware, shall we be stricken,  
And riches, pleasures, pride, the Spirit shall destroy.

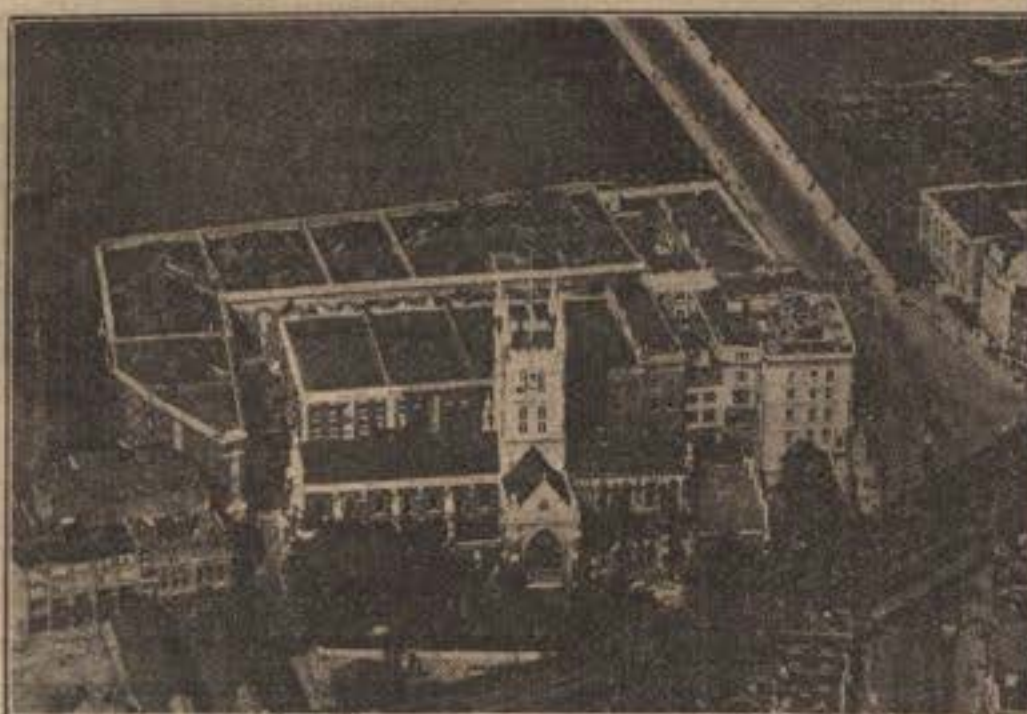
III.—Aria (Tenor):  
My Jesus still my all shall be,  
For me His precious blood did flow,  
So His compassion did He show,  
And of His love the radiant glow,  
For me the wine of life shall be.

IV.—Recitative (Tenor):  
God ord'reth and commandeth Time and Eternity!  
Whoso on earth seeks Heav'n to know, to death shall go,  
But whose here the might of Hell withstandeth, shall blessed be.

V.—Aria (Soprano):  
Then gladly my sorrows upon me I take,  
Who Lazarus' grieving endureth, believing  
On him shall a wondrous light break.

THE DAY OF REST:  
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



Surrey Flying Services

Broadcast Churches—XVII.

SOUTHWARK CATHEDRAL

from which an organ recital will in future be broadcast every Tuesday at midday, starting on June 18.

By the Rt. Rev. CYRIL FOSTER GARBETT, Bishop of Southwark.

ST. PAUL'S is not the only London Cathedral. Within a few yards of London Bridge, half hidden by warehouses and markets, there has stood for centuries a church which for nearly twenty-five years has been the Cathedral Church of a diocese containing two and a half million people who live on the South side of the Thames.

The Cathedral Church of St. Saviour has had a long and chequered history. Its site was originally occupied by an Anglo-Saxon church. This was replaced by a Norman church which was destroyed by fire. In the thirteenth century Bishop Peter de Roche built the church which with various changes has existed to the present day. The nave, however, was allowed to become so ruinous that it was demolished in the nineteenth century as dangerous: moreover, the rest of the church was shamefully neglected for several generations, and its condition in 1818 was described as a 'disgrace to the parish and an insult to the diocese.' But in the nineties of the last century the nave was rebuilt and the whole church carefully restored, and in 1905 it was made the Cathedral Church of the newly created diocese of Southwark.

Comparatively few know the cathedral, but it is well worth a visit. In it there can still be seen a few fragments of the Norman church, notably the arch leading into the Havard Chapel and the remains of the prior's doorway near the vestry. The chancel and the retro-choir are notable remains of the seventeenth-century church. The altar screen belongs however to a later date, for it was erected by Bishop Fox; its statues, which are quite modern, give in stone the history of the cathedral down to Archbishop Davidson and Bishop Talbot, who both appear among them. In the opinion of many the retro-choir (sometimes called the Lady Chapel) is the chief architectural glory of the cathedral. This chapel is also interesting for the fact that in it was held in 1555 the Consistory Court which cruelly condemned Bishop Hooper and others to death by fire. Within the retro-choir there are chapels for the use both of the parish and of diocesan organizations.

In the cathedral there are many monuments and objects of interest. Near the sanctuary is the tomb of the saintly Bishop Lancelot Andrewes, whose private devotions have been a spiritual treasure house to untold multitudes. In the nave is the tomb of John Gower. Somewhere under the pavement lie the bodies of John Fletcher, Philip Massenger, and Edmund Shakespeare: the fact that the last-named was buried in St. Saviour's Church makes it almost certain that his brother William, who was for many years so closely connected with the Globe Theatre within the parish, must have entered its walls. In the ambulatory there is the wooden effigy of a knight in armour, possibly of the late fourteenth century.

The cathedral is famous for its music, and frequently listeners all over the country are given the opportunity of enjoying it. Its special musical services attract congregations which fill the cathedral from end to end.

In May of next year a series of festival services will be held in connection with the Twenty-fifth Anniversary of the foundation of the diocese. It is hoped that these will inaugurate a movement which will enable the cathedral to take its true place in the future as a great centre of worship, art, and teaching.

7-55  
SERVICE FROM  
ST. MARTIN-  
IN-THE-FIELDS

VI.—Recitative (Soprano):  
God gave to man his understanding, that so the Christian's life on earth be pass'd in gladness and contentment. Yea, though he come through bitter need to death, yet at the last God leadeth him to rest.

VII.—Chorus:  
What God doth, that is wise and right I  
Yes, though the cup appal me,  
No terror shall my soul affright,  
No evl can befall me;  
For at the last when life is past,  
I know, in Him believing,  
There shall be no more grieving.

VIII.—Sinfonia.

IX.—Recitative (Alto):  
One fear alone the faithful spirit grieveth; when he bethinks how poor and weak his faith. He still in God believeth, Who made the heav'ns and earth, yet mourns he still the dearth of fruit His vineyard sheweth, no piteous harvest His, he knoweth.

X.—Aria (Alto):  
Jesu gives me wealth untold,  
With His breath my life inspireth,  
Nought beside my heart desireth,  
So His grace doth me enfold.

XI.—Recitative (Bass):  
Whoso to Jesu clings, and sacrifices brings, and in God's love remaineth, and earth disdaineth, when death all earthly chains unbindeth, himself and God he findeth.

XII.—Aria (Bass):  
My heart is glad and lives  
In Jesu's love, that, glowing,  
O'er all my soul is flowing;  
And, bounteous grace bestowing,  
To me Himself He gives.

XIII.—Recitative (Tenor):  
Ye needy, ye are rich indeed  
When heart and spirit from worldly thought are freed,  
And Jesus only reigns instead.  
Ev'n so His own to God are led!  
Grant, God, that we Thy grace inherit.

XIV.—Chorus (Same as No. VII).

7-55 St. Martin-in-the-Fields

THE BELLS

8.0 The Service

Hymn, 'All people that on earth do dwell'  
Confessions and Thanksgivings  
Psalm 47  
Lesson  
Magnificat  
Prayers  
Hymn, 'Be Thou my Guardian and my Guide'  
Address, Mr. SHERIFF JAMESON  
Hymn, 'All hail the power of Jesu's Name'  
Blessing

(For 8.45-10.30 Programmes see opposite page)

10.30 THE EPILOGUE

THE new series of ten Epilogues begins based on Galatians v, verses 22 and 23. The title of the series is 'The Fruit of the Spirit,' or 'The Christian Virtues.' The series will begin with 'The Fruit of the Spirit,' and continue with 'Love, Joy, Peace,' etc.

(For details of this week's Epilogue see page 531)

(Daventry only)

10.40-11.0 THE SILENT FELLOWSHIP

S.B. from Cardiff

SUNDAY, JUNE 9  
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50  
BIRMINGHAM  
CATHEDRAL  
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ROBERTSON—ONLY MAKER



3.30 A POETRY READING  
'FLOWERS AND GARDENS'  
Mr. ROBERT HARRIS  
will read a selection from  
English Poets, old and new

4.0-5.30 A String Orchestral  
Programme

(From Birmingham)

THE MIDLAND STRING ORCHESTRA, conducted by  
JOSEPH LEWIS

Suite of Six Pieces (from the lesser-known  
Pianoforte Works) Bach, arr. Woodhouse

GEORGE BAKER (Baritone) and Orchestra  
Honour and Arms ..... Handel

4.23 EDNA ILES (Pianoforte) and Orchestra  
Concerto in E ..... Bach  
Allegro moderato; Siciliano; Allegro

4.45 ORCHESTRA  
Serenade from Quartet,  
Op. 3, No. 5

Haydn, arr. Woodhouse

GEORGE BAKER

A Voice by the Cedar  
Tree

Arthur Somervell

Diaphenia

Harold Samuel

O that it were so

Frank Bridge

Billy Boy, arr. Terry

ORCHESTRA

Slumber Song Doppler

5.5 EDNA ILES  
Impromptu in A Flat  
Chopin

Danza Ditirambica,  
Op. 40, No. 6 Medtner

ORCHESTRA

Serenade in E Minor  
Elgar

ELGAR's complete command of the material he is using is nowhere more clearly manifest than in his music for strings alone. What might be in less experienced hands a restriction, seems to offer him special scope for showing how much variety he can evolve from string tone without the aid of orchestral wind instruments.

The most important, as it is among the most popular, of his early works, with the possible exception of the 'Froissart' Overture, is the String Serenade, Op. 20, in three movements. Its effectiveness owes a good deal, no doubt, to the composer's intimate knowledge of the violin, and to his youthful experience as director of a local band, modest alike in size and in attainment. There can be but few orchestras throughout the modern world of music which have not at least attempted this thoroughly wholesome and melodious music.

The violas begin the dainty, tripping, first movement with a figure which is heard in the last movement too. There are two main tunes, one which follows immediately after the opening. The other is in two sections, one in major and the other leaping upwards a seventh at the beginning. The movement is closed by a repetition of the first tune. The second tune is heard again in the last movement.

The second movement, a short Larghetto, is always regarded as the gem of the Serenade. There is a brief Prelude, in which the opening phrase is effectively used on the different instruments, and then the main subject appears on the first violin—a long, flowing melody. There is a brief contrasting section, and the main tune is repeated in a fuller and richer form, the short

movement coming to an end with a reminder of the phrase of the Prelude.

The last movement begins with a smooth flowing tune and, as mentioned above, the opening and the second tune of the first movement are heard again.

7.50 Birmingham Cathedral

A RELIGIOUS SERVICE, conducted by the Rev. W. ROBERTS, of St. Stephen's Church, Smethwick  
Relayed from the Cathedral, Birmingham

THE BELLS  
Order of Service:

Hymn, 'Just as I am' (English Hymnal, No. 316)  
Psalms 15 and 16  
Magnificat in G ..... Cooke  
Anthem, 'Christus factus est' Felice Anerio—1600

Address  
Hymn, 'O worship the King' (English Hymnal, No. 466)  
Benediction

8.45 The Week's Good Cause:  
(From Birmingham)  
An Appeal on behalf of the Children's Country Holiday Society by Lady DAVIS

Contributions should be sent to the Secretary, 14, Temple Street, Birmingham

8.50 The News Bulletin  
WEATHER FORECAST,  
GENERAL NEWS BULLETIN

9.0 A Sunday Evening Concert  
CATHERINE STEWART (Contralto); TREFOR JONES (Tenor)  
THE GERSHOM PARKINGTON QUINTET  
Bourree and Gigue

Claude Harris



CATHERINE STEWART,  
contralto, sings in the Sunday Evening  
Concert from 5GB.

Prelude ..... Balfour Gardiner

CATHERINE STEWART

The First Kiss ..... Sibelius

Boat Song ..... Stanford

Go, Heart, into the Lamp of Light (Sixteenth Century) ..... Somervell

QUINTET

Two Negro Melodies ..... Coleridge-Taylor

TREFOR JONES

Prelude ..... Cyril Scott

The Lake Isle of Innisfree .... Muriel Herbert

A Voice ..... Joseph Holbrooke

QUINTET

Airs from 'Bohemian Girl' and 'Maritana'

CATHERINE STEWART

The Bens of Jura ..... arr. Kennedy-Fraser

(Songs of the Hebrides)

Leezie Lindsay ..... arr. Malcolm Lawson

Braw, Braw Lads ..... Traditional

QUINTET

Two Novelletes ..... Coleridge-Taylor

TREFOR JONES

Love went a-riding ..... Frank Bridge

Come not when I am dead .... Joseph Holbrooke

Good Abi? ..... Peter Warlock

QUINTET

Londonderry Air ..... O'Connor Morris

Molly on the Shore ..... Grainger

10.30 THE EPILOGUE



Sunday's Programmes continued (June 9)

5WA	CARDIFF.	323.2 M. 928 KC.
3.30	<b>A CONCERT</b>	
	Relayed from THE PAVILION, LLANDAFF FIELDS	
	NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)	
	Conducted by WARWICK BRAITHWAITE	
	March Hongroise (Hungarian March)... Berlioz	
	Overture, 'The Merry Wives of Windsor' Nicolai	
	TUDOR DAVIES (Tenor) and Orchestra	
	Where'er you Walk ..... Handel	
	ORCHESTRA	
	Suite, 'Casse Noisette' ('Nut Cracker') Tchaikovsky	
	TUDOR DAVIES and Orchestra	
	Air from 'Fedora' ..... Giordano	
	ORCHESTRA	
	Dance of the Tumblers ..... Rimsky-Korsakov	
	Irish Tune ..... Grainger	
	Molly on the Shore ..... Grainger	
	TUDOR DAVIES	
	Palanquin Bearers ..... Shaw	
	Sigh No More ..... Aiken	
	O Na byddai'n haf o hyd ..... Davies	
	ORCHESTRA	
	Overture, 'Carnival' ..... Dvorak	
5.0	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
6.30	<b>A RELIGIOUS SERVICE</b>	
	Relayed from New Trinity Congregational Church, Cowbridge Road	
	Hymn, 'Give to our God Immortal Praise' (Con- gregational Hymn Book, No. 10)	
	Reading from the Old Testament	
	Chant 872	
	Reading from the New Testament	
	Solo, 'There is a Green Hill far away' .. Gounod	
	Prayer	
	Anthem, 'Arise, Shine'	
	Hymn, 'Lord of all beings' (No. 6)	
	Address by the Rev. GRIFFITH EVANS	
	Solo, Church Air—Sonadello 1680	
	Hymn, Cwm Rhondda (No. 457)	
	Vesper	
	Soloist, LILY FAIRNEY	
	Precentor, JOHN WALTERS	
	Organist, LILLIAN JENKINS	
7.55	S.B. from London	
8.45	The Week's Good Cause :	
	An Appeal on behalf of the Edward VII Welsh National Memorial Association for Prevention, Treatment, and Abolition of Tuberculosis, by Mr. DAVID DAVIES	
8.50	WEATHER FORECAST, NEWS	
9.0	West Regional News	
9.5	S.B. from London	
10.30	Epilogue	
10.40-11.0	The Silent Fellowship Relayed to Daventry	
5SX	SWANSEA.	288.5 M. 1,040 KC.
3.30	S.B. from Cardiff	
5.0	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
6.30	S.B. from Cardiff	
7.55	S.B. from London	
8.45	S.B. from Cardiff	
8.50	WEATHER FORECAST, NEWS	
9.0	S.B. from Cardiff	
9.5	S.B. from London	
10.30	Epilogue	
10.40-11.0	S.B. from Cardiff	

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.55	S.B. from London	
8.45	The Week's Good Cause :	
	Appeal on behalf of the Poole Poor Children's Holiday Scheme (organized by the Post-War Brotherhood Federation), by His Worship the Mayor of Poole, Councillor A. E. F. CORNWELL, J.P.	
8.50	S.B. from London (9.0 Local Announce- ments)	
10.30	Epilogue	
5PY	PLYMOUTH.	288.5 M. 1,040 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.55-8.45	S.B. from London	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
2ZY	MANCHESTER.	378.3 M. 793 KC.
3.30	An Organ Recital by GEORGE PRITCHARD Relayed from St. Ann's Church	
3.45	'In a Persian Garden' A Song Cycle for Four Solo Voices Words from the 'Rubáiyát' of OMAR KHAYYAM Music by LIZA LEHMANN	
	LILY ALLEN (Soprano); CONSTANCE FELPIS (Contralto); ARTHUR WILKES (Tenor); REGINALD WHITEHEAD (Bass); At the Pianoforte, ERIC FOGG	
4.30	ERIC FOGG (Pianoforte) and PAT RYAN (Clarinet)	
	Sonata in E Flat, Op. 120 ..... Brahms Allegro smabile; Allegro appassionato; Andante con moto, Allegro	
5.0	S.B. from London	
5.45-6.15 app.	Church Cantata (No. 75) Bach	
	'DIE ELENDE SOLLN ESSEN' (He that hung'reth shall be filled) (See page 507)	
7.55	S.B. from London	
8.45	The Week's Good Cause :	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
Other Stations.		
5NO	NEWCASTLE.	245.9 M. 1,230 KC.
	3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester. 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of the General Hospital, Darlington, by the Mayor of Darlington (Councillor J. F. Smith, J.P.). 8.50:—S.B. from London. 10.30:—Epilogue.	
5SC	GLASGOW.	401.1 M. 748 KC.
	3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London. 8.45:— The Week's Good Cause: An appeal on behalf of the Association for the Preservation of Rural Scotland by Mr. George Eyre- Todd. 8.50:—Weather Forecast, News. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.	
2BD	ABERDEEN.	511.2 M. 964 KC.
	3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Man- chester (See London). 7.55:—S.B. from London. 8.45:—S.B. from Glasgow. 8.50:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.	
2BE	BELFAST.	502.7 M. 991 KC.
	3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55:—S.B. from London. 8.45:— The Week's Good Cause: Joint Appeal on behalf of the Queen Street Hospital for Sick Children and the Ulster Hospital for Women and Children, by Lady Coates (The Lady Mayoress). 8.50:—S.B. from London. 10.30:—Epilogue.	

# The Road-User's Guide—



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## ROAD MAP

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7-45  
WILLIAMS AND  
TAYLOR  
IN VAUDEVILLE

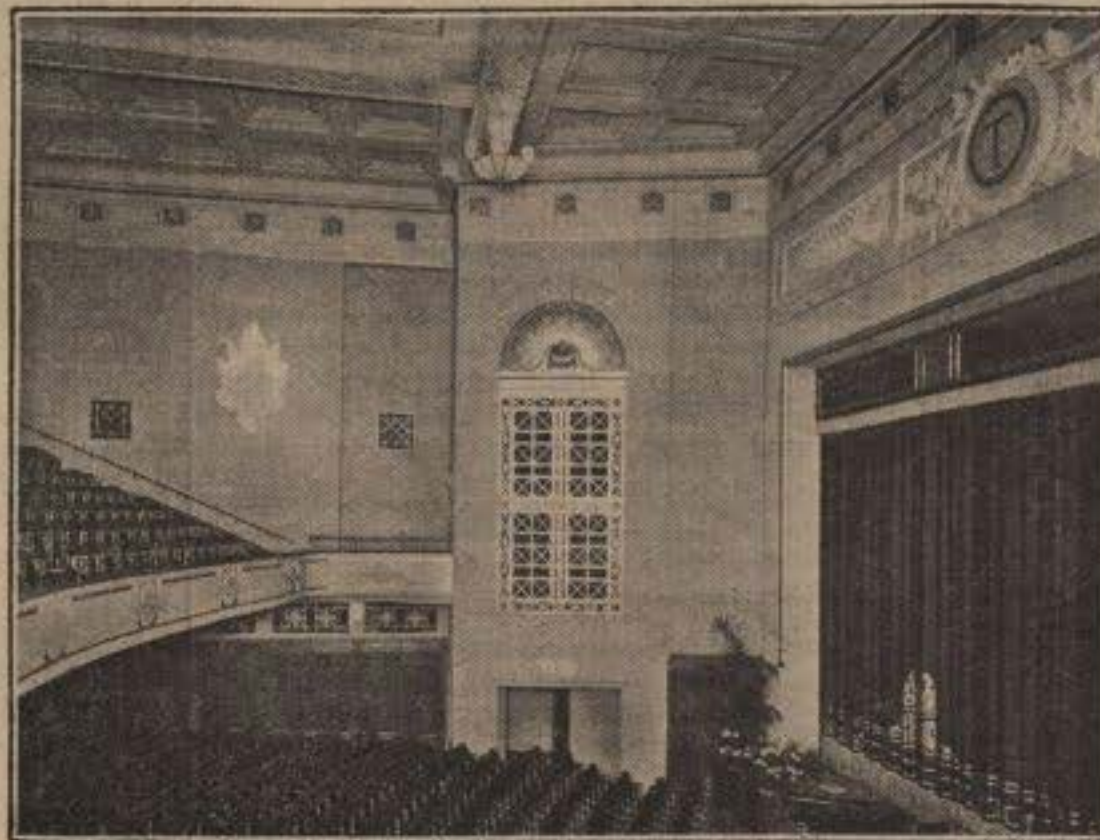
MONDAY, JUNE 10  
2LO LONDON & 5XX DAVENTRY

(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9-35  
CHAMBER MUSIC  
WITH THE  
ZIMMER QUARTET

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 Mrs. K. WAUCHOPE MACIVER: 'Economics in the Home—III, Houses and Rents'  
11.0 (Daventry only) Gramophone Records  
11.0 A Ballad Concert  
CECIL LUCAS (Contralto)  
TREVOR GLYN (Tenor)  
12.30 ORGAN RECITAL  
By EDWARD O'HENRY  
From Madame Tussaud's Cinema  
1.0-2.0 LIGHT MUSIC  
LEONARDO KEMP and his ORCHESTRA  
From the Piccadilly Hotel  
2.30 FOR THE SCHOOLS:  
'WHAT THE ONLOOKER SAW (COURSE III)—  
Miss RHODA POWER: 'VI—A Meeting with the  
Blackfellows'  
3.0 Interlude  
3.5 STORIES FOR YOUNGER PUPILS—VI  
The Casting of the Great Bell (Chinese), Told by Miss RHODA POWER  
3.20 Interlude  
3.30 DANCE MUSIC  
JACK PAYNE  
and  
THE B.B.C. DANCE ORCHESTRA  
4.15 TEA TIME MUSIC  
From the Hotel Cecil  
ALPHONSE DU CLOS AND HIS ORCHESTRA  
5.15 THE CHILDREN'S HOUR  
'Gopak' (Moussorgsky) and other Piano Solos, played by CECIL DIXON  
The Story of 'The Burglar's Bride,' from 'The Phoenix and the Carpet' (E. Nesbit)  
Various Songs by ARTHUR WYNN  
Hints on 'Long-Distance Running,' by H. M. ABRAHAMS  
6.0 Mr. G. W. JUDGE: 'Bee-keeping as a Profitable Hobby: Apiary Work and the Honey Harvest'  
This is the last of Mr. Judge's series of talks on bee-keeping, and will deal with apiary work during the summer and with the question of how best to treat the honey-harvest when it has been gathered in.  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.30 Mr. H. MCG. EAGER: 'Self Government in Clubs'  
MANY listeners will recall the second talk of this series, during the course of which a young club leader, Ernest Hickman, put forward some highly interesting views on the question of self-government in clubs. Mr. H. McG. Eager, who is talking on this same subject tonight, has done a considerable amount of work in connection with young people's organizations and is now associated with the National Institute for the Blind.  
6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS  
Sonata in A Flat, Op. 26 (The Funeral March Sonata)  
Andante con variazioni; Scherzo; Marcia funebre (Funeral March)

- 7.0 Mr. JAMES AGATE: Dramatic Criticism  
7.15 Musical Interlude  
7.25 For Students of French  
A Reading by Monsieur E. M. STÉPHAN from 'Petits Chefs-d'Œuvres Contemporains' (Boum-Boum), from 'Le soir, Jacques Legrand,' line 24, p. 5, to '... non, ce n'est pas Boum-Boum,' line 28, p. 7  
7-45 Vaudeville  
WILLIAMS and TAYLOR (America's Foremost Comedians)  
'Don't Argue'  
SID PHILLIPS  
(The Celebrated Saxophonist from the Cafe de Paris)  
LEONTA PROCTOR (Soprano)  
THE MAESTROS  
(Five Masters of Marvellous Melody)  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA



Stewart Bull

WHERE O'HENRY PLAYS THE ORGAN.

The first of a new series of the popular relays from Tussaud's Cinema will be given at 12.30 today.

- 9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN  
9.15 Topical Talk  
9.30 Local Announcements (Daventry only); Shipping Forecast and Fat Stock Prices  
9-35 Chamber Music  
ROBERT MAITLAND (Baritone)  
THE ZIMMER STRING QUARTET:  
ALBERT ZIMMER (Violin); FREDERICK GRIGH (Violin); EDOUARD PIEL (Viola); EMILE DOEHARD (Violoncello)  
Quartet in D, Op. 76, No. 5.....Haydn  
Allegretto; Largo—Cantabile e mesto; Menuetto—Allegro; Presto; Finale

THE form of the first movement is unusual. It begins with a gently moving Allegretto, built up on a happy tune like a rather swift Barcarolle, from which lively little variations are made, and then the movement passes to a brisk Allegro whose tune is the same as the beginning of the first part.  
The slow movement, although called 'Sad' (Mesto) has really nothing deeply melancholy about it, and the fine big tune with which the first violin opens the movement is quite a serene and

contented one. There is a little hint of sadness when the same tune appears later on the lower strings, but on the whole the movement is like Haydn's inimitable good spirits.

The Minuet and Trio are both brisk and light-footed, and the last movement is really frolicsome and gay. Anyone who can listen to its almost mischievous good spirits without a thought of laughter is indeed in a sorry frame of mind.

- 9.55 ROBERT MAITLAND  
Three Sonnets of Michael Angelo....Hugo Wolf  
Wohl denk' ich oft (How oft I think); Alles endet, was entstehet (All things end that arise); Fühlt meine Seele (What my spirit knows)  
Four Songs.....Richard Strauss  
Morgen (Tomorrow); Ach weh' mir (Ah! woe is me); Traum durch die Dämmerung (Dreams through the Twilight); Junggesellenschwur (Young man's vow)

- 10.15 QUARTET  
Quartet in A Minor, Op. 132  
Beethoven  
Assai, sostenuto—Allegro;  
Allegro ma non tanto; Heiliger Dankgesang eines Genesenen an die Gottheit, in Idischer Tonart; Molto adagio; Neue Kraft fühlend (feeling new strength); Andante—Molto adagio—Andante—Molto adagio, mit innigster Empfindung; Alla marcia, assai vivace; Recitativo, attacca; Allegro appassionato

It has been pointed out before how much of Beethoven's own personality is expressed in the last great String Quartets, and of none is that more true than of this one.

The first movement begins with a slow and solemn introduction in very quiet tone, and then the first violin breaks in with a flourish at the opening of the quick part of the movement. Almost at once the violoncello has a little snatch of the theme which is afterwards played in full by the first violin, and all through the movement it will be heard now in one voice, now in another.

The second movement is a form of Intermezzo with alternative section, and the third, a very splendid and beautiful slow movement, is the one which gives the Quartet its name.

The last movement opens with a robust march theme and a little later there is a splendid flowing tune, one of the noblest of all Beethoven's melodies, which forms the basis of most of the movement.

- 11.0 Mrs. HELEN ROBINSON: 'Contract Bridge and how to Play it—I'  
The series of hands at Auction Bridge having now reached its conclusion, will be followed by a series of demonstrations on the new game of Contract Bridge, now so popular among bridge-players. Mrs. Robinson is well known as one of the best exponents of the game. This evening she will explain the main points of difference between Contract and Auction Bridge, her talk being punctuated by queries from a 'pupil.'

- 11.15-12.0 DANCE MUSIC:  
Jay Whidden's Band from the Carlton Hotel

12.0-12.15  
Experimental Transmission of Still Pictures by the Fultograph Process

**MONDAY, JUNE 10**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**8.30**  
**A MILITARY BAND CONCERT**

**HOW TO BECOME AN EXPERT LINGUIST**

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*First.* It enables you to learn French in French, Spanish in Spanish, Italian in Italian, and German in German. No English is employed, and consequently there is no translation.

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**3.0 AFTERNOON MUSIC**  
**LOZELLS PICTURE HOUSE ORCHESTRA**  
(From Birmingham)  
Conducted by E. A. PARSONS  
Overture, 'Light Cavalry' ..... *Suppe*  
MARY FREEMAN (Contralto)  
Debonair ..... *Maurice Besty*  
Sewing Song ..... *Sanderson*  
**ORCHESTRA**  
Selection, 'The Prodigal Son' ..... *Wormeer*  
Intermezzo, 'Weymouth Chimes' .... *Howgill*  
Valse, 'Rose Marie' ..... *Primi*  
Xylophone Solo, 'Circus Galop' ..... *Peter*  
(Soloist, LESLIE LEWIS)  
Suite, 'Neapolitan Scenes' ..... *Massenet*

**4.0 A Ballad Concert**  
BERYL DE WILLACY (Soprano)  
HARRY COSTIGAN (Baritone)

**4.30 DANCE MUSIC**  
JACK PAYNE  
and the  
B.B.C. DANCE ORCHESTRA

**5.30 THE CHILDREN'S HOUR**  
(From Birmingham)  
'Norman the Cat,' by Agnes Taunton  
ELSIE BARKER in Light Songs  
'The Great Swim'—a School Story by T. Davy Roberts  
Songs by CUTHBERT FORD (Baritone)

**6.15 'The First News'**  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN.

**6.30 A CONCERT OF LIGHT MUSIC**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**, conducted by JOSEPH LEWIS  
Overture, 'The Bohemian Girl' ..... *Balfe*  
Norwegian Dances, No. 1 and 2 ..... *Grieg*

SELWYN PADFIELD (Baritone)  
I know a bank ..... } *Martin Shaw*  
At Columbine's Grave ..... }  
Rosette, do you recall ..... *Thomas Morris*  
O Lovely Night ..... *Landon Ronald*

**ORCHESTRA**  
Two Entr'actes from Ballet Music, 'Rosamunde' *Schubert*

MARY ASHMELL (Violin)  
Extase (Ecstasy) ..... }  
Voiles blanches au crepuscule (White veils at dawn) ..... } *Phillips Gaubert*  
Une chasse—au loin (a hunt—from afar) .....

**ORCHESTRA**  
Suite, 'Nautical Scenes' ..... *Fletcher*

SELWYN PADFIELD  
My Girl and I ..... *Coningsby Clarke*  
A Song to Youth ..... *Egerton*  
A Little Wooing ..... *Hubert Eisdell*  
O Flower of all the World .... *Woodforde-Finden*

MARY ASHMELL  
Melody ..... } *Tchaikovsky*  
Scherzo .....

**ORCHESTRA**  
Selection, 'The Yeomen of the Guard' .. *Sullivan*

**8.0 A VIOLIN RECITAL**  
by SONIA Moldawsky  
Sonata in A Minor ..... *Veracini arr. Moffat*  
Andalouse ..... *Sarasate*  
Rondino on a Theme of Beethoven .... *Kreisler*  
Slavonic Dance—E Minor .. *Dvorak, arr. Kreisler*  
Printemps (Spring) ..... *Darius Milhaud*  
La Gitana (The Gipsy) ..... *Kreisler*

**8.30 A MILITARY BAND CONCERT**  
DOROTHY BENNETT (Soprano); JOHN MOREL (Baritone)  
THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

Brandenburg Concerto, No. 3  
*Bach, arr. Gerrard Williams*

DOROTHY BENNETT  
Regnava nel Silenzio (There reigned in silence) ('Lucia di Lammermoor') ..... *Donizetti*

**BAND**  
Suite ..... *Gordon Jacob*  
March; Intermezzo; Finale

**9.0 JOHN MOREL**  
Eri tu (It is thou) ('Ballo in Maschera') ('Masked Ball') ..... *Verdi*

**BAND**  
Overture, 'Savi'  
*Bazzini, arr. Gerrard Williams*  
Dejeuner Dansant (Two Impertinences)  
Valse brute—Raguetto extra sec

DOROTHY BENNETT  
A Blackbird Singing  
*Michael Head*  
Japanese Night Song  
*Helena Bland*

At the Well ..... *Hagemann*

**BAND**  
Prelude, Act III, 'The Mastersingers' ..... *Wagner*

JOHN MOREL  
Sigh no More ..... *Aitken*  
The Ghost ..... *Evelyn Sharp*  
El Relicario ..... *Padilla*

**BAND**  
Spanish Suite, 'La Feria' ..... *Lacombe*  
Los Toros (The Bulls); La Reja (Serenade);  
La Zarzuela (Valse)

**10.0 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**10.15 DANCE MUSIC**  
Teddy Brown and his Band from Ciro's Club

**11.0-11.15 Jay Whidden's Band from the Carlton Hotel.**

(Monday's Programmes continued on page 512.)



SELWYN PADFIELD  
sings in the concert of light music from Birmingham at 6.30.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Monday's Programmes continued (June 10)



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Grand Opera.

LA GIOCONDA, Finale—Act III.  
Grand Opera Chorus (No. L1817—6s. 6d.).

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- RIENZI OVERTURE.**  
Bruno Walter and Royal Philharmonic Orchestra (Nos. L1820-L1821—6s. 6d. each).
- BOHEMIAN GIRL, Overture.**  
Percy Pitt and B.B.C. Orchestra (No. 9150—4s. 6d.).
- WOMEN OF THE GUARD, Selection.**  
Court Symphony Orchestra (No. 984—4s. 6d.).
- MINUET (Boccherini).**  
Percy Pitt and B.B.C. Orchestra (No. 9092—4s. 6d.).
- CASSE-NOISETTE SUITE, Danse Russe, etc.**  
Percy Pitt and B.B.C. Orchestra (Nos. 9260-9263—4s. 6d. each).
- KELTIC SUITE (Foulds).**  
H.M. Grenadier Guards Band (Nos. 9249-9250—4s. 6d. each).
- BELLE OF NEW YORK, Selection.**  
H.M. Grenadier Guards Band (No. 2491—3s.).
- LILAC TIME, Vocal Gems.**  
Columbia Light Opera Company (No. 9580—4s. 6d.).
- LEONORE OVERTURE, No. 3 (Beethoven).**  
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1978-L1979—6s. 6d. each).
- RAYMOND OVERTURE (Thomas).**  
H.M. Grenadier Guards Band (No. 2491—3s.).
- JEWELS OF THE MADONNA, Intermezzi—Acts 2 and 3.**  
Percy Pitt and B.B.C. Orchestra (No. 9091—4s. 6d.).
- UNFINISHED SYMPHONY (Schubert).**  
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 9513-9515—4s. 6d. each).

Instrumental.

- QUARTET IN D MAJOR, Op. 76, No. 5 (Haydn)**  
Léner String Quartet (Nos. L2257-L2259—6s. 6d. each).
- QUARTET IN A MINOR, Op. 132 (Beethoven)**  
Capet String Quartet (Nos. L2272-L2276—6s. 6d. each).
- LIGHT CAVALRY, Overture.**  
Quentin Maclean—Cinema Organ (No. 4645—3s.).
- LA GITANA.**  
Lionel Tertis—Viola (No. D1554—4s. 6d.).
- PRELUDIUM.**  
J. H. Squire Celeste Octet (No. 9096—4s. 6d.).
- HUNGARIAN DANCE IN F (Brahms).**  
Arthur Cotterell—Violin (No. 4832—3s.).
- STUDE IN A FLAT, Op. 25, No. 1 (Chopin).**  
Wm. Murdoch—Piano (No. 4828—3s.).
- ROMANCE (Debussy).**  
W. H. Squire—Cello (No. D1589—4s. 6d.).
- AT DAWNING (Cotman).**  
Sascha Jacobsen—Violin (No. 4536—3s.).
- INVITATION TO THE VALSE.**  
J. H. Squire Celeste Octet (No. 9608—4s. 6d.).
- AVE MARIA (Schubert).**  
Emballist—Violin (No. 9674—4s. 6d.).
- LIBRESPREUD (Kreisler).**  
Antoni Sala—Cello (No. 3875—3s.).
- SLAVONIC DANCE IN E MINOR (Dvorak).**  
Joseph Szigeti—Violin (No. L1965—6s. 6d.).

Vocal.

- ANGELS EVER BRIGHT AND FAIR.**  
Master Robert D. Peel—Boy Soprano (No. 9501—4s. 6d.).
- BILLY BOY (Sea Shanty).**  
Greenock Male Choir (No. 4623—3s.).
- O LOVELY NIGHT.**  
Muriel Brunskill—Contralto (No. 9199—4s. 6d.).
- LUCIA DI LAMMERMOOR, Regnava nel silenzio.**  
A. M. Gugliemetti—Soprano (No. L1959—6s. 6d.).
- BALLO IN MASCHERA, Eri tu che macchiavi.**  
Riccardo Stracciari—Baritone (No. L2131—6s. 6d.).
- PAGLIACCI, Prologue.**  
Harold Williams—Baritone (No. 3845—3s.).
- SILENT NOON.**  
Norman Allin—Bass (No. L1760—6s. 6d.).
- THANK GOD FOR A GARDEN.**  
Tom Burke—Tenor (No. D1594—4s. 6d.).
- TOM JONES, Waltz Song.**  
Doris Vane—Soprano (No. 3879—3s.).
- AT THE MID HOUR OF NIGHT.**  
Roy Henderson—Baritone (No. 4692—3s.).
- MERRIE ENGLAND, English Rose.**  
Arthur Jordan—Tenor (No. 2966—3s.).
- BLIND PLOUGHMAN.**  
Francis Russell—Tenor (No. 4158—3s.).
- MARRIAGE OF FIGARO, Non piu andrai.**  
Mariano Stabile—Baritone (No. L2185—6s. 6d.).

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5WA CARDIFF. 323.2 M. 928 KC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)

Overture, 'Alceste' ..... Gluck  
Tone Pictures from 'Tristan and Isolda' Wagner  
Overture, 'Der Freischütz' ('The Marksman') Weber

In Euripides' play, it will be remembered, Alceste was the Queen of King Admetus, who offered herself as a sacrifice to save the life of her consort, condemned to die; Apollo, remembering the King's virtues, rescued her, and restored her safely to her royal husband.

A libretto in Italian was made for Gluck from the old Greek play, by Calzabigi, and Gluck's operatic treatment of it was so successful as to be hailed at once by contemporary opinion as 'a wonder work' and as a masterpiece which would be so regarded not only by musicians, but by posterity for all time.

In the preface, in which Gluck dedicates the work to his patron, the Grand Duke Peter

4.45 Mr. ISAAC J. WILLIAMS: 'The Land of Spain—Cordova'

CORDOVA from the ninth to the close of the fifteenth century was a Moorish town of the first rank. Its cathedral was built as a mosque in the eighth century and was the most magnificent Mohammedan temple in Europe. In 1236 it was converted into a Christian church.

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
From the Carlton Restaurant

- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 West Regional News
- 9.35-11.0 S.B. from London

5SX SWANSEA. 288.5 M. 1,040 KC.

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff



A PANORAMA OF CORDOVA, showing the Cathedral and the old Moorish bridge, which is built on Roman foundations. Mr. Isaac J. Williams talks about this interesting old Spanish town from Cardiff this afternoon.

Leopold of Toscana, he gives his views on dramatic music, explaining that the Overture should prepare the hearer for the character of the action, and give him some idea of the course of the drama.

This Overture does indeed foreshadow the tragic part of the tale. It begins with an impressive main theme, in which massive fortissimos for the whole orchestra are answered by string phrases, played softly. This leads to a climax, and that in turn introduces a second subject, which is first presented by the winds and strings in dialogue. Soon another very vigorous theme makes its appearance, with the whole orchestral force engaged in it, and on these three elements the Overture is built up. When given in front of the opera, it has no actual close, but leads straight into the first scene; Weingartner has added a close so that the Overture may be played separately as a concert piece. He develops the existing material somewhat further and brings the piece to an end with soft, mysterious chords played by the whole orchestra.

2.30 For the Schools:

Mr. H. A. HYDE: 'Plant and Animal Life by the Seashore: Plants as Civil Engineers. Plants of the Salty Marshes'

A few flowery plants which can survive a regular bath in salt water inhabit mainly mud estuaries. They have been responsible for forming many an acre of good grazing land, a task which the human engineer could hardly have accomplished without their aid.

3.0 London Programme relayed from Daventry

- 3.0 London Programme relayed from Daventry
- 4.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 2.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 For the Boys' Brigade
- 6.45-11.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1040 KC.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour:  
A DAY IN FAIRYLAND  
'THERE WAS AN OLD WOMAN'  
A Dialogue Story arranged by Vaughan Thomas  
Request items by MONTY
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.30 Local Announcements)

Programmes for Monday.

<b>2ZY</b>	<b>MANCHESTER.</b>	728.3 M. 193 KC.
2.30	London Programme relayed from Daventry	
3.20	The Northern Wireless Orchestra	
	Overture, 'Il Seraglio'.....Mozart	
	English Folk Song Suite....Vaughan Williams	
	WILLIAM HESKETH (Baritone)	
	Droop not, young lover.....Handel	
	Limehouse.....Walford Hyden	
	The Little Irish Girl.....Hermann Lohr	
	ORCHESTRA	
	A Musical Snuff-box.....Liadov	
	Puck's Minuet.....Howells	
	Walking Tune.....Grainger	
	J. W. GOLDTHORPE (Yorkshire Dialect Entertainer)	
	ORCHESTRA	
	Waltzes, Book 2.....Brahms	
	WILLIAM HESKETH	
	To Anthea.....Hatton	
	Cronos the Charioteer.....Schubert	
	STRING ORCHESTRA	
	Four Pieces from Suite in D.....Bach	
	J. W. GOLDTHORPE	
	ORCHESTRA	
	Meditation.....Glazounov	
	Selection, 'Il Trovatore'.....Verdi	
5.15	The Children's Hour:	
	S.B. from Leeds	
	FROM A TO Z (or very near it)	
	Part II of WHO KNOWS?	
	Songs by DOROTHY KITCHEN and J. WOODS SMITH	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.30 Local Announcements)	

Other Stations.

<b>5NO</b>	<b>NEWCASTLE.</b>	243.9 M. 1,279 KC.
2.30	London Programme relayed from Daventry.	
5.15	The Children's Hour. 5.0:—London Programme relayed from Daventry. 6.15-11.0:—S.B. from London	
<b>5SC</b>	<b>GLASGOW.</b>	401.1 M. 748 KC.
3.0	Broadcast to Schools. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—Dance Music by Charles Watson's Orchestra. From the Playhouse Ballroom. 4.0:—The Station Orchestra: Dorothy L. Robertson (Soprano). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mrs. C. M. Petch, 'Where the Gull Stream ends' 6.15:—S.B. from London. 6.30:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London	
<b>2BD</b>	<b>ABERDEEN.</b>	311.2 M. 964 KC.
3.0	Broadcast to Schools. S.B. from Glasgow. 3.15:—Professor J. Arthur Thomson: 'Natural History Round the Year—VII. Industries of Animals.' 3.30:—Afternoon Concert. The Station Octet: March, 'The Diplomat' (Souss), Overture, 'Mirella' (Gounod). 3.45:—Hilda Gray (Contralto): 'To tell thee how I love (Samuel Liddle); Sandlakes (Montague Phillips); My Dear Soul (Wilfred Sanderson). 3.55:—Octet: Capstan and Windlass (Reeves). (A Collection of Sea Shanties.) 4.5:—E. O. Low (Baritone): 'Don't marry Monday (David Richards); Along the dusty road (Nellie Simpson); Sea Ways (W. Sanderson). 4.15:—Octet: Suite, 'My Lady's Moods' (Gilson-Butler). 4.30:—Hilda Gray: 'Come absent night (Adams); Little Lady of the Moon (Eric Coates); Trees (Rasbach). 4.40:—Octet: Hymn to the Sun (Rimsky-Korsakov); Manon's Letter (Gillet). 4.50:—E. O. Low: 'If ever I meet the Sergeant (T. O. Sterndale Bennett); Come, let's me merry, and when dull care (arr. Lane Wilson). 5.0:—Octet: Ballet Music, 'Faust' (Gounod). 5.15:—The Children's Hour. 5.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.	
<b>2BE</b>	<b>BELFAST.</b>	602.7 M. 991 KC.
12.0-1.0	The Radio Quartet. Dorothy Camlin: Bird Songs. 2.30-3.20:—London Programme relayed from Daventry. 3.30:—Orchestra. 4.10:—Lottie Miller (Contralto). 4.30:—Orchestra. 4.45:—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'Bee-keeping as a Profitable Hobby,' by Mr. G. W. Judge. 6.15:—S.B. from London. 6.30:—Boys' Brigade Monthly Bulletin. 6.45:—S.B. from London. (9.30 Regional News). 9.35:—Chamber Music. The Whiteway Quartet: Quartet (Ronald Chamberlain). 9.55:—J. H. Chambers (Baritone). 'Thou bringest peace (Schubert); I will not grieve (Schumann); If music be the food of love (Purcell); Come, live with me (Handel). 10.7:—Philip Whiteway and May Johnson: First Movement from Sonata in G. Op. 78 (Brahms). 10.20:—J. H. Chambers: Blow, blow, thou Winter Wind (Quilter); Yung Yang (G. Bantock); Five Eyes (Armstrong Gibbs); Elegy (Massenet). 10.32-11.0:—Philip Whiteway, Carrodus Taylor, May Johnson: Trio in D Minor, Op. 32 (Arensky).	

THE RETURN TO THE HARPSICHORD.

(Continued from page 501.)

We return to the harpsichord not because it is decorative, but because it is authentic: it is the recovery of a lost ear, or, if you will, the cleansing of a muddled palate to taste a rare musical vintage. Virginal, spinet, and harpsichord, for all their beautiful names and fair shapes and the memories they evoke, are not merely to be collected as you collect lacquer or Victorian wax flowers. There is nothing in the least 'quaint' or 'old-world' about them, in the jargon of the antique-shop. They are too real, and therefore too modern. No music records or broadcasts better. Even in the early bad days of recording, a harpsichord record was magical. It was difficult to resist the fancy that the commonplace little gramophone was not some casket that one had discovered in the dusty corridors of a long-deserted Georgian mansion and which, on pressing a hidden spring, awoke some sleeping princess of melody. A harpsichord recital—not demands, for that would be precious—but deserves a background. When Mrs. Gordon Woodhouse broadcasts her recital this week, we shall be able to create that background by closing our eyes and calling upon our memories, and whether we find ourselves in imagination in the baroque splendours of a grand-ducal court, or the classic symmetries of an Adams music-room or Sir Richard Steele's Concert Room in York Buildings (Mr. Addison present to write her up in the *Spectator*), we shall know that we are hearing, as no pianoforte can render it, the authentic music of the period.

W. ROOKE LEY

THE RADIO PLAY.

(Continued from page 502.)

his other senses, not only did the play no harm, but was an essential factor in its success. *Squirrel's Cage* was written in such a manner that its meaning and its aims were alike perfectly easy to follow, although the interludes were of a symbolic character, without any purely descriptive linking. The writer of the radio play, therefore, should definitely make up his mind before he begins, as to whether he proposes to use narrative or not. If he uses it he must realize that that narrative must be extremely carefully chosen, must not be too long, and must be balanced by other characteristics of the play. By this, I mean that if you have considerable passages of linking narrative you must balance them with considerable changes of background, plenty of music and the like. If, on the other hand, the author prefers the starker technique which achieves its object without narrative, he must take care that he does not become obscure, and that essential factors in the development of the plot are not left out or slurred over.

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2.30 & 9.15  
TALKS BY  
SIR  
WALFORD DAVIES

TUESDAY, JUNE 11  
2LO LONDON & 5XX DAVENTRY  
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

10.40  
DANCE MUSIC  
FROM THE  
PICCADILLY

10.15 a.m. THE DAILY SERVICE

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

10.45 (Daventry only)  
Some Summer Drinks

It is probably the influence of America that has popularized the fruit-drink, in all its many varieties, here in England today: for certainly it is only of recent years that the possibilities and delights in this direction have been at all considerably exploited. In connection with the recipes that will be broadcast this morning, it may be noted, incidentally, that the applications for the Empire Marketing Board's leaflets now total over 15,000.

11.0 (Daventry only) Gramophone Records

12.0 A Midday Concert  
BERTRAM AYRTON (Baritone)  
THE NEW HARMONIC TRIO

1.0 LIGHT MUSIC  
ALPHONSE DU CLOS and his  
ORCHESTRA  
From the Hotel Cecil

2.0-2.25  
(Daventry only)  
Experimental Transmission  
of Still Pictures by the  
Fultograph Process

2.30 FOR THE SCHOOLS  
Sir Walford Davies's series for  
students of Music  
(a) A Beginner's Course  
(b) An Intermediate Course with  
Short Concert  
(c) A Short Advanced Course

2.30 Musical Interlude  
3.35 ELEMENTARY FRENCH  
A lesson by Monsieur E. M.  
STÉPHAN

4.0 LIGHT MUSIC  
LOUIS LEVY'S ORCHESTRA,  
Conducted by ARNOLD EAGLE  
From the Shepherd's Bush Pavilion

4.15 For Secondary Schools  
'THE BIBLE AS LITERATURE—Dramatic Epic in  
the Old Testament: The Book of Job,' by Mrs.  
KATHLEEN E. INNES

4.30 LIGHT MUSIC  
LOUIS LEVY'S ORCHESTRA (Continued)

5.15 THE CHILDREN'S HOUR  
Polichinelle (Kreisler) and other Violin Solos,  
played by DAVID WISE  
Zoo Mystery Animals—according to Leslie G.  
Mainland  
The Frenchman—another Mortimer Batten Story

6.0 A Reading of Harold Munro's Poems  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS  
Last Movement of Sonata in A Flat, Op. 26  
Allegro  
Sonata in D, Op. 10, No. 3  
First Movement—Presto; Second Movement—  
Largo e maestoso

7.0 Holidays at Home and Abroad—V, Mr. H. V.  
MORTON: 'A Holiday in Scotland, I'

7.15 Musical Interlude

7.25 The History of English Letters  
Six Types of Tudor Prose—  
I, 'The Translators: North,' by Mr. T. S. ELIOT

NOT the least of the splendours of our Elizabethan and Tudor heritage is the prose which, like poetry, seemed suddenly to blossom in that sunny morning of the world. Early Tudor prose was not yet the perfect malleable thing it became in the hands of such Elizabethan writers as Sidney, Dekker, and Bacon; nevertheless, the seeds of its perfection were there, and it is a mistake to assume that the Bible fathered that perfection entirely. Tudor prose grew out of Tudor life—its abundance, its new horizons, its youthfulness, and its sudden splendour. In this, the first of Mr. Eliot's talks on the subject, the translator is considered: why he abounded in that period; how his work enriched our language as well as our thought, and, lastly,

GRESHAM SINGERS  
In Dew of Roses (Madrigal).....Morley  
Sweet Kitty Clover Edmund Kean, arr. T. J. Hewitt  
SEXTET  
Three Spanish Pictures.....Ayckbourn

8.0-8.30  
(Daventry only)  
'The Foundations of Character'  
I—'Can Human Nature be Changed?'  
by Mr. Z. F. WILLIS

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 SIR WALFORD DAVIES  
'MUSIC AND THE ORDINARY LISTENER'  
Eighth Series: 'Handel at the Harpsichord'

9.35 Local Announcements;  
(Daventry only) Shipping Fore-  
cast and Fat Stock Prices

9.40 'La Gioconda'  
Act III  
Relayed from the Royal Opera  
House, Covent Garden

LA GIOCONDA, the Italian equivalent for our 'Jocund,' is the name given to the heroine who is a famous ballad singer. In English the Opera is accordingly usually called *The Ballad Singer*. Although Ponchielli is now known almost solely by this work, he was looked up to in the latter part of last century as one of the brilliant figures in Italian music. The libretto of this Opera was prepared for him by the composer Boito. *La Gioconda* was produced in 1876 in Milan and was first heard here in 1883. The tale, adapted from Victor Hugo's 'Angelo, the Tyrant of Padua,' is profoundly tragic.

The third Act takes place in the Palace of Alvise, one of the Lords of the Inquisition in Venice. He suspects his wife Laura of having been unfaithful and sings of the vengeance he proposes to take upon her. He summons her, and as she comes, the sound of singing is heard from gondolas on the Canal outside the Palace. Alvise hands Laura a flask of poison and tells her that she must drink it before the sound of singing dies away in the distance. He goes, and 'La Gioconda' comes in from behind a curtain, where she had concealed herself. She gives Laura a sleeping draught which will make her seem to be dead, and she drinks it instead of the poison. Alvise comes back to see his apparently lifeless wife stretched on the funeral bier which he had made ready for her. The scene changes to a banquetting hall in the house where he is entertaining guests. The festivities are suddenly interrupted by the arrival of Barnaba, a spy in the service of the Inquisition. He brings with him the old blind mother of La Gioconda, and when she is asked about her presence there, she tells that she was praying for one just dead. Alvise draws back the curtain which hid the bier and points to the apparently dead Laura. Enzo, an outlawed nobleman, with whom Alvise suspects she has been unfaithful to him, rushes forward to stab the Inquisitor, and is seized by guards to be hurried off to prison.

10.40-12.0 DANCE MUSIC  
The Piccadilly Players, directed by Al Starita and the Piccadilly Hotel Dance Band, directed by Jerry Moey from the Piccadilly Hotel

Act III of  
Ponchielli's Opera  
**LA GIOCONDA**  
will be relayed from  
**THE ROYAL OPERA HOUSE  
COVENT GARDEN**  
To-night at 9.40

how he compares, both favourably and unfavourably, with his modern brother. As a typical example of Elizabethan translators, Mr. Eliot takes North, whose *Plutarch* everybody knows. Mr. T. S. Eliot, perhaps the most discussed poet of our time and the one whose influence has been widest, shows himself in these talks in his critical capacity.

7.45 An Evening Concert  
THE GRESHAM SINGERS  
THE VICTOR OLOF SEXTET  
Overture, 'Die Fledermaus' ('The Bat')  
J. Strauss  
GRESHAM SINGERS  
My Heaven is Home.....Errol Collins  
Langley Fair.....Easthope Martin  
SEXTET  
Berceuse (Cradle Song).....} Järnefelt  
Praeludium.....} Boccherini  
Minuet.....} Fiocco-O'Neill  
Allegro.....}  
GRESHAM SINGERS  
Wings.....Zamecnik  
Sleep, baby, sleep.....Tucker and Schuster  
SEXTET  
Nocturne.....Colin-Campbell  
Hungarian Dance in F.....Brahms  
Abend.....Fauré  
Danse Russe.....Tchaikovsky

**TUESDAY, JUNE 11**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.0 LIGHT MUSIC**

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

**4.0 AN ORCHESTRAL CONCERT**  
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Fingal's Cave' ..... Mendelssohn

DOROTHY ROBSON (Soprano)

Der Blumenbrief (The Flower letter)..... } Schubert

Seligkeit (Bliss) ..... } Schubert

Wenn ich früh in den Garten geh (At } Schumann

morning, to the garden as I go) .. } Schumann

Roslein (Little Rose) ..... }

ORCHESTRA

Suite, 'Romanesque' ..... Maurice Besly

Prelude; Air; Scherzo; Valse Romanesque

OLGA THOMAS (Piano-  
forte)

Etude in A Flat Chopin

Spanish Caprice

Moszkowski

ORCHESTRA

Six Ballet Airs

Moszkowski

DOROTHY ROBSON

Le Colibri .. } Chausson

Nanny ..... } Chausson

Romance ..... Debussy

Dansons la Cigue (Let } Borde

us dance the jig) .. } Borde

OLGA THOMAS

Gopak (Russian Dance)

Moussorgsky

Cradle Song

Brahms, arr. Grainger

Seguidillas (Spanish

Dance ..... Albeniz

ORCHESTRA

In the Steppes of

Central Asia Borodin

Persian Dance,

'Khovanchchina'

Moussorgsky

Polonaise, 'Eugene

Onegin' Tchaikovsky

**5.30 THE CHILDREN'S HOUR**

(From Birmingham)

'The Changeling'—a Fairy Play by Janet Muir

Fairy Songs by MARY POLLOCK (Soprano)

Selections by the EDGAR WHEATLEY TRIO

**6.15 'The First News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST,

FIRST GENERAL NEWS BULLETIN

**6.30 Dance Music**

Jack Payne and The B.B.C. Dance Orchestra

DOROTHY McBLAIN

(The Girl who whistles in her throat)

**8.0 'MINNA VON BARNHELM'**

Translated and adapted from Lessing's Comedy

by E. U. OULESS

(See page 519)

**10.0 'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

**10.15-11.15 An Hour of Sir Edward**

Elgar's Music

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED

ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'Cockaigne,' Op. 40

Variations on an Original Theme, Op. 35 (The

'Enigma' Variations)

Triumphal March, 'Caractacus,' Op. 35

**10.15**  
**THE MUSIC**  
**OF SIR**  
**EDWARD ELGAR**

ALTHOUGH the Cockaigne Overture is already a quarter of a century old, the London of which it gives so bright a picture is very much the 'Town' as we know it today—many-sided, many-coloured, carefree and haphazard, but yet with a thought of its own dignity.

The opening is eloquent of the crowded streets, the bustle of everyday. Quite soon there is an episode descriptive of the more serious and dignified side of London's character, and, after a return of the gay opening, we hear a theme which portrays two young lovers. London urchins are then cunningly presented by a merry doubling of the 'Nobilmente' theme (London's dignity) in the very way in which Wagner's 'Apprentices' make fun of the stately Master's theme. A new episode is a Military Band heard first afar off, drawing near, and passing by with blatant

ump and brilliance, fading again into the distance. Again, a little later, the young lovers are assailed by band music—this time a rough-and-ready street band. Its well-meant, but dissonant, efforts are heard in a grotesque version of the first band tune. A quieter section follows; the lovers have found sanctuary, and only echoes of the busy streets can reach them. What follows is repetition of these episodes, and the Overture finishes in the gay mood in which it began.

THE 'Enigma' of these beautiful Variations, one of the best beloved orchestral pieces of our time, is a double one. The composer made it known, when the work appeared, that the theme on which the Variations are built goes with another and well-known tune, forming with it what is technically known as a 'counterpoint.' But no one has ever discovered what that well-known tune is, and, though the whole musical world has 'given it up,' as young people say of enigmas, Sir Edward has not divulged the answer. The other part of the enigma consists in initials or invented names, standing at the head of the Variations, and these denote what Elgar calls in the dedication 'My friends pictured within.'

The theme itself, an original one of Elgar's, is in two parts, one in minor and one in the major; in the third and fourth bars there is a drop of a seventh, which reappears in many of the transformations of the tune. Parts of the theme can always be recognized in their many reappearances, though reference to the whole tune is not always easy to trace. But the listener who hears the opening attentively will find it a real joy to follow the many changing characters which one theme, and part of a theme, may adopt. There are thirteen variations, two of which have only the slightest kinship with the theme—Variation X (Dorabella) which the composer calls 'Intermezzo,' and No. XIII (which has only three asterisks instead of name or initials as clue to the 'friend pictured within.') It has 'Romance' as title.

The work comes to an end with a noble Finale. But Elgar admitted to the friend who is the subject of the Ninth Variation, that in deference to the superstition about the number thirteen he had called it Variation XIV.

(Tuesday) Programmes continued on page 516.

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**Eiffel Tower Lemonade**

Tuesday's Programmes continued (June 11)

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**5WA CARDIFF.** 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry  
5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—Lighting'

MUCH ingenuity can be expended in the problem of lighting out-of-door theatres. This was done with motor lamps or the ordinary theatre lime lights. Flares are sometimes used and look well.

5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London

7.0 Egwyl Gymraeg  
'Pynciau'r Dydd Yng Nghymru'  
Gan:  
Yr ATHRO ERNEST HUGHES  
A WELSH INTERLUDE  
'Current Topics in Wales'

A Review, in Welsh, by Professor E. ERNEST HUGHES  
S.B. from Swansea

7.25 S.B. from London

**7.45 NATIONAL ORCHESTRA OF WALES**

(Cerddorfa Genedlaethol Cymru)  
Conducted by WARWICK BRAITHWAITE  
First Mephisto Waltz,  
'Dance in the Village Inn'.... Liszt

THE old legend of 'Faust' and his bargain with the Evil One has attracted dramatists and composers throughout the ages, and Liszt more than once made parts of the tale the bases of his own music. His Faust Symphony, setting forth in orchestral music different episodes of the story, has already been broadcast, and so has this waltz.

The episode which it describes shows us Faust and Mephistopheles on a country walk together. They come to a village inn where there has just been a wedding and the guests and villagers are dancing in merry rustic fashion. Faust is immediately attracted by one of the village lasses, and Mephistopheles urges him to invite her to dance. Then, taking one of the players' fiddles from him, he boasts that he will show them how dance music should be played. His wild music sets the dance going more madly than ever, Faust and his lady as gaily as anyone. In the midst of the revelry, the pair dance out through the open door away to the woods, but even there the sound of Mephistopheles' wild fiddling pursues them.

**'In the Dark'**

A Play in One Act

Prepared for broadcasting by GILBERT HERON, from ERNEST BRAMAH'S Story, 'The Game Played in the Dark'

Characters:

Eustace Montmorency (known as the 'Stoker')  
Dominique Dompierre (an accomplice)  
Nina Dompierre (his wife)  
Inspector Beedel (of Scotland Yard)  
Two Plain Clothes Men

Members of an International Criminal Gang

Max Carrados (the Celebrated Blind Detective)  
Three members of an International Criminal Gang have taken a house in Regent's Park

ORCHESTRA  
Overture, 'Czar and Carpenter'.... Lortzing  
Solveig's Song ('Peer Gynt,' Suite No. 2). Grieg  
'Prince Igor' Dances..... Borodin

9.0 S.B. from London  
9.35 West Regional News  
9.40-12.0 S.B. from London

**5SX SWANSEA.** 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry  
5.0 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London



WILLIAMS AND TAYLOR, the American comedians, are appearing in the programmes this week in a turn entitled 'Don't Argue.' London and Daventry listeners heard them on Monday. They broadcast from Cardiff on Saturday.

**7.0 Egwyl Gymraeg**

'Pynciau'r Dydd Yng Nghymru' Gan:  
Yr ATHRO E. ERNEST HUGHES  
A WELSH INTERLUDE  
'Current Topics in Wales'  
A Review, in Welsh, by Professor E. ERNEST HUGHES

7.25 S.B. from London  
7.45 S.B. from Cardiff  
9.0 S.B. from London  
9.35 S.B. from Cardiff  
9.40-12.0 S.B. from London

**6BM BOURNEMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mrs. GOULD: 'Old Wessex Customs, I—Some Interesting Survivals'  
7.15-12.0 S.B. from London (9.35 Local Announcements)

**5PY PLYMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
5.15 The Children's Hour:  
PROBLEMS—SOLVED AND UNSOLVED  
Under the latter heading we put 'The Little Man all in Green' (Geoffrey Bevan)  
Request Songs by GWEN GOODANEW  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mr. P. J. DART: 'Phases of Local Tennis'—II  
7.15-12.0 S. B. from London (9.35 Local Announcements)



Tuesday's Programmes continued (June 11)

**2ZY MANCHESTER.** 378.3 M. 793 kc.

12.0 Gramophone Records

1.15-2.0 The Manchester Tuesday Midday Society's Concert  
Relayed from the Houldsworth Hall  
EVELYN HOWARTH (Contralto)  
WILFRED FIRTH (Tenor)  
FREDA JOHNSON (Pianoforte)

2.30 London Programme relayed from Daventry

4.0 THE NORTHERN WIRELESS ORCHESTRA  
Petite Suite, 'Jeux d'Enfants' (Children's Games) ..... Bizet

4.15 London Programme relayed from Daventry

4.30 ORCHESTRA (Continued)  
Overture, 'Coriolanus' ..... Beethoven  
Three Country Sketches ..... Howgill  
Lady Betty ..... Oliver  
Love in Cloverland ..... Leo Peter  
Selection, 'La Gran Via' (The Great Road) ..... Valverde  
March, 'Lynwood' ..... Hume

5.15 The Children's Hour:  
THE FAIRIES AND THEIR MUSIC  
Songs by BEATRICE COLEMAN and Stories by JEAN NIX

6.0 Mrs. ARMSTRONG: 'Personal Hygiene'  
S.B. from Leeds

6.15 S.B. from London

7.0 Trade Tendencies in the Industrial North—  
VI. Professor HENRY CLAY: 'The Human Effects of Trade Depression in the Industrial North'

7.15 S.B. from London

7.45 THE NORTHERN WIRELESS ORCHESTRA  
The Harmonious Blacksmith ..... Handel  
Reverie, 'The Sacred Hour' ..... Ketelbey  
Minuet in G ..... Beethoven  
Minuet, 'Beau Brummel' ..... Elgar

8.10 Whispers of Melody  
Arranged by WILLIAM GREENFIELD  
'Whispers of Melody, some ages old, Bringing back memories of love stories told; Songs that are old, and Songs that are new, Ladies and Gentlemen, we sing them to you'  
ALBERT MURCATROYD (Bass-Baritone)  
BARRY CONSTABLE (Tenor)  
ERNEST ALLISON (Tenor)  
H. C. MORTIMER (Tenor)  
C. HENNING SYKES (Bass)  
F. E. STARTAN (Alto)  
JOHN W. SHAW (Baritone)  
DOBOOTHY LEE (Soprano)  
THE SCALA SYNCOPATED OCTETTE  
Leader, ALF INMAN

8.40 ORCHESTRA  
Melodious Memories ..... Finck

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

Other Stations.

**5NO NEWCASTLE.** 245.9 M. 1,230 kc.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell. From the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Lieut.-Col. G. B. Spain, G.M.G., F.S.A.: 'The Roman Wall'—II. 7.15:—S.B. from London. 7.45:—Pianoforte Recital by Evelyn Barrow: Fantaisie Impromptu (Chopin); Waldesrauschen (Forest Murmurs) (Liszt); Prelude, No. 3, Op. 16 (Scriabin); Toccata (Debussy). 8.0:—Concert by the Municipal Orchestra. Directed by Frank Gomez. Relayed from the Spa, Whitby. Melodies from 'Iolanthe' (Sullivan); Overture, 'Rosamunde' (Schubert); Serenade Berceuse (Ludwig); Crack Regiment (Schubert); Irish Suite, 'Innsfall' (Ansell); Selection, 'Hit the Deck' (Youmans); Violoncello Solo—Allegro Appassionata (Saint-Saens). (Soloist, May Bartlett). Selection, 'Song

of the Sea' (Kunze). 9.0:—S.B. from London. 9.35:—A Short Address on The Irish Free State Exhibit at the Empire Marketing Board Stand, North-East Coast Exhibition, by Mr. Patrick Hogan, T.D., Minister of Agriculture. 9.40:—S.B. from London. 10.40:—Dance Music from the Oxford Galleries. 11.15-12.0:—S.B. from London.

**5SC GLASGOW.** 401.1 M. 748 kc.

10.45:—Miss Lily Graham, 'Household Ways and Means'. 11.0-12.0:—A Recital of Gramophone Records. 3.0:—Broadcast to Schools: Dr. George Pratt Insh: 'Scotland in the Eighteenth Century—VII, An Eighteenth Century Schoolboy'. 3.15:—Musical Interlude. 3.20:—Monsieur Jean-Jacques Oberlin, 'Elementary French—VII'. 3.45:—Dance Music by Charles Watson's Orchestra. From the Playhouse Ballroom. 4.0:—An Orchestral and Instrumental Concert. The Station Orchestra. Dorothy Crawford (Pianoforte). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mrs. Isobel Jamieson: 'Week-ends in the Open—IV, Boat Camping'. 6.15:—S.B. from London. 7.45:—Williams and Taylor (America's Foremost Comedians). 'Don't Argue'. 8.0:—A Band Concert. The Band of the City of Glasgow Police. Conducted by John Matthews. Frank Gordon (Bass-Baritone). Pipe-Major William Gray. 8.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

**5BD ABERDEEN.** 511.2 M. 964 kc.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.45:—Dance Music. From the New Palais de Danse. 4.0:—Fishing News Bulletin. 4.5:—Dance Music (Continued). 4.15:—Studio Concert. Eva Cushnie (Soprano). The Station Orchest. Overture, 'Patrie' (Bizet). 4.25:—Eva Cushnie (Soprano): 'Tatters (Gerald Lane); Country Folk (Helen Taylor); I have a Bantering Air (Ashley Dukes). 4.35:—Octet: Selection, 'Aida' (Verdi). 4.50:—Eva Cushnie: 'The Rose and the Musk (Dens Tempest); Hallelujah (Comfort Parry); Laughing Rose (W. H. Davies). 5.0:—Octet: Suite, 'Minnehaha' (Coleridge-Taylor). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Scottish Variety. Mrs. Shand's Dance Band. Scottish Country Dances. Marquis of Huntley's Highlanders; Dumbarton's Drums; The Duke's Welcome to Inverness; and The Bumpkin (J. M. Dick). 7.55:—Ray Ormonde (Recorder): 'A' his lane, and Cuddle Doon (A. Anderson); The Bonnie Wee Widow (Traditional). 8.3:—Margaret F. Stewart (Soprano): 'The Flowers o' the Forest (arr. Moffat); Gin I were where Gadie rin (arr. Merrydees). 8.9:—'A Question of Relativity.' A Sketch by Rae Elrick. 8.17:—The Ferryhill Choir: Sound the Pibroch (arr. Purcell J. Mansfield); Peat Fire Smoothing Prayer (arr. H. S. Robertson); The Flowers of Edinburgh (arr. Kennedy Finlay); The Chevalier's Roll-Call (arr. W. S. Roddie); Guller Herrin' (arr. Percy E. Fletcher); Willie Waste (arr. William Moodie). 8.32:—Band; Lancers, 'The Lord of Lorne' (arr. Dan Godfrey). 8.37:—Ray Ormonde: An Auld Maid's Tale (P. Smith); Duffy's First Family (H. Foulie). 8.44:—Margaret F. Stewart: 'O' wha's at the window (arr. Moonie); Whistle an' I'll come tae ye (arr. Moffat). 8.50:—Band; Strathspeys and Reels: Lady Madeline Sinclair (Gow); Lady Glasgow (Eglinton); The High Road to Linton (Traditional); The Duke of Gordon (Marshall); Dunean Davidson (Fraser); Charlie Macintosh (Macintosh); Tulchan Lodge (Skinner); Fill the Stoup (Gow). 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

**2BE BELFAST.** 502.7 M. 991 kc.

2.30:—London Programme relayed from Daventry. 4.30:—Dance Music. Sibbald Treacy's Syncopated Four. 5.15:—The Children's Hour. 6.0:—A Poetry Recital by Hilda Johnston. 6.15:—S.B. from London. 7.45:—Army Reminiscences. Kenneth Ellis (Bass). The Station Chorus and Orchestra will revive Old Army Memories. Songs of the Old C.I.V. Songs of the Camp. Songs of the Route March. Songs of the Trenches. Songs of Dear Old Blighty. 9.0-12.0:—S.B. from London.

**The Listener**  
THE B.B.C. NEW WEEKLY

Special Features:

THE ROMANCE OF THE BROADCAST S O S  
by  
STEPHEN KING HALL

CAN HUMAN NATURE BE CHANGED?  
by  
Z. F. WILLIS

ELIZABETHAN TRANSLATIONS  
by  
T. S. ELIOT

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The Tenth of the Great Plays Series.

'MINNA VON BARNHELM'

'The Play and its Author.' By E. C. G. Handscomb.

Lessing's great comedy is to be broadcast on Tuesday (5GB) and Wednesday (London, etc.). Listeners will find the accompanying article an excellent introduction to the play.



Lessing dichtete hier Minna von Barnhelm, 1765.

(Here Lessing wrote 'Minna von Barnhelm') 1765.)

THE sight of a house bearing a tablet which records that it has once been inhabited by a Great Man is more or less commonplace; but a claim to be the birthplace of a literary work—such as that quoted above—is a rarer sight, and suggests that the work concerned is of more than ordinary interest. Finding *Minna von Barnhelm* honoured in this way, we shall be justified in examining the circumstances of its composition, and this should lead us to understand why *Minna* has been chosen to represent Germany in the present series of Twelve Great Plays.

Lessing, whose bicentenary is celebrated this year, was intended for the Church, and sent to study theology at Leipzig. From an early age, however, he was attracted by the stage. Much of his time was spent in the company of actors, and when he definitely entered upon a life of letters he made the drama his chief study.

It must be understood that before Lessing's time there had been no German national drama, and German literature, the drama in particular, was very much under the influence of the French. Hence 'classical' heroes or characters personifying abstract qualities held the stage, to the exclusion of contemporary humanity. At one time Lessing wrote to his father that his ambition was to become the German Molière; but as the scope of his studies widened he came to realize that there was something very un-German about the French stage, with the severe limitations imposed by its classical rules, and simultaneously the English drama occurred to him as a more suitable model to take in trying to found in Germany a drama which should be truly national. Lessing is very largely responsible for the Shakespeare-cult which still flourishes in Germany.

An earlier play than *Minna*, *Miss Sara Sampson*, is interesting to notice as an experiment in imitation of the English drama. We should class it now as a crude, poison-cum-dagger melodrama, akin to *Maria Marten* and *George Barnwell*, but it is important as showing the direction in which Lessing was working.

*Miss Sara Sampson* belongs to 1755. From 1756 to 1763, while Germany was convulsed by the Seven Years' War, Lessing was continuing his studies and preparing his great work of dramatic criticism, his 'Hamburgische Dramaturgie'; and then, as if to prove that his theories could be put into practice, he gave *Minna* to the world and revolutionized the German stage.

It is to some extent a play with a purpose; bringing together the Saxon lady and the Prussian officer and emphasizing their finer qualities did probably help to dissipate the ill-feeling which persisted between Saxony and Prussia after the war; but its importance is literary rather than historical, and if Lessing had written no more than *Minna*



GOTTHOLD EPHRAIM LESSING.

he would still deserve the space allotted him in any History of German Literature. Here, for the first time, were human beings upon the German stage in place of the usual 'heroes' or 'types.' Riccaut de la Marlinière, the gentleman of fortune, Paul Werner, the professional soldier, the alternately pompous and servile landlord, each of these has a personality which makes him seem more than a mere stage figure. Here the English influence is shown, the personality of a Falstaff being more congenial to the German mind than the abstract type of *l'Avare* or *le Misanthrope*.

*Minna* has always been successful on the German stage, and should, given a responsive audience, make a very successful broadcast. To understand fully Tellheim's bearing towards the other characters at the beginning of the play, it is perhaps desirable that we should know in advance how he is placed, this being rather slowly revealed during the play itself. Hence a few words of introduction:—

During the Seven Years' War Major von Tellheim, a Prussian officer, is sent to Saxony to levy a war tax. As the impoverished States cannot raise the heavy sum required, he generously advances money from his own pocket, an action which earns him the admiration, and later the love, of Minna von Barnhelm, a wealthy Saxon lady.

After an exchange of rings\* Minna and Tellheim are separated by further military operations. The Major is wounded in the arm, and then, when his dealings with the Saxons become known, discharged under suspicion of having been bribed by them to remit part of the tax. His case has not yet been fully investigated, and he is living in Berlin in straitened circumstances, suspect, but with his batman and his old sergeant ever faithful to him. In his disgrace he has avoided communicating with Minna, who sets out to discover for herself what has become of him. Chance brings her to the inn at which he is staying.

... And then begins a delightful comedy. At times it is serious almost to the point of tears; but the clouds which gather are quickly dispersed.

There is for us very little novelty in situations such as confusion caused by the similarity of two rings, etc. The laughter-provoking devices, too, may be called 'stock'; gibes at the police, the low comedy lovers, and the Franco-German medley spoken by Riccaut. But this is by no means to Lessing's discredit. Certain stage tricks are universal and perennial; Sir Hugh Evans raises a laugh by his Welsh pronunciation in *The Merry Wives of Windsor*, and the hero pretends to lose his fortune in so recent a production as *So This is Love*.

The greatness of *Minna* is to be found not in the plot, nor in the situations, nor in the witty lines, of which there is a fair sprinkling, but rather in the absolute reality of the characters introduced and the extreme naturalness of their conversation.

We must listen to the pert Francisca putting the landlord in his place or pulling the leg of Sergeant Werner; listen to the cockney humour of Just, a German Sam Weller; and above all listen to Minna as she fights to overcome Tellheim's inferiority-complex. Thus we shall make a new circle of acquaintances as human and as sympathetic as any yet born of man's imagination.

\* The listener, lacking the help of stage action, may not fully understand the passage of Tellheim's ring from hand to hand. At their betrothal, before the play begins, Minna and Tellheim have exchanged rings identical in appearance. In the play Tellheim hands his to Just, instructing him to raise money on it, and Just pledges it with the landlord, from whom it is redeemed by Minna. She then returns it to Tellheim under pretence of breaking off the engagement and giving back the ring which he had given to her.—E. C. G. H.

7.25  
A TALK ABOUT  
SPENDING  
AND SAVING

WEDNESDAY, JUNE 12  
2LO LONDON & 5XX DAVENTRY  
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

10.20  
CYRIL SCOTT  
PLAYS  
HIS OWN MUSIC

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST  
10.45 MRS. OLIVER STRACHEY: 'A Woman's  
Commentary'  
11.0 (Daventry only) Gramophone Records  
12.0 A Ballad Concert  
AGNES O'KELLEY (Contralto)  
MURRAY BROWN (Tenor)  
12.30 A Recital of Gramophone  
Records  
1.0-2.0 Light Music  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From the Restaurant Frascati  
2.30 FOR THE SCHOOLS  
NATURE STUDY:  
For Town and Country Schools  
(Course III)—VI, 'Greenfly and  
Ladybird.' By Miss C. VON WYSS  
2.55 Interlude  
3.0 'Foundations of English Poetry'  
(Course III)  
By Mr. J. C. STOBART, Miss UNA  
BROADBENT, and Others  
3.30 Mrs. G. HUXLEY: 'The  
Nation's Milk Supply—I'  
3.45 A Light Classical  
Concert  
LILY ZAEHNER (Soprano)  
ORREA PERNEL (Violin)  
HILDEGARD ARNOLD (Violoncello)  
KATHLEEN COOPER (Pianoforte)  
TRIO  
Trio in G ..... Haydn  
Andante, poco cantabile—  
Presto—Rondo al Ongharese  
(Gypsy Rondo)  
4.0 LILY ZAEHNER  
Freude der Kinderjahre  
(Childhood's Joy) ..  
Liebhaber in allen  
Prestalten (The  
Lover's Fancies).... Schubert  
Erlkönig (Erl King) ..  
4.10 TRIO  
Dumky Trio ..... Dvorak  
Lento maestoso; vivace;  
andante; andante moderato;  
allegro  
4.30 LILY ZAEHNER  
Mädchenlied (Maiden's  
Song) .....  
Von Waldbekrauzter  
Hohe (From where the  
mountains tower) ....  
Fussreise (Wandering) .....  
Der Musikant (The Wandering Min-  
strel) ..... Hugo Wolf  
4.40 TRIO  
Trio in C Minor ..... Beethoven  
Allegro con brio; andante cantabile con  
variazioni; minuetto; prestissimo.  
First Movement from Trio in C Minor .. Brahms  
5.15 THE CHILDREN'S HOUR  
NEWS FROM 'THE WINDLASS'  
wherein Captain Pottle, George, Joe, and Alf  
Higgins foregather with the Night-Watchman,  
at the invitation of Mr. Sharp and his daughter,  
Nancy  
6.0 Musical Interlude

- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN  
6.30 This Week's Work in the Garden, by the  
Royal Horticultural Society  
6.40 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS

- 8.0 'Minna Von Barnhelm'\*  
Translated and adapted from Lessing's Comedy  
by E. U. OULESS  
Arranged for Broadcasting by Dulcima Glasby  
Incidental Music played by  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
(See centre of page and also page 518)

THE TENTH OF THE 'GREAT PLAYS'



'MINNA von BARNHELM'

Translated and adapted by E. U. Oules from the Comedy by

G. E. LESSING

Characters:

- Major John Von Tellheim, discharged  
Minna von Barnhelm  
Francisca  
Paul Werner, formerly the Major's Sergeant  
Just, the Major's Servant  
The Landlord  
Madame Marloff  
Riccut de la Marliniere  
A Footman

The action takes place at an inn called 'The King of Prussia'

The play produced by Howard Rose.

- 7.0 A TALK ON INTERNATIONAL AFFAIRS  
7.15 Musical Interlude  
7.25 'SPENDING AND SAVING'  
I, Income, by Mr. A. KAHN  
7.45 Overture

- 9.35 An Orchestral Concert  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
10.0 'The Second News'  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN; Local  
Announcements; (Daventry only)  
Shipping Forecast and Fat Stock  
Prices  
10.20 Cyril Scott  
A Short Recital of his own Music  
Dagobah  
Caprice Chinois  
Two Pierrot Pieces:  
(a) Pierrot Triste  
(b) Pierrot Gai  
Lotusland  
Valse Scherzando  
(No. 3 of Three Frivolous Pieces)  
Valse Sentimentale  
(First Performance)  
Pastorale No. 3  
An English Waltz  
(Second Edition)

CYRIL SCOTT is one of those versatile people who win distinction in more than one field. He is a composer, a poet, and an author of note on philosophic subjects. Born in Cheshire in 1879, he was a student at Frankfurt, where more than one other young Englishman who has since stepped into the front rank of composers, was with him. At the end of his student career he lived for a time in Liverpool, teaching and playing, and his first important orchestral piece, the 'Heroic Suite' was played there as well as at Manchester with Richter conducting. Soon afterwards his *Pelleas and Melisande* was given in Frankfurt. Other works of his have figured at Sir Henry Wood's concerts and elsewhere; Sir Thomas Beecham has interested himself in more than one of them, and as far afield as Vienna his chamber music and at least one orchestral piece have been played. Best known by his songs and smaller pieces, many of which are valuable additions to the repertoire of the concert room, he deserves a more important position than his native country accords him for his bigger and more serious works. We are given too few opportunities of hearing them. In some ways less definitely English than that of most of his contemporaries, his music is in every way original, and modern without any of the more startling dissonant effects in which the present day composer inclines to express himself.

- 10.45-12.0 DANCE MUSIC  
Reg Batten and his Band  
from the New Princes Restaurant  
(Wednesday's Programmes continued on page 521.)

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 really is  
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**3.0 A Military Band Concert**  
*(From Birmingham)*  
**THE BIRMINGHAM MILITARY BAND,**  
Conducted by **W. A. CLARKE**  
Overture, 'Belisario' ..... *Donizetti*  
**CONSTANCE PEMBERTON (Soprano)**  
I attempt from Love's sickness to fly .. *Purcell*  
The Silver Lamps ..... *Phillips*  
Bird of Blue ..... *German*  
Love's Philosophy ..... *Quilter*  
**BAND**  
Darkies' Serenade ..... *Bucalossi*  
Le Chanticleer (Chanticleer).....*Thurban*  
**BRUCE BELFRAGE**  
In Selections from Shakespeare's Works  
**BAND**  
Selection, 'Cosi Fan Tutte' ('The School for Lovers') ..... *Mozart*  
**CONSTANCE PEMBERTON**  
Blackbird's Song...*Scott*  
Spring Sorrow...*Ireland*  
A Birthday.... *Cowen*  
**BAND**  
Entr'acte, 'Summer Dreams' .... *Squire*  
Four Dances, 'Merrie England' ... *German*  
**BRUCE BELFRAGE**  
In further Readings  
**BAND**  
Polka, 'The Sleigh Ride' ..... *Julien*  
**4.30 DANCE MUSIC**  
**JACK PAYNE and the B.B.C. DANCE ORCHESTRA**  
**JEAN MELVILLE (Songs at the Piano)**

**LESLIE BENNETT**  
Yarmouth Fair ..... *Peter Warlock*  
**ORCHESTRA**  
Keltic Suite ..... *Foulds*

**8.0 Micro-Phun**  
*(See centre of page.)*

**9.0 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**9.15 From the Musical Comedies**  
*(From Birmingham)*  
**THE BIRMINGHAM STUDIO ORCHESTRA,** conducted by **FRANK CANTELL**  
**FOSTER RICHARDSON (Baritone)**

The selections will include:  
'The Belle of New York' ..... *Kerker*  
'The Quaker Girl' ..... *Monckton*  
'Lilac Time' ..... *Schubert, arr. Clutsam*  
'Mary' ..... *Hirsch*

**10.15 DANCE MUSIC**  
**BILLIE FRANCIS and his BAND,** from the West End Dance Hall, Birmingham  
**11.0-11.15. REG BATTEN and his BAND** from the New Princes Restaurant

**11.15-11.45**  
Experimental Transmission of Still Pictures by the Fultograph Process

*From Birmingham tonight at 8.0*

**MICRO-PHUN**

A Song and Laugh Show, written and arranged by

**EDMUND WYNSCHENK**  
Presented by **BETTY BOND**

**EDITH JAMES**  
**HARRY SENNETT**  
**EWART MASON**  
**ALFRED BUTLER**  
**HARRY SAXTON**

*with*

**JACK VENABLES and GERALD ARMES**  
at the Pianos

*A Revue with Three Speeds—Fast, Faster and Out of Breath.*

*(Wednesday's Programmes continued on page 522.)*

**WORLD-RADIO**

**(The Official Foreign and Technical Journal of the B.B.C.)**

Contains exclusive and authoritative information on Wavelengths and Programme details of all the chief European Broadcasting Stations.

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**5.30 THE CHILDREN'S HOUR:**  
*(From Birmingham)*  
'More Hard Work as Pleasure,' another Rowing Talk by **TEDDY BRETT**  
Songs by **PHYLLIS NORMAN (Soprano); JACKO and a Piano**  
'Traditional Sayings and Superstitions—A Rolling Stone,' by **William Hughes**  
**6.15 'The First News'**  
**TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**  
**6.30 A Concert of Light Music**  
*(From Birmingham)*  
**PATTISON'S SALON ORCHESTRA,** directed by **NORRIS STANLEY**  
Relayed from the Café Restaurant, Corporation Street  
Overture, 'Athalie' ..... *Mendelssohn*  
Valse, 'The Passing of Salome' ..... *Joyce*  
**LESLIE BENNETT (Baritone)**  
Prologue, 'Pagliacci' ..... *Leoncavallo*  
**ORCHESTRA**  
Fantasia, 'Carmen' ..... *Bizet, arr. Tavan*  
**NORRIS STANLEY (Violin)**  
Spanish Dance ..... *de Falla, arr. Kreisler*  
**LESLIE BENNETT**  
At Dawning ..... *Cadman*  
**ORCHESTRA**  
Invitation to the Valse ..... *Weber*  
**CHARLES BADHAM (Pianoforte)**  
Valse, 'Naila' ..... *Delibes, arr. Dohnanyi*

**8.0**  
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and  
**LAUGH SHOW**

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*the*  
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NEWCASTLE—59, NORTHUMBERLAND ST.  
EXETER—271, HIGH ST. BRISTOL—64, PARK ST.

309

CAR PARK EITHER SIDE.

## Wednesday's Programmes continued (June 12)

5WA CARDIFF. 823.2 M. 928 KC.

1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Symphony No. 5 in C Minor, Op. 67.. Beethoven

2.30 For the Schools:  
'Great Leaders and Movements in Welsh History—Dafydd Ab Gwilym and the Golden Age of Welsh Poetry,' by Professor E. ERNEST HUGHES

DAFYDD AB GWILYM is the most celebrated of Welsh mediæval poets who lived five and a half centuries ago, and he has been described as the earliest of the great singers of wild nature in mediæval Europe.

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trios—No. XVI

THE STATION TRIO:  
FRANK THOMAS (Violin),  
RONALD HARDING (Violoncello),  
EVELYN AMEY (Pianoforte)  
Trio in B Flat, Op. 11  
Allegro con brio, Theme and Variations

COMPOSED originally for Clarinet, Violoncello and Pianoforte, this Trio is often played with the violin replacing the clarinet, which it can do quite satisfactorily here. Slightly built, like the early Trios which were broadcast at the beginning of this Beethoven series, it is all melodious and easy to understand, and it has the special interest of having its last movement based on a tune which Beethoven borrowed specially for the purpose. It is an old air, popular in its day, which would long ago have been forgotten but for his use of it—a merry little tune on which Beethoven makes a series of fresh and wholesome variations.

4.5 J. CLAYTON TRATCHER (Baritone)

Blow, blow, thou Winter Wind..... Sergeant  
The Blind Ploughman..... Coningsby Clarke  
Harlequin..... Sanderson

TRIO  
Two English Tunes, No. 2..... Quilter  
Romance sans Paroles (Romance without words)..... Schmitt

Flight of the Bumble Bee.... Rimsky-Korsakov

J. CLAYTON TRATCHER  
The Watchman..... W. H. Squire  
Tommy Lad..... Margtson  
My Little Welsh Home..... Gwynne Williams

TRIO  
Miniatures, Set I..... Frank Bridge  
Handel in the Strand..... Grainger

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London (10.15 West Regional News)

10.20-11.0 Summer Idylls  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Conducted by WARWICK BRAITHWAITE

'The Seasons' (Summer)..... German  
Danse des Sylphes (Dance of Sylphs) .. Berlioz  
In a Summer Garden..... Delius  
The Swan..... Saint-Saens  
Suite, 'Sylvan Scenes'..... Fletcher

5SX SWANSEA. 288.5 M. 1,040 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

10.15 S.B. from Cardiff

10.20-10.45 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-10.45 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:  
A DAY FOR A REQUEST PLAY

'Mabel and the Enchanted Railway' (Philip O. Greenhalgh)

A Radio Version of Albert E. Bull's story of the same name

6.0 London Programme relayed from Daventry

6.15-10.45 S.B. from London (10.15 Mid-Week Sports Bulletin; Local Announcements)



DAFYDD AB GWILYM, the great fourteenth-century bard and an outstanding figure in the Golden Age of Welsh poetry, of whom Professor Ernest Hughes speaks in his talk from Cardiff this afternoon at 2.30.

2ZY MANCHESTER. 378.3 M. 793 KC.

11.0-12.30 Heckmondwike 'Lecture'

S.B. from Leeds  
Relayed from the Upper Independent Chapel, Heckmondwike

Hymn, 'The Church's one Foundation 'Is Jesus Christ her Lord' (Congregational Hymnary, 212)

The Lesson and Prayers read by the Rev. M. STANLEY  
Address by the Rev. T. HYWELL HUGHES, M.A., D.Litt., D.D., Principal of the Scottish Congregational College, Edinburgh

Hymn, 'All Hail the Power of Jesu's Name' (Congregational Hymnary, 136)  
Address by Dr. F. W. NORWOOD, Minister of the City Temple, London

Hymn, 'I love thy kingdom, Lord' (Congregational Hymnary, 210)  
Benediction

2.30 London Programme relayed from Daventry

3.0 For the Schools:

'Shakespeare's "Midsummer Night's Dream" and Songs from the Plays—VI, "Midsummer Night's Dream"—Summary,' by Mr. R. E. SOPWITH

S.B. from Sheffield

## Wednesday's Programmes continued (June 12)

3.30 London Programme relayed from Daventry

3.45 **FRANK RICKETTS (Baritone)**  
Eri tu (It is thou) ('The Masked Ball')... *Verdi*  
Maire, my Girl... *Aitken*  
When the Sergeant-Major's on Parade  
*Longstaffe*

4.0 **Famous Northern Resorts Southport**

A MUNICIPAL BAND CONCERT  
Relayed from the Bandstand  
THE BAND OF THE 1ST BATTALION  
THE NORTHUMBERLAND FUSILIERS

(By kind permission of Lt.-Col. W. N. HERBERT, C.M.G., D.S.O.)

Bandmaster, J. CAUSLEY WINDRAM

Overture, 'Ruy Blas'... *Mendelssohn*  
Allegro con brio (Symphony No. 5)... *Beethoven*  
Selection, 'La Gioconda'... *Ponchielli*  
Waltz, 'Gold and Silver'... *Lehar*  
Pot-pourri of Harry Lauder's Songs

arr. *Ord Hume*

Hungarian Dances, Nos. 5 and 6... *Brahms*  
Regimental Marches of the Northumberland Fusiliers  
The British Grenadiers  
Rule Britannia

5.0 **ANNIE WADDINGTON (Pianoforte)**  
Introduction and Fugue, Op. 17, No. 5

*Dohnanyi*

Nocturne in E Minor, Op. 72, No. 1... *Chopin*  
Etude in F, Op. 10... *Chopin*  
Caprice, No. 2, Op. 13... *York Bowen*

5.15 **The Children's Hour:**  
*S.B. from Leeds*

HEARD AT THE WEATHERCOCK

When the wind is in the East  
'Tis neither good for man nor beast.  
When the wind is in the North,  
The skilful fisher goes not forth.  
When the wind is in the South,  
It blows the bait in the fishes' mouth.  
When the wind is in the West,  
Then 'tis at the very best.

Songs by DORIS NICHOLS and PETER HOWARD

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Royal Horticultural Society's Bulletin for North of England Listeners

6.40 *S.B. from London* (10.15 Local Announcements)

10.20-10.35 **WILLIAMS AND TAYLOR**  
(America's Foremost Comedians)  
'Don't Argue'

Suite, 'Gaelic Melodies' (Foulds). 4.45:—An Organ Recital by S. W. Litch. From the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Some Present Garden Troubles,' and Topical Gardening Notes. 6.45:—S.B. from London. 10.15:—Scottish News Bulletin. 10.20-10.50:—Old Time Dances by Charles Watson's Orchestra. From the Playhouse Ballroom.

2BD **ABERDEEN.** 511.2 M. 964 kC.

3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—London Programme relayed from Daventry. 3.45:—Steadman's Orchestra. Directed by George Steadman. From the Electric Theatre. 4.0:—Fishing News Bulletin. 4.5:—Orchestra (Contd.). 5.0:—A Short Vocal Recital by Margaret Skakle (Soprano): Dreams (Wagner); When Childer Plays (Walford Davies); Low, Lute, low (Queen's Mary's Song) (Elgar); Land o' Heart's Desire (Kennedy-Fraser); Simus vers aivalent des ailes (Hahn); The Tortoiseshell Cat (Dorothy Howell); Morning Hymn (Henschel). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: 'Horticulture,' 6.45:—S.B. from London. 10.15:—S.B. from Glasgow. 10.20-10.45:—S.B. from London.

2BE **BELFAST.** 502.7 M. 991 kC.

12.0-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 3.30:—Concert Music. Orchestra. Albert Taylor (Baritone). 5.0:—From Dublin to London by Long Sea, by Miss H. D. Crofton. 5.15:—The Children's Hour. 6.0:—Organ Recital by Charles Howlett. From the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 10.15:—Regional News. 10.20-10.45:—Part Songs by The Round Table Singers.

### SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

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

May 18.—At the Club this night Mr Hofton speak of mooring it to the Committee that they put us in a wireless sett and to single apart a particular room for it, the same as they do for cards or billiards. Whereat old Professor Nossingby 'Oh! for God's sake, no!' very passionately cries he. 'Rob us not, in mercy's name, of our one safe sanctuary nowadays from those 2 damned W's, meaning, it seems, Wenches and Wireless. Which, the passion wherewith old stick-in-the-mud says it, did set us all a-laughing.

May 19.—(Lord's Day. Whit-Sunday).—To Church to Mr Blick, where did open service with Keble's 'When God of old,' to the tune *Old Winchester*; and such a throaty business as Adm<sup>l</sup> Norker makes of trying to rumble the base of it I never did hear.

Carried my wife this afternoon in the car to Gifford to see brother Tom and Sophy, how they do, but found them gone a-gadding, the children with them. Set me wondering where brother gets the money to goe a-gadding, with hoaps of his not having bilked the butcher or the baker to do it, and then coming on me afterwards again to pay theyr damned bills. Returning by way of Dorking, here took up for tee at the *Star and Garter*, by the North station, with a most civill, smiling, well-favoured wench that waits on us, to my great content. But what did most of all please me was, in eating gooseberry jam to our bread-and-butter, did chance to say to my wife I wisht it had been cherry jam (that I do love beyond all jams, onlie we never make it now because of the way cook jibbs at stoning the cherries). Which coming (without my intention) to the ears of Madam Hostess that stands at a neare table sorting napkins, out she goes with never a word, but presently sends the maid with a dish of her own cherry jam and hoaps we shall have our joy of it. And so we do, with infinite thanks to kind Madam, being the best cherry-jam ever I did eat, good luscious black cherries, that, for all theyr staining our mouths, did put me into the rarest humor by the pleasure I had of eating them; so as I was moved to pinch my wife's ear, calling her 'black-lips' (instead of 'broun-eyes'), with other fond yet merrie quips, as if I had been foxed almost. Strange how easily the spirit of a man's humour be sweetened or soured, by what he eats or drinks, even a dish of cherry-jam.

Home, where a very good string-concert from Birmingham, anon a extra whiskies in honour of to-days High Festival, and so to bed.

### Other Stations.

5NO **NEWCASTLE** 245.9 M. 1,230 kC.

2.30:—London Programme relayed from Daventry. 3.45:—Doris Phillips (Soprano). Gladys Willis (Pianoforte): Rhapsody (Ireland). 3.52:—Doris Phillips (Soprano): The Malton, Whether I live and My heart is like a singing bird (Hubert Parry). 4.0:—Gladys Willis: El Puerto ('Iberia') (Albeniz); Valse Romantique (De Severac). 4.8:—Doris Phillips: Heart's Desire (Ireland); Bluebells from the Clearings (Ernest Walker); Song of the Open (Frank La Forge). 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-10.45:—S.B. from London.

5SC **GLASGOW.** 401.1 M. 748 kC.

3.0:—Broadcast to Schools. Mr. George Burnett: 'Scott and his Contemporaries—VI. John Leyden: Poet and Linguist.' 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Scottish Concert. The Station Orchestra: Two Scottish Dances, Op. 21 (Langley). Ruth M. Black (Contralto): An Fond Kiss and This is no my Plaid (arr. Moffat); O wha's at the window (arr. Diack); The Rowan Tree (arr. Moffat). Orchestra: Highland Suite (Moonie). Ruth M. Black: Afton Water, Lizzie Lindsay and Turn ye to me (arr. Diack); Castles in the Air (arr. Moffat). Orchestra:

## OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

## 'His Master's Voice' RECORDS

**RIENZI OVERTURE**—Philadelphia Symphony Orchestra—D1226 & D1227. London, Sunday, 3.30.

**SCHEHERAZADE**—Philadelphia Symphony Orchestra—D1436-D1440. London, Sunday, 4.10.

**ERI TU CHE MACCHIAVI QUELL' ANIMA**—Granforte—DB937. London, Monday, 9 o/c.

**PRELUDE ACT III "MASTERSINGERS"**—London Symphony Orchestra—D1219. London, Monday, 9.28.

**COCKAIGNE OVERTURE**—Royal Albert Hall Orchestra—D1110-1. Daventry 5GB, Tuesday, 10.15.

**"ENIGMA" VARIATIONS**—Royal Albert Hall Orchestra—D1154-57. Daventry 5GB, Tuesday, 10.35.

**PAGLIACCI PROLOGUE**—Peter Dawson—C1259. Daventry 5GB, Wednesday, 6.30.

**VALSE NAÏLA**—Backhaus—DB926. Daventry 5GB, Wednesday, 7.20.

**SILENT NOON**—S. Robertson—B2755. London, Thursday, 8.37.

**SUSANNA'S SECRET, OVERTURE**—La Scala Orchestra, Milan—D1488. London, Friday, 7.45.

**LIEBESFREUD**—Kreisler—DB935. London, Friday, 7.40.

**SLAVONIC DANCE**—Morini—D1397. London, Friday, 9.34.

**BLIND PLOUGHMAN**—Chaliapine—DA993. Daventry 5GB, Saturday, 6.45.

**MÜLLER SONG CYCLE** (Die schöne Müllerin)—Hans Duhan—E512. Daventry 5GB, Saturday, 9.35.

**THE BETROTHAL**—Austral—E506. London, Sunday, 4.22.

**JEWELS OF THE MADONNA, Intermezzo**—Mark Hambourg—B2478. London, Friday, 7.45.

**UNFINISHED SYMPHONY**—Royal Opera Orchestra—C1294-6. Daventry 5GB, Saturday, 6.45.

**LOVE WENT A-RIDING**—Browning Mummery—B2756. London, Thursday, 8.30.

**NON PIU ANDRAI**—Peter Dawson—C1401. Daventry 5GB, Saturday, 9 o/c.

**GREATEST ARTISTS—FINEST RECORDINGS**



9.35  
A RECITAL BY  
MRS.  
GORDON WOODHOUSE

THURSDAY, JUNE 13  
2LO LONDON & 5XX DAVENTRY  
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

10.0  
A. J. ALAN ON  
THE  
CABMEN'S SHELTER

10.15 a.m. THE DAILY SERVICE

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

10.45 'The Growth of the Child'—VII, Dr. GEORGE F. BUCHAN: 'The importance of proper Bone Development'

THIS is the third talk by Dr. Buchan in this series, and continues the remarks in his previous two on the necessity of building up a sound constitution in the young child. His special subject this morning will be the importance of correct bone development.

11.0 (Daventry only) Gramophone Records

12.0 A Midday Concert  
MARY HAMLIN (Soprano)  
FERNANDO ZEPPARONI (Violin)  
DENISE LASSIMONE (Pianoforte)

1.0 A RECITAL OF GRAMOPHONE RECORDS  
By CHRISTOPHER STONE

2.0-2.25  
(Daventry only)  
Experimental Transmission of Still Pictures by the Fultograph Process

2.30 FOR THE SCHOOLS  
'Speech and Language,' by Mr. A. LLOYD JAMES

2.50 Musical Interlude

3.0 EVENSONG  
From Westminster Abbey

3.45 'LIFE IN FOREIGN LANDS'  
—IV, Mrs. NINA E. ABBOTT:  
'Life in Bermuda'

BERMUDA, the smallest of our colonies and one of the (if not the) oldest, is situated six hundred miles from Jamaica. It is an island of white coral and famed for the prodigality of its flowers. It is a favourite resort for Americans, combining the amenities of modern life with a kind of South Sea splendour. Mrs. Abbot, who is giving this talk, is a Bermuda journalist who is at present spending some months in London.

4.0 An Afternoon Concert  
PAULINE MAUNDER (Soprano)  
ANDREW BROWN'S QUINTET

5.15 THE CHILDREN'S HOUR  
Selections from 'Lilac Time' (Schubert, arr. Clutsam), played by THE OLOF SEXTET  
'The Story of the Hunchback, the Pool and the Magic Ring,' from 'The Glass-Mender and other Stories' (Maurice Baring)  
'The Four Wonders' (Stephen Southwold)

6.0 Interlude

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS  
Sonata in C, Op. 2, No. 3  
1st Movement—Allegro-con brio  
2nd Movement—Adagio

7.0 Miss V. SACKVILLE-WEST: 'New Novels'

7.15 Musical Interlude

7.25 CHINA  
VII, China's Contribution to Civilization,' by Mr. H. J. SILCOCK

DESPITE the alleged and permanent inability of East and West to meet and be other than 'twain,' it is of little use to deny the already significant influence that China has had upon our Western culture, both in art and in literature. Then there is always the gradual percolating contribution made by the residence abroad of millions of Chinese. In considering these things

GLADYS RIPLEY

Silent Noon ..... Vaughan Williams  
Sunday ..... Molly Caron

QUINTET  
Angelus ..... }  
Minuet ..... } Cyril Scott  
Pierrot Piece ..... }  
Vesperale ..... }

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. PHILIP KERR, C.H.: 'The Week Abroad'

Mr. PHILIP KERR is one of those 'powers behind the throne' who have exerted a great influence on imperial development, yet with a minimum of publicity. He was one of those concerned in the creation of a constitution for the Union of South Africa and in the devising of a new constitution for India. As editor for many years of 'The Round Table,' as Secretary to Mr. Lloyd George throughout the Peace Conference, and now as Secretary to the Rhodes Trust, he has played a large part in promoting a scientific study of imperial problems.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A Harpsichord Recital  
By Mrs. VIOLET GORDON WOODHOUSE

Prelude in E Flat... } Bach  
Fugue in A Minor ..... }  
Two Minuets ..... } Handel  
Fantaisie, No. 2 in C Minor }  
Mozart  
Two Pieces Domenico Scarlatti

THE Harpsichord, the most important of all the ancestors of our pianoforte, held the place of its more full-toned modern representative during the sixteenth, seventeenth, and eighteenth centuries. In Bach and Handel's music it figured regularly as a support to the orchestral instruments, and listeners to the Bach Cantatas are by now familiar with the word Continuo, the ground bass from which the player of the harpsichord (or cembalo, or clavicembalo) filled up the harmonies.

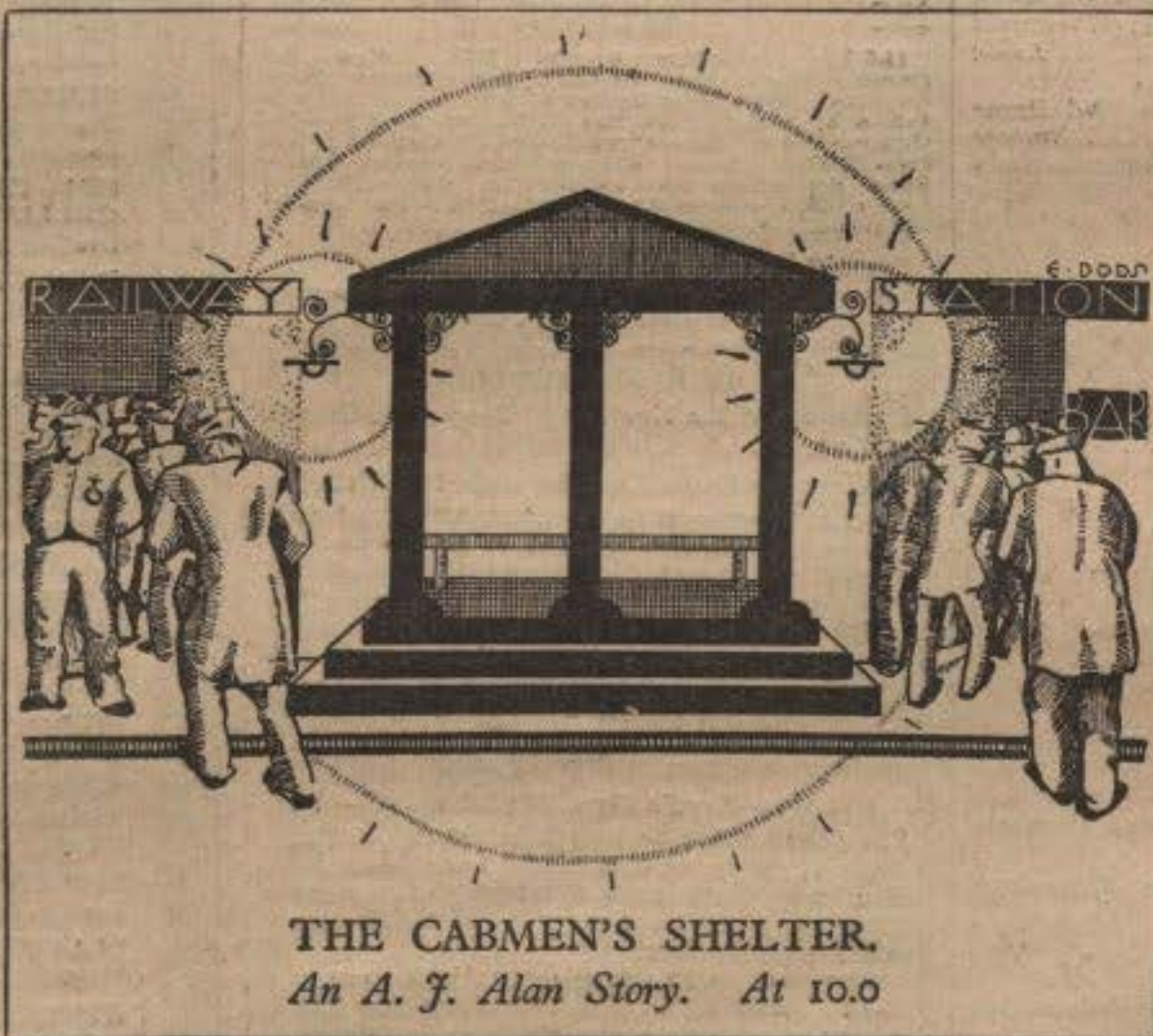
The harpsichord differs from the modern pianoforte chiefly in this, that the strings are not struck by hammers, as the player depresses the keys, but plucked either by quills or by little hook-like pieces of hard leather. Originally, it had only one keyboard, so that no variation of tone was possible, but afterwards all manner of devices came into use for making louder and softer tone at the player's will, and many of the best examples which have come down to us have two keyboards, with several stops like organs.

Mrs. Violet Gordon Woodhouse has for a number of years made a special study of the instrument and its literature, and is known throughout the world as one of the leading exponents of its truly charming possibilities.

10.0 A. J. Alan  
'The Cabmen's Shelter'

10.30-12.0 DANCE MUSIC  
Jack Payne and the B.B.C. Dance Orchestra

(Thursday's Programmes continued on page 526.)



THE CABMEN'S SHELTER.  
An A. J. Alan Story. At 10.0

Mr. Silcock will particularly stress the bearing of China's philosophy and outlook on life upon the present struggle between the civil power and the militarists. Further, he will outline some of the valuable contributions that China may still make to the West.

7.45 An Evening Concert

GLADYS RIPLEY (Contralto)  
ERIC GREENE (Tenor)  
THE GERSHOM PARKINGTON QUINTET  
Black Roses ..... Sibelius  
Nocturne in E Minor ..... Chopin  
Rondo ..... Weber  
The Rose enslaves the Nightingale  
Rimsky-Korsakov

ERIC GREENE  
In the Dawn ..... Elgar  
Soft-footed Snow ..... Sigurd Lie

GLADYS RIPLEY  
A String of Pearls ..... Lyall Phillips  
Early in the Morning ..... Phillips  
Tributes ..... Fisher

QUINTET  
Selection No. 2, Mendelssohn's Songs Without Words

ERIC GREENE  
The Sleeping Beauty ..... } Armstrong, Gibbs  
Take heed, young heart ..... }  
Love went a-riding ..... Frank Bridge



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©

3.0  
A  
SYMPHONY  
CONCERT

THURSDAY, JUNE 13  
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.20  
A NEW  
MUSICAL  
COMEDY

3.0 A Light Symphony Concert  
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

Overture, 'Leonora,' No. 3 in C.... Beethoven

MARY POLLOCK (Soprano) and Orchestra

Aria, 'E'er since the Day' ('Louise')

Charpentier

GLADYS WARD (in Declamation) and Or-  
chestra

Lenore (a Dramatic Ballad for Voice and Or-  
chestra)..... Liszt

MARY POLLOCK

Twilight Fancies..... Debussy

Come, Lovers, follow me..... Baird

So sweet is she..... Shaw

Summer..... Shaw

ORCHESTRA

Symphony in B Flat Minor (The 'Welsh')  
Cowen

4.30 LOZELLS PICTURE HOUSE ORGAN  
(From Birmingham)

Overture, 'Raymond'..... Ambrose Thomas

Intermezzo, 'Sunset'..... Johnson

AILEEN FISHER (Soprano)

Down Here..... Brahe

The Scarecrow..... Davies



TONIGHT AT 8.20.

ORGAN

Selection, 'The Daughter of the Regiment'

Donizetti

Selva Rosmarin (Fair Rosemary).... Kreisler

AILEEN FISHER

Melisande in the Wood..... Alma Goetz

Thank God for a garden..... Del Rio

ORGAN

Intermezzo, 'Song Time'..... May

Three Dream Dances..... Coleridge-Taylor

5.30 THE CHILDREN'S HOUR  
(From Birmingham)

'Another Broomstick Adventure,' by Mary  
Richards

Songs by TONY

THOMAS FREEMAN (Violoncello)

6.15 'The First News'

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

6.30 Organ Recital

By HAROLD RHODES

Relayed from Coventry Cathedral

Second Fantasia in F Minor..... Mozart

Interlude in G Minor..... Guilman

Fantasia in E Flat..... Saint-Saens

Allegro (Sonata, Op. 28)..... Elgar

7.0 DANCE MUSIC:

Jack Payne and the B.B.C. Dance Orchestra  
Dorothy McBlain (the girl who whistles in her  
throat)

8.0 STUART VINDEN reading

from 'Tom Tit Tot' (Anon)

and 'Old Apsom' (Arthur Quiller Couch)

8.20 'The Island Princess'

A New Musical Comedy in Three Acts

Book and Lyrics by GUY K. AUSTIN

Music by HUBERT W. DAVID

Characters in the order of their speaking:

Valerie Murray (Secretary of the Aero County  
Club)..... HELEN ALSTON

Tony Masters (of Masters' Aeroplanes, Ltd.)  
GEORGE BAKER

'Mac' Andrews (His Partner) HAROLD CLEMENCE

April Rivers..... OLIVE GROVES

Lady Beatrice Draper (April's Aunt)  
FLORENCE WOOD

Sir 'Herbert' (April's Uncle) REGINALD EYRE

Aloysius Skeets..... EDGAR NORFOLK

Professor Sebastian Rivers (April's Father)  
CLAUD GRAHAM

Adams (His Manservant) LAWRENCE BASKCOMB

A Maid..... DORIS OWENS

A Girl..... GLADYS WINMILL

A Man..... STANLEY RILEY

THE WIRELESS CHORUS and the WIRELESS  
ORCHESTRA

Conducted by JOHN ANSELL

Scenes:

The Lawn of the Aero County Club—June

Paradise Island in the Pacific Ocean—July

The Hall of Canning Towers, Herefordshire—  
August

9.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.45 Interlude

9.55 'Otello'

Act III

Relayed from the Royal Opera House, Covent  
Garden

In the two operas with stories from Shakespeare  
*Otello* (the Italian form of Othello) and *Falstaff*

written at the end of his long and wonderful  
career, Verdi used libretti by his fellow composer

Boito. It was Boito who furnished also the  
libretto for Ponchielli's *La Gioconda*, of which

one act was broadcast from the Royal Opera  
on Tuesday. *Otello* follows the Shakespeare plot

with only slight variations, and ends with the  
same tragedy.

10.30-11.15 DANCE MUSIC

Jack Payne and the B.B.C. Dance Orchestra



SCRATCHES  
CUTS  
BRUISES

Every home in which children  
laugh, play, and cry needs the  
ointment tin. Boisterous spirits  
often end in countless little acci-  
dents. That's why mother keeps  
Germolene handy. Germolene  
never smarts but soothes and cools  
the smarting wound. The aseptic  
action renders the wound surgi-  
cally clean—immune from poisoning  
and dirt. Special tissue-building  
properties ensure rapid healing—  
and leave no scars to disfigure  
face or limb! Buy *Germolene*.

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ECZEMA  
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CUTS  
SCALDS  
BURNS

and all obstinate  
skin complaints

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# Thursday's Programmes continued (June 13)

**5WA CARDIFF.** 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry

3.45 Mr. IVAN KYRLE FLETCHER: 'Experiment in the Theatre—V, Experiment in England and Wales'

4.0 S.B. from Swansea

4.45 BOBBY'S STRING ORCHESTRA  
From Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Farmers

6.35 S.B. from London

**7.45 A Light Orchestral Programme**

NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Conducted by WARWICK BRAITHWAITE

Overture in E Minor  
*Maldwyn Price*

MAIR JONES (Soprano)  
Lo, here the gentle Lark  
*Bishop*

ORCHESTRA  
Suite, 'Pontorewyn'  
*Holbrooke*

**'Political Pundits on the Poll'**

By C. W. MILES

Erb—An A.B. Seaman  
Dai—A Ship's Stoker

Two shipwrecked sailors, having been rescued and brought to London, are seated on a bench at mid-day in Parliament Square. Big Ben strikes twelve,



**FROM THE LIGHT-BRIDGE.**  
This unusual picture, taken from the light-bridge over the stage, shows the dice game in *Porgy*, the coloured play recently put on in London, after being a great success in New York. Mr. Ivan Kyrle Fletcher will talk on 'Experiment in the Theatre,' from Cardiff this afternoon.

ORCHESTRA  
Passacaglia ..... *Kenneth Harding*

MAIR JONES  
Yr Eos ..... *Joseph Parry*  
Cymru Fach ..... *D. Richards*

ORCHESTRA  
Suite, 'Old King Cole' ..... *Vaughan Williams*

9.0 S.B. from London

9.30 West Regional News

9.35-12.0 S.B. from London

**5SX SWANSEA.** 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.0 An Organ Recital  
by  
A. CYRIL BAYNHAM  
Relayed from St. Mary's Parish Church

Overture to the 'Occasional' Oratorio...*Handel*  
Serenade ..... *Piérné*  
Romance sans Paroles (Romance without words)  
*Davidoff*  
Gavotte and Musette ..... *Bach*  
Berceuse (Cradle Song) ..... *Delbruck*

Hymn to the Sun ..... *Rimsky-Korsakov*  
From the Forest ..... *Easthope Martin*  
Evening Idyll ..... *Cyril Scott*  
March, 'Tannhäuser' ..... *Wagner*

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

**6BM BOURNEMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 For Gardeners: Mr. GEORGE DANCE, F.R.H.S., 'Summer Treatment of Vines and Peach Trees'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for Southern Farmers

6.35-12.0 S.B. from London (9.30 Local Announcements)

**5PY PLYMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:  
No Admittance between the hours of 5.15 and 6.0 p.m. Difficulties, however, are encountered by 'Gnome Knob in the One Way Street' (*Ralph de Rohan*)  
Request Pianoforte Solos

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (9.30 Local Announcements)

**2ZY MANCHESTER.** 378.3 M. 793 KC.

12.0-1.0 A Ballad Concert  
S.B. from Stoks

F. HAROLD MORRIS (Pianoforte)  
Mélodie, Op. 16, No. 2 ..... *Paderewski*  
Thoughtfully I wander, Op. 66, No. 18 .. *Grieg*  
Etude Mignonne, Op. 16, No. 1 ..... *Schütt*

BENTLEY and BAILEY (Entertainers)

MARJORIE LAKE (Soprano)  
Columbine's Garden ..... *Besly*  
The Maiden ..... *Parry*  
Blackbird's Song ..... *Scott*

(Manchester Programme continued on page 528.)

## Even the VERY DEAF

Now Hear Every Word and Sound!  
Marvellous New Invention!

EVEN the extremely deaf are enabled to hear by this wonderful new invention. Many had been deaf 10, 25, 50 years! The Fortiphone responds equally to every note in the scale, every tone of the voice; it is not necessary to face the speaker; you have nothing to hold. You hear voices and music from any angle at any normal hearing distance as clearly as the whisper of a person sitting next you. One delighted user writes: "Hearing again so well after ten long years made me cry with joy." The Fortiphone restores the whole world of sound to the deaf, even the song of birds and the ticking of the clock.



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On a woman the Fortiphone can be quite invisible, and on a man is far less conspicuous than eye-glasses. No head-band is necessary. Though so light and inconspicuous, the Fortiphone surpasses even the most cumbersome box devices in its power to make you hear. It employs a new principle of sound reproduction, protected by world patents, and unobtainable in any other hearing aid.

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**at Home**

Send the Coupon NOW for full particulars of the FORTIPHONE Home Trial Plan which enables you to test the Fortiphone in your own home—*uninfluenced by any interested party and without obligation to purchase.* EASY INSTALMENT PAYMENTS place the Fortiphone well within the reach of every deaf person.

A Special Price Reduction Offer will be made to all who apply within TEN DAYS.

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Telephone: Langham 1034. 7/6/29/9.

# PAST THE DAY OF THE RUBBER ELASTIC STOCKING

HEAVY-CONSTRICTING-OBVIOUS  
NEW COMPRI-VENA STOCKING  
Gives Perfect Support. Yet is Rubberless. Light, Comfortable and Invisible under Finest Silk Hose Durable Washable

TODAY there is great news for every sufferer from Varicose Veins, swollen or ungainly legs or ankles. A new Stocking is now available, which helps to reduce the veins or swellings instead of merely pressing them in.

It is a revelation in comfort, besides being undetectable. "No one would know I have two pairs of stockings on," writes a satisfied wearer. A Nurse says: "Delighted with the Stockings. They are the best ever invented for Varicose Veins. All tenderness and swelling has entirely disappeared."

These new Compri-Vena Stockings are easily washable, wear well, and can be ordered by post with confidence, as perfect fitting is assured by our simple method of home measurement. All over the country sufferers are discarding their heavy, unsightly Rubber Elastic Stockings and bandages, and turning with relief to these light and smart Stockings. Doctors advise patients to wear them owing to their numerous advantages.

Write to-day for booklets and self-measurement form. If possible, call and inspect the various qualities, Compri-Vena, Ltd. (Dept. R.Y.H.), Evelyn House, 62, Oxford Street, London, W.1. (Near Tottenham Ct. Rd. Tube Station. Hours, 9-6. Sats., 9-1.)

Trained Nurses in constant attendance.



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all-electric radio**



Use your A.C. electric mains to modernise your receiver.

Fit a Philips Trickle Charger to your radio set, and then when you switch off the set for the night, you automatically switch on the Charger to recharge your L.T. accumulator slowly, until the Set is used again. The switch incorporated also switches on and off the H.T. Supply Unit (if used).

Ask your Radio dealer to show you a Philips Trickle Charger for your A.C. Mains, and save yourself time, money and trouble.

PRICE **55/-** COMPLETE.

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*for Radio*

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*Arks*



**So full of life**

*Merry kiddies whose health is protected by Gibbs Dentifrice.*

Gibbs Dentifrice guards their birthright—happiness—by guarding their health. Sound teeth mean health. All Gibbs Dentifrice does, helps to preserve teeth. Decay-causing matter is swept thoroughly away. Teeth are polished to pearly lustre—no foothold for germs. Fragrant cleansing foam; gentle, yet sure, polishing agent; tonic properties—all do their part. The wonder is that such a handy little case holds so much good. But it does.

Buy your case of Gibbs Dentifrice to-day.

**Gibbs Dentifrice**  
BRITISH MADE

Large size • 1/-  
De Luxe • 1/6  
Refills • 11d.

Popular size, 7½d.  
Tubes, 6d. and 1/-  
*(These prices do not apply in Irish Free State.)*

*Your teeth are  
Ivory Castles*

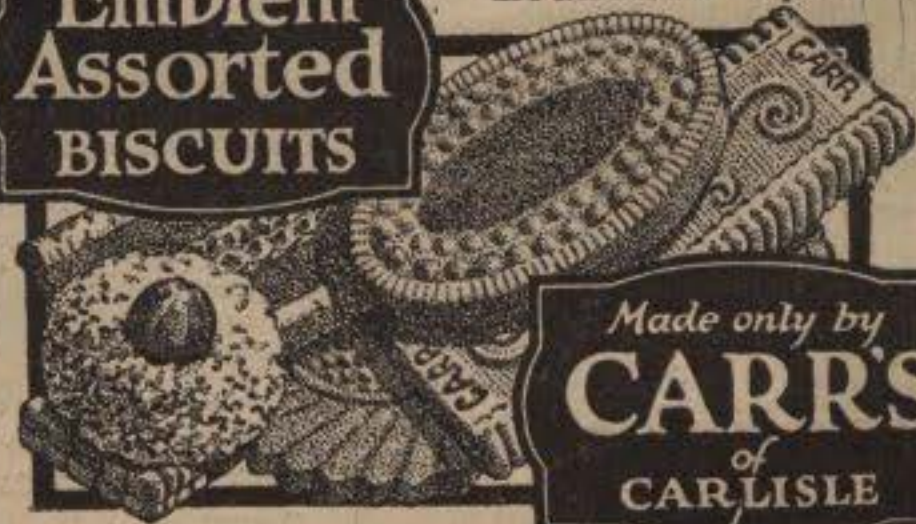
*defend them with  
Gibbs Dentifrice*



GD 14R

**Emblem  
Assorted  
BISCUITS**

As delicious as they  
are moderate in price



Made only by  
**CARR'S**  
of  
**CARLISLE**

12.30  
AN ORGAN RECITAL  
FROM  
ST. BOTOLPH'S

FRIDAY, JUNE 14  
2LO LONDON & 5XX DAVENTRY  
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9.15  
AN ACCOUNT OF  
THE  
SENIOR T. T.



GEORGE PARKER.

Tonight at 7.45.

and similar organizations to assist such housewives by planning cheap and nourishing meals at a minimum cost, and the B.B.C. is taking a hand in this work by broadcasting several talks giving recipes which can be prepared at an extremely low cost.

- 11.0 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital  
ANTHONY PINI (Violoncello)  
GERTRUDE RUBENSTEIN (Pianoforte)  
Sonata Op. 36 ..... Grieg
- 12.30 Organ Recital  
From St. Botolph's, Bishopsgate
- 1.0-2.0 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel
- 2.30 FOR THE SCHOOLS  
RURAL ECONOMY  
'The Why and Wherefore of Farming (Course III) —VII, Trying to Increase Receipts,' by Dr. B. A. KEEN
- 2.55 Interlude
- 3.0 'ROUND THE WORLD' (Course III)  
VII, 'Tibet and Mount Everest,' by Professor G. I. FINCH
- 3.25 Musical Interlude



LESLIE HEWARD.

Tonight at 7.45.

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 The 30s. a Week Budget

This talk should prove of special interest to housewives of extremely restricted means. We have had family budgets based on incomes varying from £300 a year to £150, but there are, of course, a large number of households whose incomes do not reach sometimes as much as 30s. a week. This is particularly true in many rural areas. A good deal is being done through the Women's Institutes, the British Legion

6.0 Miss KATE R. LOVELL: 'Mockery in Cookery'  
The particular 'mocks' with which Miss Lovell is dealing are turtle soup and red currant jelly.

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by  
EDWARD ISAACS  
Sonata in C, Op. 2, No. 3  
Third Movement—Allegro (Scherzo); Fourth Movement—Assai Allegro  
Sonata in D, Op. 28 (Pastoral Sonata)  
First Movement—Allegro

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

7.15 Musical Interlude

7.25 'Some Makers of Modern Politics'  
I, Peel and the End of the Old Ministerial Responsibility, by Mr. R. H. GRETTON

In almost every way the House of Commons has entirely changed from the august senate which, in the early nineteenth century, debated at its leisure—and at its pleasure—the affairs of the nation. The change is important as being an essential part of the making of modern England; and it is because its phases can be made plainer by associating them with great statesmen that Mr. Gretton is centring each of his talks in this series round a prominent Victorian statesman, Peel being the first.

7.45 A Light Symphony Concert

GEORGE PARKER (Baritone)  
THE WIRELESS SYMPHONY ORCHESTRA  
(Leader, S. KNEALE KELLEY)  
Conducted by LESLIE HEWARD  
Overture, 'Suzanne's Secret' ..... } Wolf-Ferrari  
Intermezzo from 'The Jewels of the Madonna' ..... }

SUZANNA'S secret proves, at the end of the Opera, after everyone has been kept in suspense, to be a very innocent one. Her husband discovers traces of smoke in her boudoir, and has his jealous suspicions immediately aroused. In an age when smoking by ladies was quite unusual, it never occurred to him that it was she herself who had smoked the offending cigarette.

Wolf-Ferrari is a brilliant member of the modern Italian school who has shown himself to be at home both in serious and in lighter music, as these two pieces, on contrasted subjects, make very clear.

Italian Serenade .....Hugo Wolf

HUGO WOLF, thought by many people whose opinion is worth while to be the greatest songwriter since Schubert, died at an early age in a mental institution. All his life he was a queer, restless mortal, working sometimes for quite long stretches at fever heat and then relapsing into idleness for months, or even for years.

This piece, composed originally as a String Quartet, one of his few instrumental works, is a bright sunny piece, descriptive of the warmth and happiness of Italy. He was always strongly attracted by Italy and set a number of Italian poems to music.

GEORGE PARKER and Orchestra  
Prometheus ..... } Hugo Wolf  
Anacreon's Grave..... }

ORCHESTRA  
Music for Orchestra .....Constant Lambert

GEORGE PARKER  
Songs with Pianoforte  
If my complaint  
Dowland, arr. E. H. Fellowes  
I'll sail upon the Dog-star  
Purcell, arr. F. Mann  
What shall I do?  
Purcell, arr. F. Mann  
Evening Hymn  
Purcell, arr. Harvey Grace  
The Self Barish'd  
Dr. John Blow



YVETTE DARNAC.

Tonight at 9.35.

8.40 ORCHESTRA  
The Swan of Tuonela ..... Sibelius  
(Cor Anglais Solo, J. C. PANTLING)  
The Return of Lemminkainen  
Marche Ecossaise Debussy

A LARGE share of Sibelius' music is concerned with the folklore of his native Finland, and in more than one piece he deals with one part or another of the great epic of his own land—the Kalevala. Tuonela is the Hades of the old Finnish mythology and all round it there runs a deep and swift-flowing river of dread black water. On it the Swan keeps majestic guard, and sings.

To prove himself worthy of his bride, Lemminkainen, one of the old Finnish heroes, was set the task, among other tests of skill and daring, of shooting the Swan, and Sibelius' music sets forth the tale with all the vivid power which he has at command. An English horn solo at the beginning of the work is the Swan itself, and the big sonorous climax to which the music works up is the culmination of the tale, after which it sinks again to quietude.

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Eye-Witness Account of The Senior T. T. Race by 'IXION'  
S.B. from Liverpool

9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville

CLAPHAM and DWYER (in another Spot of Bother)  
TEDDY BROWN (Xylophonist)  
YVETTE DARNAC (in further French Songs)  
CYRIL SHIELDS (Humour and Magic)  
VARIETY ITEM from the PALLADIUM  
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

10.45 SURPRISE ITEM

11.0 DANCE MUSIC

Jack Hylton's Ambassador Club Band, directed by Ray Starita, from the Ambassador Club

12.0-12.15  
Experimental Transmission of Still Pictures by the Fultograph Process



CYRIL SHIELDS.

Tonight at 9.35.

**FRIDAY, JUNE 14**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.0 ORGAN RECITAL**  
From St. Botolph's, Bishopsgate  
JESSIE HEWSON (*Soprano*)

**4.0 DANCE MUSIC**  
JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA  
JEAN MELVILLE (*Songs at the Piano*)  
CHARLES WREFORD (*Entertainer*)

**5.30 THE CHILDREN'S HOUR**  
(From Birmingham)  
'Peter's Pack Horse,' by E. M. Griffiths  
Songs by BERNARD SIMS (*Baritone*)  
NORRIS STANLEY (*Violin*)  
'Where's our Wicket-Keeper?'—a Further  
Cricket Talk by MAUBICE K. FOSTER

**6.15 'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

**6.30 Light Music**

(From Birmingham)  
THE BIRMINGHAM  
STUDIO ORCHESTRA  
Conducted by FRANK  
CANTELL

Overture, 'Libella'  
*Reissiger*

GWYNETH EDWARDS  
(*Soprano*)  
Pamina's Aria ('The  
Magic Flute') *Mozart*  
The Lass with the Delicate  
Air  
*Arne arr. A.L.*

ORCHESTRA  
Selection of Offenbach's  
Music....*arr. Fedras*

DENNIS WOODHOUSE  
(*Violin*)  
Ave Maria  
*Schubert, arr. Wilhelmj*  
Minuet in D... *Mozart*

ORCHESTRA  
Suite, 'Stars of the Desert'...*Woodforde-Findon*

GWYNETH EDWARDS  
Valse Song ('Tom Jones').....*German*  
Valse Song ('Romeo and Juliet').....*Gounod*

ORCHESTRA  
Anita (Spanish Serenades).....*Bilton*  
Trepak (Russian Dance).....*Rubinstein*

DENNIS WOODHOUSE  
Liebesfreud (Love's Joy).....*Kreisler*  
Cradle Song.....*Schubert, arr. Elman*

ORCHESTRA  
Suite of Serenade.....*Herbert*

**8.0 'More Djinn and Bitters'**

Nino More Nips of the Aerial Aperitif  
Written by  
CLIFFORD SEYLER

With Music Selected and arranged by  
HARRY S. PEPPER

*Cast:*  
ANONA WINN  
HORACE PERCIVAL  
MAY KENNETH  
ELIOT MAKEHAM  
PAUL ENGLAND  
WYNNE AJELLO  
J. HUBERT LESLIE

**6.30 LIGHT MUSIC FROM BIRMINGHAM**

Pianos: HARRY S. PEPPER and DORIS ARNOLD  
THE REVUE CHORUS

*Scenes:*

- (1) In a Charabanc
- (2) Mars (The Planet)
- (3) Ma's (The Sitting Room)
- (4) Somewhere in China
- (5) Kew Gardens
- (6) Memory Street
- (7) Kew Gardens
- (8) A Music Hall of the Nineties
- (9) Back in the Charabanc

**9.0 A MILITARY BAND CONCERT**

WINIFRED SMALL (*Violin*)  
THE WIRELESS MILITARY BAND

Conducted by B. WALTON  
O'DONNELL

Triumphal Overture  
*Rubinstein*

WINIFRED SMALL  
Rondo  
*Mozart, arr. Kreisler*

BAND  
Carissima.....*Elgar*  
Ballet Air, 'La  
Savannah' *Mackenzie*

WINIFRED SMALL  
Slav Dance in E Minor  
*Dvorak, arr. Kreisler*  
Zapateado (Spanish  
Air).....*Sarasate*

BAND  
Toyland Suite  
*Theodore Holland*  
Toyland; Starland;  
On Tiptoe; Christ-  
mas Joy;

**'MORE DJINN AND BITTERS,'**

a successor to 'Djinn and Bitters,' one of the most popular of all radio revues, will be broadcast from 5GB

**TO-NIGHT AT 8.0.,**

and from London and Daventry (S.B. to all Stations) tomorrow night.

**10.0 'The Second News'**  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

**10.15 DANCE MUSIC**  
TEDDY BROWN and his BAND from Ciro's Club

**11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND,** directed by RAY STARITA, from the Ambassador Club

(Friday's Programmes continued on page 532.)

*This Week's Epilogue*

**'THE FRUIT OF THE SPIRIT'**  
'The radiant morn hath passed away'  
Galatians v, vv. 16-26  
'Thy kingdom come, O God!  
Phil. iv, v. 8

**£200 A YEAR when you retire**

£200 as a salary is small, but as a private income it may make a world of difference to your comfort and well-being in years to come. Those later years will be very happy years if you are freed from the cares and anxieties of earning a living. This plan will give you that freedom. It is a plan which enables a man of moderate means to retire at an early age, without unduly sacrificing the pleasures of the present time. Indeed, it may not require any sacrifice at all.

You make annual deposits of a sum you can spare from your income and these deposits, looked after by the Sun Life of Canada, the great Annuity Company, accumulate to your credit, and to them are added the extraordinary profits made possible by the sound success of this most prosperous Company. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its *Group Life and Pension Policies*.

Supposing your age is now 35, and you take up this plan, say, for £200 a year for life to commence at age 55, this is how the plan will help you and yours. The continuance of the present rate of bonus is assumed. There is first the

**£200 A YEAR FOR LIFE.**  
At 55 you have the choice of £200 a year for life or a cash sum of about £2,400.

**£14 A MONTH IF PERMANENTLY INCAPACITATED.**  
(Applicable to residents of British Isles, Canada, and United States.)

If sickness or accident permanently incapacitates you from earning a living you cease making deposits, and £14 a month will be paid to you until the £200 a year is due.

**INCOME TAX SAVED.**  
You get a substantial rebate of Income Tax on each deposit you make and you pay no Income Tax on the bonuses you receive—a double advantage.

**£1,400, PLUS PROFITS, FOR YOUR FAMILY.**  
If you do not live to be 55, your family will receive £1,400, plus the accumulated profits. If death results from an accident, £2,800, plus the profits, will be paid.

**ANY AGE, ANY AMOUNT.**  
The plan is equally valuable for older and younger men, and for larger and smaller amounts, even down to a policy of £100. Fill in the form below so that we can send you figures to suit your own age and requirements. You will be under no obligation, but the plan will enable you, if you desire, to share in the prosperity of this great Company with its Government-Supervised assets of over £100,000,000.

**THIS ENQUIRY FORM SENT NOW WILL BRING FULL DETAILS, WITH FIGURES TO SUIT YOUR OWN REQUIREMENTS. NO OBLIGATION IS INCURRED**

To J. F. JUNKIN (Manager)  
SUN LIFE ASSURANCE CO. OF CANADA,  
12, Sun of Canada House, Cockspur Street,  
Trafalgar Square, London, S.W.1.

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.....

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DEPT. A

## Friday's Programmes continued (June 14)

5WA	CARDIFF.	823.2 M. 928 KC.	5PY	PLYMOUTH.	288.5 M. 1,040 KC.
12.0-1.0	London Programme relayed from Daventry		2.30	London Programme relayed from Daventry	
2.30	London Programme relayed from Daventry		5.15	The Children's Hour. A NEW REVUE The Studio Mixture The ingredients will include some hardy chestnuts by PETER	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant		6.0	London Programme relayed from Daventry	
5.15	The Children's Hour		6.15	S.B. from London	
6.0	MISS ESYLT NEWBERY: 'Tales from Tibetan Folk-Lore—I, Fables Like Aesop's'		9.15	S.B. from Liverpool (See Cardiff)	
	TIBET is a cold country, and when the long cold nights come, the inhabitants bring their winter fuel to one central house in the valley and hibernate there for a month or two. At such times, the story-teller is in great demand.		9.30	Local Announcements	
6.15	S.B. from London		9.35-11.0	S.B. from London	

### 7.45-9.0 An Evening Concert

THE BESSES O' TH' BARN BAND

Musical Director, FRED ROYLE, relayed from

THE INSTITUTION GARDENS, BATH

March, 'Schiller'

Meyerbeer

Overture, 'Napoleon'

Bilton

Euphonium Solo, 'Rule Britannia'

Hartman

(Soloist, FRANK WEBB)

Valse Ballad, 'My Flame of Love'

Horatio Nicholls

Intermezzo, 'Wedding of the Rose'

Jessel

Selection, 'The Flying Dutchman'

Wagner, arr. A. Owen

Trombone Solo, 'My Dreams'

.....Tosti

(Soloist, W. WHITESIDE)

Excerpts from 'Faust'

Gounod

9.0 S.B. from London

9.15 The Senior T.T. Race

An Eye-Witness Account

S.B. from Liverpool

9.30 West Regional News

9.35-11.0 S.B. from London

### 5SX SWANSEA. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.15 S.B. from Liverpool (See Cardiff)

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

### 6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

9.15 S.B. from Liverpool (See Cardiff)

9.30 Local Announcements

9.35-11.0 S.B. from London

### 2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 For the Schools:

'Experiments with Plants—VII. Why Living



THE FOLK-LORE OF TIBET

is the subject of Miss Esylyt Newbery's talk from Cardiff this evening. This picture shows a group of the peasants amongst whom these folk-stories have grown up.

Things Require Food—Respiration and Energy, by Mr. L. F. J. BRIMBLE

2.55 London Programme relayed from Daventry

### 4.15 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Zanetta' ..... Auber

KITTY KAUFMAN (Recitations)

ORCHESTRA

Suite, 'On the Briny,' ..... Howard Carr

KITTY KAUFMAN

ORCHESTRA

An Old Time Tune ..... Easthope Martin

Selection, 'The Thistle' ..... Myddleton

5.15 The Children's Hour:

S.B. from Leeds

Good Night, Little Invalids!

'Wireless Fairies,' a sketch by the Rev. E. Bridgood

Songs by WINIFRED RANSOM

6.0 Mrs. L. HAWARD: Roaming Abroad—IV, 'June—Sounds and Scents in Switzerland'

6.15 S.B. from London

(Manchester Programme continued on page 533.)



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**JUST PUBLISHED**

**Programmes for Friday.**

(Manchester Programmes continued from page 532.)

7.45 DAVID MILNER (Banjo)  
S.B. from Sheffield  
Thumbs Up ..... Morley  
Pickin's ..... Reser  
Down Devon Way ..... }  
It's Monday Night ..... } Cammeyer

**8.0 Famous Northern Resorts**  
**Harrogate**

THE HARROGATE MUNICIPAL ORCHESTRA  
Conducted by BASIL CAMERON  
Relayed from the Royal Hall, Harrogate  
S.B. from Leeds

Overture, 'Opera Bouffe' ..... Finck  
Three Dream Dances ..... Coleridge-Taylor  
Idyll, 'Evening Breeze' ..... Langley  
Jutish Medley (on Danish Folk Tunes) .. Grainger  
MAY LYMBURN (Contralto)  
Che faro senza Euridice ('Orfeo') ..... Gluck  
ORCHESTRA  
Serenade ..... Badine, arr. Gabriel Marie  
Dance, 'Pirouette' ..... Finck  
Overture, 'Di Ballo' (The Ball) ..... Sullivan

9.0 S.B. from London

9.15 The Senior T.T. Race  
An Eye-Witness account by Ixion  
S.B. from Liverpool

9.30 Local Announcements

9.35-11.0 S.B. from London

**Other Stations.**

**5NO NEWCASTLE.** 243.9 M. 1,230 KC.

2.30:—Broadcast to Schools: Prof. Arthur Holmes, 'Simple  
Geology—VIII, Along the Sea Shore.' 3.0:—London Pro-  
gramme relayed from Daventry. 5.15:—The Children's Hour.  
6.0:—Gladys M. Petch: 'The Spell of Norway.' 6.15:—  
S.B. from London. 7.45:—Williams and Taylor (America's  
Foremost Comedians), 'Don't Argue.' 8.0:—Capt. H. G.  
Amers and The Eastbourne Municipal Orchestra, relayed from  
The Festival Hall, North East Coast Exhibition, Newcastle-on-  
Tyne: Overture, 'Rienzi' (Wagner); Serenade for Strings  
(Elgar); Symphony No. 2 (1st Movement only) (Rachmaninov);  
Polonaise (for Flute and Strings) (Bach); Symphony No. 6  
(Final Movement) (Tchaikovsky). 9.0:—S.B. from London.  
9.15:—S.B. from Liverpool. 9.35-12.0:—S.B. from London.

**5SC GLASGOW.** 401.1 M. 748 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—  
Musical Interlude. 3.15:—A Concert for Schools. The Station  
Orchestra. Andrew Bryson (Pianoforte). Jack Jeffrey (Tenor).  
4.0:—A Light Concert. The Station Orchestra. Jack Jeffrey  
(Tenor). 4.45:—An Organ Recital by S. W. Leitch. From the  
New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—  
Weather Forecast for Farmers. 6.0:—London Programme  
relayed from Daventry. 7.15:—S.B. from London. 8.30:—  
Scottish Market Prices for Farmers. 6.40:—Musical Interlude.  
6.45:—S.B. from London. 7.45:—S.B. from Edinburgh. 9.0:—  
S.B. from London. 9.15:—Eye Witness account of the Senior  
T.T. Race, by Ixion. S.B. from Liverpool. 9.30:—Scottish  
News Bulletin. 9.35-11.0:—S.B. from London.

**2BD ABERDEEN.** 311.2 M. 964 KC.

2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—  
S.B. from Glasgow. 4.0:—Fishing News Bulletin. 4.5:—  
The Station Octet. 5.0:—Mr. Alex. Keith, 'Old Scottish  
Festivals—Midsummer.' 5.15:—The Children's Hour. 5.55:—  
Fishing News Bulletin. 6.0:—Gramophone Records. 6.15:—  
S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B.  
from London. 7.45:—S.B. from Edinburgh. 9.0:—S.B. from  
London. 9.15:—Eye Witness account of the Senior T. T. Race,  
by Ixion. S.B. from Liverpool. 9.30:—S.B. from Glasgow.  
9.35-11.0:—S.B. from London.

**2BE BELFAST.** 302.7 M. 991 KC.

12.0:—The Radio Quartet. 12.30-1.0:—Gramophone Re-  
cords. 2.30:—London Programme relayed from Daventry.  
4.15:—A Concert: Eva McCombe (Soprano) and Beatrice  
McComb (Contralto). In Duets, The Radio Quartet. 5.15:—  
The Children's Hour. 6.0:—'Mockery in Cookery,' by Miss  
Kate R. Lovell. 6.15:—S.B. from London. 7.45:—An  
Orchestral Concert. The Symphony Concert. Overture, 'Car-  
nival,' Op. 22 (Dvorak). 7.55:—Symphony No. 40 in G Minor  
(Mozart). 8.15:—Eleanor Toye (Soprano) and Orchestra: Gentle  
Morpheus, Son of Night (from 'Alceste') and What though I  
trace each herb and flower (from 'Solomon') (Handel). 8.27:—  
Orchestra: Ballet, 'Ruses d'Amour' (Glazounov). 8.42:—Eleanor  
Toye: A Derbyshire Song (Alec Rowley); Come, oh come, my life's  
delight (Hamilton Harty); Gavotte (Herbert Howells); I heard a  
Piper (Arnold Bax); Sherwood (J. R. Dear). 8.55:—Orchestra:  
Dances from 'As You Like It' (German). 9.0:—S.B.  
from London. 9.15:—S.B. from Liverpool. 9.35-11.0:—  
S.B. from London.



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discrimination  
makes her  
delight in saying**

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Please*



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# SATURDAY, JUNE 15

## 2LO LONDON & 5XX DAVENTRY

(358 M. 838 kc.) (1,562.5 M. 192 kc.)

### 7.15 THE FIRST TEST MATCH DESCRIBED

#### 10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Mrs. LESLIE MENZIES: 'The Stove in Summer'

#### 1.0-2.0 LIGHT MUSIC

THE CARLTON HOTEL OCTET: Directed by RENE TAPPONNIEB. From the Carlton Hotel

#### 3.30 AN AFTERNOON CONCERT

THE CARLTON MASON SEXTET  
FLORENCE OLDHAM (Songs at the Piano)

#### SEXTET

Malaguena.....Moszkowski  
L'Enfant Prodigieux Debussy,  
Valse, 'Rustique' Jarr.Moutin  
Four Characteristic Waltzes,  
No. 2.....Coleridge-Taylor

A good deal of Moszkowski's bright and melodious pianoforte music is happily known to listeners. In spite of his Polish-sounding name, he was a German who held a leading place as solo pianist and teacher in more than one great German school. He made many appearances in London, first at a Philharmonic Concert in 1886, and for the last time in 1908, when he conducted a programme of his own music in the Queen's Hall.

Among his more important works is the Opera *Boabdil*, on a story dealing with the Moors in Spain. It was produced in Berlin in 1892. It includes a very effective Ballet, with its scene at the Court of the Lions in the Alhambra Palace. The Ballet forms part of the wedding festivities of Boabdil himself, the last of the Moorish Kings. The *Malagueña*, one of the numbers in the Ballet, is a characteristic dance of old Spain in vigorous triple rhythm; it can depict quite varying moods—majestic, tender, or boisterous, and Moszkowski exploits its possibilities here in the most brilliant and effective way.

As a young man of twenty-two, Debussy won the coveted Prix de Rome, the highest award which French music students can gain. In the previous year he had been runner-up in the competition for the same prize, and a number of other prizes had already been awarded to him for accompaniment, for counterpoint and fugue. This is the work with which he won the Prix de Rome, and in many ways it has to be confessed that it betrays a somewhat immature hand.

Melodious and smoothly flowing it certainly is, and the air of *Lia*, the Prodigal's mother, is a fine number which seems to be assured of lasting popularity. Another air, sung by Azael (The Prodigal), is also effective, but on the whole the work is of a rather slight order. It is often described as an opera, and has been given in stage versions, but it is really a cantata intended for concert performance.

FLORENCE OLDHAM  
Songs

#### SEXTET

Liebstraum Nocturne, No. 3.....Liszt  
Mock Morris.....Grainger

Schon Rosmarin.....Kreisler  
Suite, 'Highland Memories'.....MacCunn  
By the Burnside  
On the Loch  
Harvest Dance

FLORENCE OLDHAM  
Songs

#### SEXTET

Prize Song ('The Mastersingers').....Wagner  
Sometimes I feel like a motherless child  
arr. Percy Fletcher  
Fantasy, 'Tosca'.....Puccini, arr. Tavan

Sonata in D, Op. 28 (Pastorale Sonata)  
Second Movement—Andante; Third Movement—Allegro vivace; Fourth Movement—Allegro ma non troppo

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 Mr. M. K. FOSTER: An Eye-Witness Account of the first Cricket Test Match. Relayed from Birmingham

#### 7.30 A BRASS BAND CONCERT

S.B. from Manchester

THE HORWICH R.M.L. BAND:  
Conducted by Bandmaster W. WOOD

ANONA WINN  
GLYN EASTMAN (Baritone)  
(From London)

BAND  
March, 'Children of the Regiment'.....Fucik  
Overture, 'La Gazza Landra'  
Rossini  
Cornet Solo, 'Good-bye' Tosti  
(Soloist, ARTHUR HAZLEHURST)

7.50 GLYN EASTMAN  
Adamastor, King of Oceans  
unbounded'....Meyerbeer  
Ho, Jolly Jenkin....Sullivan

7.58 ANONA WINN, Songs.

8.5 BAND  
Selection from the Works of Wagner


8.20 GLYN EASTMAN  
In Summertime on Bredon  
Graham Peel  
Hope, the Hornblower Ireland

8.28 ANONA WINN, Songs

8.35 BAND  
Humoresque, 'Three Blind Mice'.....Douglas  
Euphonium Solo, 'La Belle Americaine' ('The American Beauty').....Hartman  
(Soloist, BERT SULLIVAN)  
Descriptive Fantasia, 'A Rural Wedding'.....Cape

9.0 'The Second News'

WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN



**9/35**  
**MORE  
DJINN AND BITTERS**

*Nine More Nips of the Aerial Aperitif*  
Written by CLIFFORD SEYLER

With music selected and arranged by  
**HARRY S. PEPPER**

Produced by GORDON MCCONNELL

*Cast:*

Anona Winn	Horace Percival	May Kenneth
George Ide	Paul England	Wynne Ajello
	J. Hubert Leslie	

*Pianos:*  
Harry S. Pepper and Doris Arnold  
The Revue Chorus

*Scenes:*

1. In a Char-à-banc.	4. Somewhere in China.	7. Kew Gardens.
2. Mars (the Planet).	5. Kew Gardens.	8. A Music-hall of the Nineties.
3. Ma's (the Sitting-room).	6. Memory Street.	9. Back in the Char-à-banc.

**A YEAR** ago Squibs and Bitters met the Djinn for the first time. After some strange adventures, they returned to their dull East End existence. How the Magic Ring, which enabled them to summon the Eastern gentleman with the deep voice to do their bidding, managed to secrete itself inside an ordinary pork sausage nobody—not even the author—knows; but on June 14 and 15 Squibs discovers this mysterious bit of metal in her lunch ration whilst picnicing aboard a char-à-banc. Almost immediately, more by accident than design, the two adventurers are transported to Mars (they really wanted to go to 'Ma's,' but how was the Djinn to know?). All the characters who wandered willy-nilly from the dim remote past to the dimmer remoter future will be heard again to-night.

#### 4.45 A CINEMA ORGAN RECITAL

by ALEX TAYLOR  
relayed from The Davis Theatre, Croydon

#### 5.15 THE CHILDREN'S HOUR THE JOLLY ROGER

An unpiratical Pirate Play for broadcasting, by R. DE ROHAN and C. E. HODGES

#### 6.0 Musical Interlude

#### 6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

#### 6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS

9.15 Mr. GERALD BARRY: 'The Week in London'

9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

#### 9.35 'MORE DJINN AND BITTERS'

Nine More Nips of the Aerial Aperitif

Written by CLIFFORD SEYLER

With music selected and arranged by HARRY S. PEPPER

Produced by Gordon McConnell

(See centre of page)

#### 10.35-12.0 DANCE MUSIC

Ambrose's Band from the May Fair Hotel

**SATURDAY, JUNE 15**  
**5GB DAVENTRY EXPERIMENTAL**

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0  
**VAUDEVILLE**  
**FROM**  
**BIRMINGHAM**

3.30 **A Ballad Concert**

(From Birmingham)

OWEN BRYNGWYN (Baritone)  
 Earl Bristol's Farewell ..... Lidzey  
 When Lights go rolling round the Sky .. Ireland  
 How can ye gang, Lassie? arr. Malcolm Lawson  
 A Ballad of Glyndwr's Rising .... E. T. Davies

HENRY BENTLEY (Violoncello)  
 Concert Valse ..... } Van Goens  
 Elégie..... }

THE MASKS  
 Trio, 'Beauteous Morn' ..... German  
 Trio, 'Golden Slumbers' ..... arr. Moffat  
 Solo, 'Les Fees' (The Fairies) .... Saint-Saëns  
 Trio, 'Swing low, sweet chariot' .. arr. Burleigh  
 Duet, 'A Summer Night' ..... Goring Thomas  
 Trio, 'Just a little ring' ('Lilac Time')  
 Schubert, arr. Clutsam  
 Trio, 'The Wild Rose' ..... Schubert

HENRY BENTLEY  
 Caprice ..... Noel Johnson  
 Gipsy Song ..... Dvorak

WILFRED HUDSON  
 (Tenor)  
 Go, lovely Rose Quilter  
 At the Mid-hour of  
 Night..... Cowen  
 Mary of Allendale  
 arr. Lane Wilson  
 The English Rose  
 ('Merrie England')  
 German

4.30 **Thé Dansant**  
 (From Birmingham)

BILLIE FRANCIS and his  
 BAND  
 Relayed from the West  
 End Dance Hall  
 BRIAN VICTOR  
 (Entertainer)

5.30 **THE CHILDREN'S  
 HOUR**  
 'Turto the Turtle,' by  
 Mary Haras  
 THE CUTIES will  
 Entertain



ETHEL BARTLETT and RAE  
 ROBERTSON play in the Symphony  
 Concert from 5GB at 9.0 tonight.

BAND  
 Russian Ballet Music .. Luigini, arr. Winterbottom  
 Cornet Solo, 'Mary of Argyie' ..... arr. Wassell  
 (Soloist, P.C. COOK)

GABRIEL LAVELLE  
 The Jolly Old Cavalier ..... Dix

BAND  
 Military March ..... Schubert, arr. Retford

8.0 **Vaudeville**  
 (From Birmingham)

CLAPHAM and DWYER in 'Another Spot of Bother'  
 WALLACE CUNNINGHAM in a Ventriloquial Sketch  
 THE CUTIES (Light Songs and Harmony)  
 JOHN HAY and his Xylophone  
 PHILIP BROWN'S DOMINOES DANCE BAND

9.0 **A Symphony Concert**

THE BIRMINGHAM  
 STUDIO AUGMENTED  
 ORCHESTRA  
 (Leader,  
 FRANK CANTELL)  
 Conducted by  
 JOSEPH LEWIS

Overture to a Comedy  
 Balfour Gardiner

ROBERT MAITLAND  
 (Baritone) and Or-  
 chestra

Aria, 'Non piu andrai'  
 (Now no more)  
 ('Figaro') .. Mozart

ETHEL BARTLETT  
 (Pianoforte)

RAE ROBERTSON  
 (Pianoforte) and  
 String Orchestra

Concerto.....Bach

9.35 ROBERT MAITLAND

Wohin? (Whither?).....  
 Halt! ..... ('The Fair  
 Am Feierabend (On the Holy  
 Day Eve) ..... Maid of the  
 Der Neugierige (The Questioner) Mill')  
 Ungeduld (Impatience) ..... Schubert

ORCHESTRA  
 Irish Suite ..... Wadley  
 Con moto maestoso; Andante; Allegro

10.0 **The Second News**  
 WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN

10.15 **Sports Bulletin (From Birmingham)**

10.20-11.15 **ORCHESTRA**  
 Symphony No. 1 in D, Op. 60 ..... Dvorak  
 Allegro non tanto; Adagio; Scherzo; Allegro  
 con spirito  
 (Dedicated to Hans Richter)

11.15-11.45  
 Experimental Transmission of Still Pictures  
 by the Fultograph Process

(Saturday's Programmes continued on page 536.)

**WHEN  
 PRESSED FOR  
 TIME-  
 MILTON  
 FOR  
 FALSE TEETH**

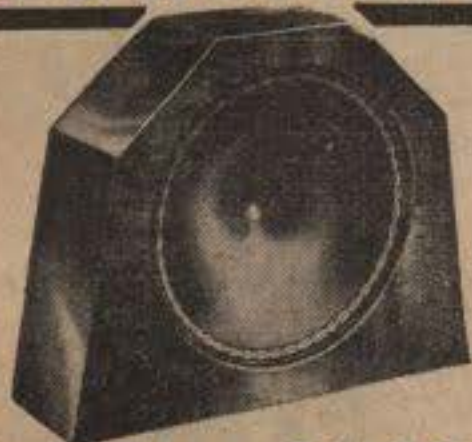


IT'S A RUSH in the morning and there's  
 always a danger your false teeth may not  
 get the care they deserve, or you may drop  
 and break them if you try to brush them.  
 But you can't afford to take chances, your  
 health demands a spotless plate. Why not use  
 Milton and make certain you always get one?  
 Just leave your plate in a 1/2-teaspoonful of  
 Milton with a 1/2-tumbler of water overnight,  
 or while you dress. It takes you practically no  
 time at all, but you get a clean, fresh, spotless  
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## Saturday's Programmes continued (June 15)

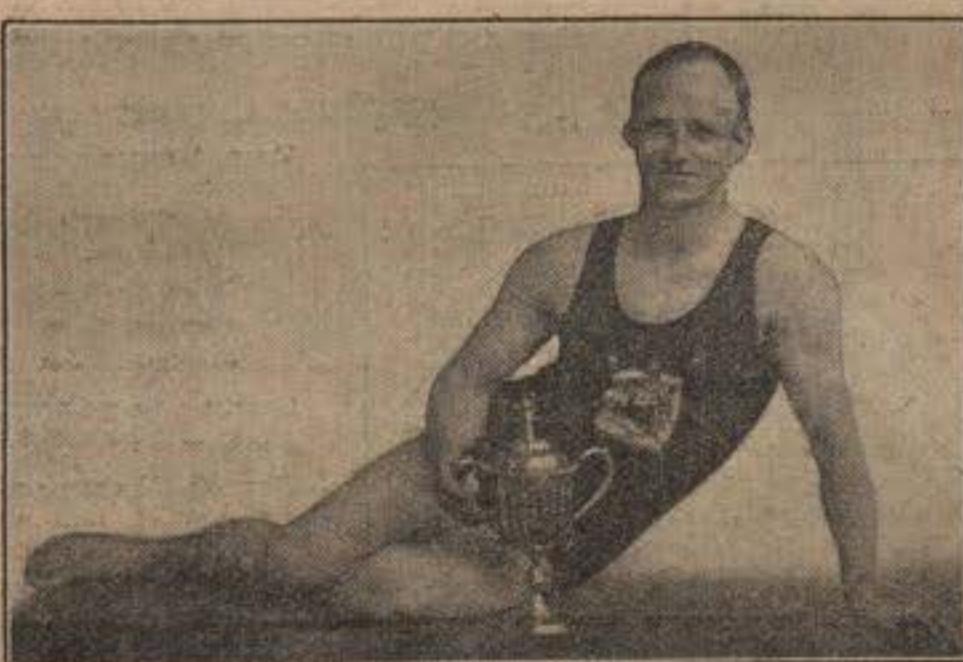
### 5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-12.45 A Popular Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Ballet Suite, 'Boabdil' ..... *Moszkowski*  
Russian Folk Songs ..... *Liadov*  
'Henry VIII' Dances ..... *German*  
Suite, 'Good Humoured Ladies'  
*Scarlatti, arr. Tomassini*
- 3.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Local Sports Bulletin
- 6.35 S.B. from London

- JOHN RORKE**  
Ragtime Pipes of Pan ('Phi Phi') ..... *Porter*  
Shepherd of the Hills ..... *Nicholls*
- ORCHESTRA**  
Selection, 'A Country Girl' ..... *Monckton*  
**ELSIE GRIFFIN and JOHN RORKE**  
The Countryside ('Betty in Mayfair')  
*Fraser-Simson*  
The Kissing Duet ('The Geisha') .. *Sidney Jones*
- JOHN RORKE**  
A Young Man's Fancy ('League of Notions')  
*Ager*
- ORCHESTRA**  
Journey's End ('The Cabaret Girl') .. *Kern*
- 9.0 S.B. from London
- 9.30 West Regional News; Sports Bulletin
- 9.35-12.0 S.B. from London

### 5SX SWANSEA. 288.5 M. 1,040 KC.

- 12.0-12.45 S.B. from Cardiff
- 3.30 London Programme relayed from Daventry
- 5.15 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.0 S.B. from Cardiff
- 7.15 Mr. C. H. CARPENTER: 'South Wales Swimming and Water Polo Topics'
- 7.30 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-12.0 S.B. from London



H. A. Chapman.

**A SWANSEA SWIMMING CHAMPION.**  
Mr. C. H. Carpenter is talking on South Wales Swimming and Water Polo from Swansea and Cardiff this evening at 7.15.

7.0 Captain C. E. HARRIS: 'Q' Boats: Admiral Campbell Gordon, Commander Auten, and 'The Pangloss'

This is the last talk of a series on 'Q' Boats. Although they were a branch of the Senior Service, uniform was strictly taboo and it was almost a point of honour for the crew to look as care-free as possible.

7.15 S.B. from Swansea

7.30 **WILLIAMS AND TAYLOR**  
(America's Foremost Comedians)  
'Don't Argue'

7.45 **Shepherds and Shepherdesses**  
A Pastoral of Musical Comedy

- ELSIE GRIFFIN (Soprano)**  
The Pipes of Pan ('The Arcadians') .. *Monckton*
- THE STATION ORCHESTRA**  
Shepherd's Dance ..... *German*
- ELSIE GRIFFIN and JOHN RORKE (Baritone)**  
Come to Arcadie ('Merrie England') .. *German*
- ORCHESTRA**  
Selection, 'Iolanthe' ..... *Sullivan*
- ELSIE GRIFFIN**  
Philomel ('Monsieur Beaucaire') ..... *Messenger*  
Arcady is ever young ('The Arcadians')  
*Monckton*
- ORCHESTRA**  
Mountain Greenery ('The Girl Friend') *Rodgers*

### 6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.30 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

### 5PY PLYMOUTH. 288.5 M. 1,040 KC.

- 12.0-1.0 A Gramophone Recital  
SUITES AND SELECTIONS
- Selection, 'The New Moon' ..... *Romberg*  
Flower Waltz ('Nut-cracker' Suite)  
*Tchaikovsky*
- Selection, 'The Gipsy Baron' ..... *Strauss*  
Final Dance ('The Three-Cornered Hat')  
*de Falla*
- Memories of Mendelssohn ..... *arr. Sear*
- Intermezzo ..... } ('St. Paul's' Suite for  
Jig and Ostinato .. } *String Orchestra*  
*Holst*
- Selection, 'Aida' ..... *Verdi*  
Menuetto and Tarantella ('Gipsy Suite')  
*German*
- Selection, 'Mignon' ..... *Ambroise Thomas*  
Arabian Dance ('Peer Gynt' Suite, No. 2)  
*Grieg*

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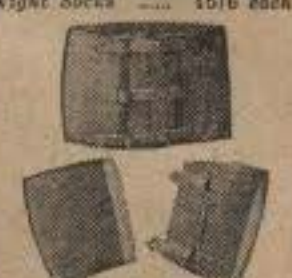
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**Programmes for Saturday.**

- 3.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour:**  
THE LAST OF THE REQUESTS  
'SNOWDROP AND THE SEVEN DWARFS'  
Adapted from Grimm by M. H. ALLEN
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Sports Bulletin
- 6.35 S.B. from London
- 7.30 S.B. from Manchester
- 9.0-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

**2ZY MANCHESTER. 378.3 M. 793 KC.**

- 12.0-1.0 The Northern Wireless Orchestra  
GLADYS MORGAN (Contralto)
- 3.30 **THE NORTHERN WIRELESS ORCHESTRA**  
ALICE McILWRICK (Contralto)  
J. J. SHEPHERD (Ventriloquist)
- 5.15 **The Children's Hour**
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. J. W. PUTRELL: 'Cave Exploration in Yorkshire' S.B. from Sheffield
- 7.15 S.B. from London
- 7.30 **A BRASS BAND CONCERT**  
Relayed to London and Daventry  
THE HORWICH R.M.I. BAND  
Conducted by W. WOOD  
(From Manchester)  
ANONA WINN  
GLYN EASTMAN (Baritone)  
(From London)
- 9.0 S.B. from London
- 9.30 Local Announcements; Sports Bulletin
- 9.35-12.0 S.B. from London

**Other Stations.**

**5NO NEWCASTLE. 243.9 M. 1,250 KC.**

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 4.15:—Music from Tilly's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—Band Concert. Relayed from the Bandstand, North East Coast Exhibition. 9.0-12.0:—S.B. from London.

**5SC GLASGOW. 401.1 M. 748 KC.**

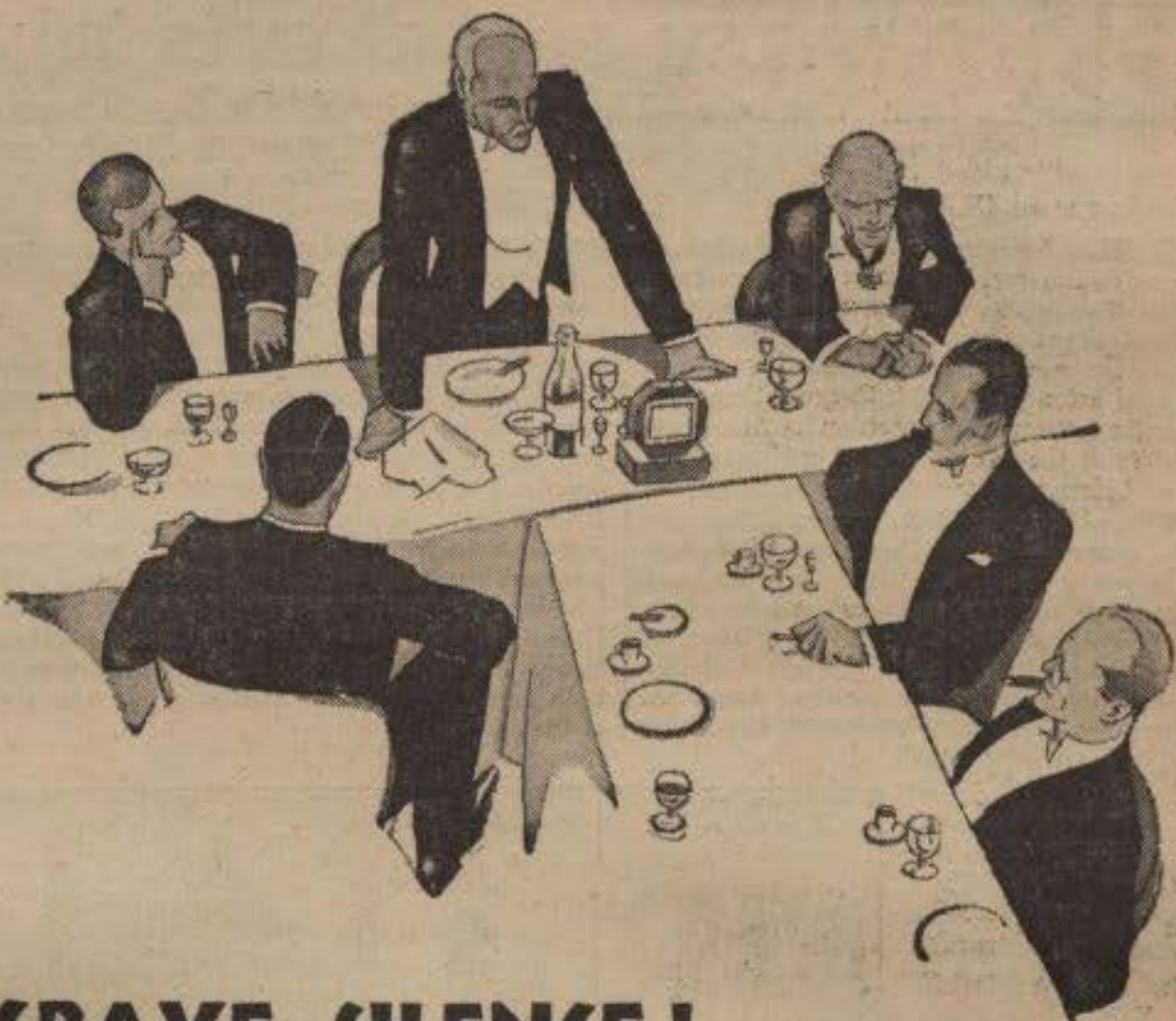
11.0-12.0:—A Recital of Gramophone Records. 3.30:—The Concord Follies Concert Party. From the Bandstand, Kelvingrove Park. 5.0:—A Recital by Riddell Brechin (Bass): The Sandwich Man (C. Willeby); In Old Piccadilly, London River, Within a City Street and Street Music (Songs of the Pavement) (T. J. Hewitt). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.30:—A Scottish Concert. The Station Orchestra. The Station Singers. John Hildlandman. 9.0:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from London.

**2BD ABERDEEN. 511.2 M. 964 KC.**

11.0-12.0:—A Recital of Gramophone Records. 3.30:—Dance Music. From the New Palais de Danse. 4.0:—Studio Interlude. A Recital by Dorothy Chalmers (Violin) and Julian Rosetti (Pianoforte). 4.45 app.:—Dance Music (continued). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. Harvey Macintosh: 'Thrilling Moments at Tennis.' 7.15:—London. 7.30:—Glasgow. 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.

**2BE BELFAST. 302.7 M. 991 KC.**

3.30:—Concert. Orchestra: A Birthday Overture (Landon Ronald); Three Pieces (Handel, arr. Harty). 3.50:—Suite, 'Summer Days' (Eric Coates). 4.0:—Ethel Burrows (Soprano): Blackbird's Song (Cyril Scott); The Fairy's Lullaby (A. A. Needham); Fair House of Joy (Roger Quilter); Villanelle (E. Dell'Acqua). 4.12:—Orchestra: Ballet, 'Sylvia' (Delibes); Selection, 'Show Boat' (J. Kern). 4.45:—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.30:—A Military Band Concert. The Band of the Royal Ulster Constabulary. Band: March from Suite in D Minor, Op. 113 (Lachner); Overture, 'Marsinarella' (J. Fucik); Suite, 'Sigurd Jorsalfar' (Grieg). 7.56:—Hugo Thompson: An Old English Love Song (Allitson); The Adjutant (H. Fisher); On Wings of Song (Mendelssohn). 8.8:—Band: Excerpts from 'A Country Girl' (Monckton). 8.22:—Minute (from 'Don Juan') (Mozart); Hungarian Dance, Op. 23 (Mozzkowski). 8.27:—Hugo Thompson: I am a Friar of Orders Grey (Reeve); She is far from the Land (Lambert); Tomorrow (Keel). 8.39:—Band: Selection, 'The Geisha' (Jones); Concert Waltz, 'Casino Tanze' (Gung'l). 9.0-12.0:—London.



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## Both Sides of the Bristol Channel.

# WELSH PROGRAMMES FOR WALES.

Religious Service from Morrision—The Story of Dafydd Owen—A Southern Tribute to the North—Sea Shanties by Schoolboys—The Mercantile Marine as a Career.

### Religious Service in Welsh.

**A** RELIGIOUS service in Welsh will be broadcast on Sunday, June 16, at 6.30 p.m., from the Tabernacle, Morrision. Morrision is an industrial suburb of Swansea, and depends almost entirely on the manufacture of timplates. Tabernacle Chapel belongs to Welsh Congregationalism, and occupies a prominent position in the main thoroughfare of the town. In the opinion of the oldest members now living, the foundations of its greatness were laid by the Rev. Thomas Jones, who came to Tabernacle in 1851, and who afterwards became known as the Welsh 'Poet-Preacher,' and the author of a volume of sermons and addresses entitled 'The Divine Order.' He was a favourite preacher of Browning, and was the father of distinguished sons—Principal J. Viriamu Jones, Sir David Brynmor Jones, and the Right Hon. Lief Jones. The preacher will be the Rev. J. J. Williams, the Minister of the Tabernacle, and the Service will be relayed to Daventry (5XX).

### Rural Community Councils.

**M**R. J. MADDIX YORKE will tell the story of the origin of Rural Community Councils on Tuesday, June 18, at 5.0 p.m. These Councils do wonderful work in various parts of the country, both individually and in co-operation with other organizations. Mr. Maddox Yorke is the Secretary for the Gloucestershire Rural Community Council, and at Community House, his headquarters, he has most interesting examples of county crafts always on view.

### The Rising of the Lark.

**M**ISS GWLADYS HOWELL and Miss Margaret Owen give the third of their Lecture Recitals on the Folk Songs of Wales during the Welsh Interlude on Tuesday, June 18, at 7.0 p.m. The subject of this interlude will be 'Nature Songs,' and Miss Howell will tell the story of the composition of *The Rising of the Lark* by Dafydd Owen. This composer was a young harpist who lived about 200 years ago. When a youth he was fond of singing and playing his harp. As he grew up he became famous as a harpist and he was invited to play at banquets in the houses of the nobility near his home. Once he was asked to play at the palace of Hafod Y Porth. Everyone was charmed with his playing and he had to remain very late that night. Early next morning he started home across the mountain, with his harp on his back. When he came to the mountain top, he lay down to rest, and was about to fall asleep when a lark rising suddenly from the heather near by began to sing. Dafydd listened, and was so charmed with the song, that he answered the bird, with a tune from his harp. As he played, a new melody came to him and he played it over and over. When he arrived home he wrote it down and afterwards it was sung throughout the country. In memory of the lark's rising from the heather, Dafydd Owen called the song *The Rising of the Lark*.

### A Welsh Programme.

**T**HE Kymric Oriana Choir is to give a programme in the Cardiff Studio on Tuesday, June 18, at 7.45 p.m., entitled 'A Breeze from the North,' which may be described as a tribute to North Wales from singers of South Wales. The composers represented in the part-songs will be John Ambrose Lloyd, Richard Mills, and J. H. Roberts, the popular writer of part-songs. Solos will be given by J. Maldwyn Thomas (tenor), Ethel Gomer Lewis (contralto), and David J. Harries (bass-baritone). Their items will include compositions by R. S. Hughes, William Davies, who for many years was principal tenor of St. Paul's Cathedral, and John Henry, father of Leigh Henry, the well-known critic. The programme has been arranged by John Devonald, the conductor of the Choir.

### How to go to Sea.

**C**APTAIN THOMAS JOHNSTON, Head of the Senior Department of Navigation in the Technical College, Cardiff, gives a talk on 'Navigation' in the series on 'Careers,' on Friday, June 21, at 6.30 p.m. Captain Johnston told me that he would prefer to amplify the title and to give it as: 'How to go to Sea with a view to becoming an Officer in the Mercantile Marine.' It is always interesting to know if a career is followed because it is in the family or if the environment makes it a line of least resistance. When I learned that Captain Johnston came from a village in Kincardine, nowhere near the sea, and that his parents had no sea-going ancestors or inclinations, I asked him how it happened. 'There were two influences,' he said. 'One was undoubtedly Captain Marryat—I knew "Midshipman Easy" by heart, I think. The other was a friend of my father's who was a shipmaster. There are many boys who would do well in the Mercantile Marine,' he continued, 'but they do not know the ropes. I want to reach the inland boy. You see, if he is fired by his reading of sea-tales, the first thing he tries to do is to get on a ship and go to sea without any preliminary preparation or training, which makes his subsequent advancement extremely difficult.' Captain Johnston has supervised the Cadet Section of the Smith Junior Nautical School, which was founded by Sir William Reardon Smith.

### Swimming.

**T**HE lighter side of sea life will also be dealt with on Friday, June 21, when at 6.0 p.m. Mr. S. G. Hedges will broadcast a talk from Cardiff on 'Swimming.' Mr. Hedges

remembers being taken to bathe by his father when he was eight years old, and his book on Swimming and Diving was dedicated to his father in memory of that early initiation. During the War-time submarine peril Mr. Hedges acted as swimming instructor to troops passing through Malta. Although swimming is Mr. Hedges' chief subject, he has also given several talks on cheap European travel.

### Many Happy Returns.

**C**LAUDE APPLEJOHN is a musical young man whose efforts have been nobly aided by parents and aunts and uncles from his first to his twenty-fifth birthday. He was the recipient of drums, whistles, mouth-organs, and concertinas in his tender years, and banjos, ukuleles, saxophones, and tutors to such in his schooldays, but when he attained years of discretion he made a discovery which surprised no one more than himself—he had a voice, a very fine baritone voice. The development of this musical tadpole will be shown by samples taken every five years, from nought to twenty-five, in a programme to be broadcast on his birthday—Thursday, June 20, at 7.45 p.m. We wish him Many Happy Returns.

'STEEP HOLM.'



'A NEST OF SINGING-BIRDS.'

The Canton Secondary School, Cardiff, is noted for its singing of songs in English, Welsh, and French. A concert of Sea Shanties will be relayed from the school by Cardiff Station on Wednesday, June 19.

### A New Song Each Week.

**A** CONCERT of Sea Shanties will be relayed from the Canton Secondary School for Boys on Wednesday, June 19, at 5.0 p.m. This school celebrated its coming-of-age in spring and has at present 450 pupils. When it was first opened, it had only 60 boys. A special feature is made of singing at this school and a new song is taken each week. The boys learn Welsh and French songs as well as English, and the senior boys occasionally learn German songs. The school orchestra will accompany the singers on June 19.

### The Welsh Translator of the Bible.

**B**ISHOP MORGAN, translator of the Bible into Welsh, is the hero of the Broadcast to Schools by Professor Ernest Hughes on Wednesday, June 19, at 2.30 p.m. Bishop Morgan was first made Bishop of Llandaff and afterwards of St. Asaph, where he died in 1604. His work was beset with difficulties. There were no ready-made Welsh equivalents of Hebrew and Greek vocabularies, but in using the language as a vehicle he enriched it by raising Welsh prose to a height it had not known before. And it has been claimed that whatever dialect Welshmen may use they write Morgan's Welsh.

JUNE 7, 1939.



# WHAT THE OTHER LISTENER THINKS

## GRAVEYARD MUSIC!

REGARDING the sentiments expressed by 'Dance Band Enthusiast' in his letter published in the issue of May 17, may I also air my views? Quoting him, 'How on earth anyone can enjoy listening to Bach's preludes or Beethoven's sonatas, or any other music of this type, is a mystery to me.' Of course it is! Naturally, it would be; should we not pity these unfortunate people whose minds are incapable of recognizing or receiving the heaven-born beauties which are so dear and so familiar to such a number of us? It is no fault of theirs. It is just the way they are made; but what a lot they miss! And, if I may be further permitted to remark that your correspondent's sentiments would be more easily understood if his last sentence, instead of beginning 'To my mind' ran 'As to my mind, there is absolutely no music in it whatever,' every musician would believe him, I am sure!—*Jessie E. F. Foreland, 93, Highgate Road, N.W.5.*

OTHERS who have commented in similar fashion on the letter signed 'Dance Band Enthusiast,' which we published in our issue of May 17, are: Ethel Lockwood, South Woodford; G. H. B. Cooper, 7, Duncan Terrace, Islington; A Commercial Student; J. F. M. Peters; R. C. Morris, 8a, Brading Road, Brixton Hill; E. Pick, 57, Grove Road, Wanstead; Kenneth Anderson, Edinburgh; C. E. Charles, The Rowans, Berkhamstead; '21-year-old Elean'; Operator, Lancs; Seventeen, Wallington; George C. George, 57, Gordon Road, Ealing, W.5; Eric G. Wilde, 98, Mackintosh Place, South Park, Cardiff; A. G. Lindars, 41, Colebrook Avenue, West Ealing, W.13.

## HOW DOES MUSIC AFFECT YOU?

I WAS very interested in the letter of T. A. Jarvis on 'How does music affect you?' For me, an invalid, twenty-eight years of age, the chief attraction of music is in the happy memories it recalls for me of days gone by, when I was able to get about and enjoy a normal girl's life. It brings back to me people, places, and impressions. That is why I so delight in listening to selections from Musical Comedies; especially those of a few years back.—*M. P., Tottenham.*

## DEVONIANS DISAGREE.

YOUR correspondent, 'Highbrow, Devon,' states that 'endless performances of acrobatics by Liszt and his school; of puerilities by Grieg and his school, please no one.' May I inform him that at least one man of Devon fiercely disagrees with him, confessing himself a lover of the music of both composers. If to wear the cloak of 'Highbrow' means association with intolerance, I for one prefer to be classed with the great mass of silent listeners who do not rush into print because some items are distasteful to them, but who do what seems much more sensible, viz., switch off!—*A Citizen of Plymouth, Devon.*

## LEARNING TO APPRECIATE MUSIC.

IN connection with the question of modernists in music, might I point out that no one has a right to judge a composer unless he has not only a knowledge of the fundamentals in music, but also some idea of the influences that have impressed a particular composer and of the composer's aims? Just as books which in our childhood were meaningless or even repulsive are now read with pleasure, so musical works may seem hopeless to us because we have neither the knowledge nor the training to appreciate them. I myself cannot understand modern music or even some of the old classics, but I know that there is a great deal of pleasure and education in store for me when I can.—*A. K. Mischer, Thorncliffe, Crossford Street, Motherwell.*

## HOMEWORK AND JAZZ.

THERE has been much correspondence of late in your Listeners' Letters columns as to the desirability of jazz during homework hours. We have aired our views; but of what effect are these puny blows against the invincible armour of the B.B.C.? The question is: 'What will they do about it?' Naturally and as usual—nothing. Perhaps that is as well, for with all our grumblings I doubt if we could, any one of us, improve programmes already no satisfactory to millions of whom we form but a fraction. A word in self-defence, to my juvenile critic 'School-girl'—we seniors do find a dictionary necessary, as is the case with juniors. Our 'prep' hours are devoted to study and, among other things, the extension of our vocabularies, not to the doubtful pleasure of listening to jazz. Perhaps when 'School-girl' has attained riper years, reason and discretion will overrule folly. Till then this younger grumbler—a statement I strongly dispute—would be obliged if she would confine her caustic criticisms to matters of which she has more knowledge and understanding.—*Pigtails-up-in-Arma.*

## THE BEST IN THE WORLD.

I TAKE the opportunity to drop you a line in regard to this dance music controversy. I am a keen follower of dance music, but I must say that I do not plead for it from morning to night; I am satisfied with the evening programmes. I am away at sea most of my time, but I have a wireless installation (private) and keep in touch with England either through 5XX or 5SW, and must say I find the B.B.C. programmes far superior to those of any country I have listened to, and I think I have listened to every country according to the position of the ship.—*F. Williams, T.S.M.F., Atholmouth, Crua, Africa.*

## THE BROADCASTING OF POETRY.

THE first article in a recent issue is 'The Broadcasting of Poetry,' and the writer asks why 'the poetry readings have tended to run a good deal against the grain of the general listener.' May I give my experience? Whenever I see a poetry reading in the programme, I look forward to it, and as often as possible listen to it. But in every case, I have had more or less disappointment—generally a good deal. And this, although I hear enough to know that the poems are well chosen and the reading very beautifully done. It is not defect of hearing in myself or any fault in my crystal set. Just now I have listened to the Bible-reading—very quietly done, but every syllable and every final consonant getting clearly through. In the poetry reading, the reader, as I think, is enjoying the poems so much that he forgets about the microphone—feeling for the beautiful lines makes his voice woolly and he drops his voice at the end of a verse—appropriately enough if he was reading to one listener at the other side of the hearth—but broadcasting is different. When only detached phrases are heard it is trying.—*Christina Forbes, 11, Debanha Terrace, Aberdeen.*

## POETRY INTERLUDES.

I SECOND the appeal of your Redhill reader for a little more poetry. Why not a poetical interlude instead of the usual musical interlude between programmes now and again; and, as a lover of Rupert Brooke's poems, can't we hear some of his masterpieces sometimes?—*A Poetry Lover.*

## LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

## BROADCAST MUSIC.

MR. C. E. BOOTH's letter, 'Thoroughly Despondent,' appearing in this week's issue of *The Radio Times* exhibits a poorness of spirit almost undeserving of any reply, but in the interests of truth, and of the B.B.C., surely some notice is called for, even though it stress the space you might use for better things. May I therefore draw Mr. Booth's attention to the following facts? Among the contributors to today's musical joys appear the names of Verdi, Moszkowski, Gounod, Delibes, and Elgar. On every day of the ensuing week selections from Haydn are to be broadcast. The programmes of Monday, Tuesday, Wednesday, and Friday include Beethoven, Schumann, Mozart, and Mendelssohn, the last named having a special evening devoted to his works. Surely these names cannot be associated with 'an intonation distressingly American'? Apart from this feast there are at least two organ recitals in which the performers draw for their inspiration upon Handel, Bach, and Rheinberger. And if this is not enough the Gershwin Parkington Quintet—whose musical taste even Mr. Booth may allow is above reproach and may approach his—is prepared to entertain him until 2 a.m. on Election Night while he awaits news of the fate of his political favourite. Surely, from this week's bounty alone, there is sufficient for 'one whose appreciation welcomes only good music.'—*Macdonald Goodall, Rosemary, Western Road, Bournemouth.*

## TIMELY ADVICE.

AS nothing which is broadcast seems to interest Mr. C. E. Booth excepting the time signal, I suggest that he should get rid of his set and procure a reliable watch or clock.—*R. McK., N.W.*

## GOING ONE BETTER.

AS Mr. C. E. Booth is so 'thoroughly despondent' and his radio is 'almost confined to getting the time, I should like to suggest that he either buys a broadcasting station to suit himself, or sells his wireless set and buys a watch.—*L. T., Sparkhill, Birmingham.*

## FROM WALES.

ON behalf of many listeners in quaint Laugharne I wish to express our highest appreciation of last night's programme from Park Lane Hotel. Albert Sandler is indeed a real master in his art. We should very much like to hear him playing Mendelssohn's 'Spring Song' and 'Simple Aveu.' We congratulate the B.B.C. on their great consideration for all listeners.—*H. E. Ladd Thomas, Galsford House, Laugharne, Carmarthen.*

## COVENT GARDEN A HUNDRED YEARS AGO.

THERE is one listener, at least, who is full of gratitude to the B.B.C. for relaying one Act of *Tristan and Isolde* recently from Covent Garden. Please give us more. When can we look forward to hearing the Ring broadcast? I have a book in my possession containing some letters written by Mary Brunton, the authoress, published in 1819, and the following extract seems to show that we have made a little progress in a hundred years. Miss Brunton writes of her visit to Covent Garden: 'The next performer, Mrs. Ashe, a sweet, modest-looking creature, tried to begin her song, but was stopped by a tremendous outcry. She tried again and again but not a note could be heard, so she desisted. The Halleluiah chorus was begun; but the people bawled, and whistled, and hissed, and thumped, and shrieked, and groaned, and hooted, and made a thousand indescribable noises besides, till they fairly drowned the organ, the French horns, the kettle-drums and—the Halleluiah chorus!' So I have seen Covent Garden and a row!—*H. W. W., Forest Hill, S.E.*

## THE OLD-FASHIONED WALTZ—

CAN anybody with any idea of dancing *still* and listen to Jack Payne's dance band? I defy them to. I consider it is one of the finest dance bands that I have heard. I agree with 'B. W. W.' of Cambridge that older people find the rhythm of modern dancing difficult to follow and that in consequence they cannot appreciate jazz. They should take a few lessons in keeping time, then perhaps we should not hear so many grumbles. Anyway, one word for modern dancing—my partners have not yet found it necessary to take three or four collars to a dance, as my father tells me he used to do in the days when people spun round and round like tops, and emerged breathless and perspiring from a so-called Waltz—spare the name.—*A. H. S., Chipstead, Surrey.*

## —BUT THOSE WERE THE DAYS!

AS your correspondent 'B. W. W.' would like the ages of so-called antagonists of modern dancing (spare the word) why did not he start the correspondence by giving his own age as a guarantee of good faith? Also, he accuses the 'highbrow' of being too old or infirm to indulge in what is called dancing at the present day, but let an old-time dancer of fifty-four years inform your correspondent that in my younger days dancing was carried out with all due respect to modesty and decency. Then again, your correspondent accuses the old and infirm of being jealous of the present-day 'trots', but if he had said disgusted, it would have been nearer the mark.—*'Fifty-four,' Lichfield, Staffs.*

## SCOTSMAN'S ENGLISH.

A FEW days ago I listened to a programme from Glasgow. The announcer, a lady, had a soft, beautiful speaking voice; but—she pronounced the word 'shire' as if spelt 'shy-ah'; and all words ending in 'er' were pronounced as if the ending were 'ah.' All the announcers whom I have heard do the same. Now, why is this? I do not criticise; I really want to know. The lady in question is not a Scotch lassie for her speech betrays her. A Scotsman can pronounce anything, and I do not believe that an Englishman cannot do the same if he so wills.—*G. Dickison, Leith.*

## SWATTING!

I HAVE read with much interest (my age also is seventeen) the flood of letters from young people which have poured in just lately. I wonder how many have been dictated by a parent embittered through missing one of the inimitable Sir Walford's delightful talks? If all these people find time to listen at all they are more fortunate than I; for hardly ever do I finish homework before eleven o'clock at night. Still I thoroughly enjoy every programme I find time to hear.—*B. B., Morley, Yorks.*

## THE SENILE 'SIXTH.'

I'M still in the 'Fifth Form,' and in reply to 'Another Sixth-Form Prefect,' may I say that the 'Rhythmic Fiftths' letters must have rattled the 'Senile Sixth' for their representatives to have written such arrogant letters? May Jack Payne long continue to please us with his excellent band.—*Bernard Avery, 31, Essendine Road, W.3.*

## THE ANGELIC CHOIR-BOY.

I WAS very amused to read W. S. Robinson's letter regarding the sermons, how they brought back memories of choir days! Personally, the sermons never interested me as a chorister; in fact, I invariably played 'noughts and crosses' with the boy next to me. However, I would like to take this opportunity to make a request for more sacred music, which gives such pleasure to those who are unable to go to church.—*Churchman.*

## DISAPPOINTING PUSSY.

IT was with great pleasure I listened last evening to the nightingale, which I had not had the opportunity of doing before. So real was the reception, that it will amuse you to know that when I lifted my cat up close to the loud speaker she, too, showed her appreciation by intense alertness and evident desire to get at the bird!—*Helen Bechers, 303, Walgrave Road, Coventry.*

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

I LISTEN nearly every day to Jack Payne and the B.B.C. Dance Orchestra and enjoy it very much. In my opinion it is certainly a splendid Orchestra and quite the best that is broadcast.—*Eileen Kershaw, Houth, Woodford Road, Brantford.*

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THE PROGRESS OF MOTOR-BOAT RACING.

Interesting Talk to South Coast Listeners—A Distinguished Woman Conductor—Wireless on the Stage—Vaudeville from London and Birmingham.

THE yachting season is now in full swing, and greater prominence than ever is being given to its younger branch—motor-boat racing. Major Sir Henry Segrave's success with his new racer, *Miss England*, in America, and the astonishing 'boom' in outboards, to say nothing of the numerous fast launches plying for hire round our coasts, all combine to attract public interest in the subject. Bournemouth listeners will be specially interested to know that a resident in the district, Sir Leonard Lyle, is to give a talk on the subject of motor-boat racing on Saturday, June 22. Sir Leonard is himself a keen motor-yachtsman, and he will cover the whole history of the sport from its earliest days and will show the steps by which the astounding speeds of modern times have been attained.

THE third of the series of talks on 'Phases of Local Tennis,' by Mr. P. J. Dart, will be broadcast from Plymouth at 7 p.m. on Tuesday, June 18.

THE Neath Male Voice Harmonic Society takes part in the afternoon programme from Cardiff on Sunday, June 16. There are thirty-five voices in this Society, and it has the distinction of having a woman conductor, Miss Wynnie Richards. Miss Richards is precentor and organist of the United Methodist Church, Neath, and is a National Eisteddfod winner for both pianoforte and organ. She won the chief prize at the Southern Counties Festival, Torquay. That prize was a pianoforte. Miss Richards has conducted the Society for ten years.

ON Tuesday, June 18, Major F. St. Maur Sheil will conclude his series of talks from the Bournemouth Studio on 'The River We Fish—Its Management and Cultivation.' Those who have listened to Major Sheil's previous talks will have realized that the purling brook, hitherto regarded solely as a source of day-dreams, may be converted into an economic asset of real value and become no less delightful for the change.

TWO famous names are included among the list of artists appearing in London vaudeville programmes next week—Melville Gideon (June 17) and Percy Henri (May 20). Melville Gideon, member of the original Co-optimists, is as well known for his compositions as for his 'songs at the piano.' He has brought to perfection the singing of light, tuneful numbers. Percy Henri describes himself as 'A Concert-in-a-Turn.' This needs no interpretation.

THE third in a series of talks on 'Rural Industries of Wessex' will be broadcast from the Bournemouth Studio on Thursday June 20. The speaker, Mrs. Eric Sharpe, will take as her subject 'The School of Modern Furniture,' and she will give an account of the aims, ideals, and characteristics of a modern English movement in furniture-making of special interest in this age of mass production and machine-controlled industrialism. Mrs. Sharpe will describe the method of construction, the relation of the worker to his work, and the value of the work in modern industry.

IT seems as though the furniture of no stage play is complete today without a wireless set. One is introduced into Mr. Patrick Hamilton's brilliant 'thriller' *Rope*—though for the disreputable purpose of allowing the poet-detective, Rupert Cadell, to remark that the silences are the only part of the programme which he enjoys. This sally was, on a recent occasion at the theatre, greeted by a bitter guffaw from an occupant of the pit.

HERE are some further items arranged by the Birmingham Station for inclusion in forthcoming programmes from 5GB:—

A vaudeville bill on Tuesday, June 18, includes Harley and Barker (light duets), Jock Walker (the Scots comedian) and James Donovan (saxophone).

A string orchestral programme with Sinclair Logan (baritone), which had to be postponed recently owing to the political campaign, will be given on Tuesday, June 18.

Daphne Hickman (soprano) and Marjorie Bloese (pianoforte) are the artists in the light music on Wednesday, June 19. This will be followed by the Birmingham Military Band, conducted by W. A. Clarke, with Osmond Davis (tenor).

Another attractive vaudeville programme on Friday, June 21, includes Jack Morrison (entertainer); Stainless Stephen (comedian); Mario de Pietro (banjo and mandoline virtuoso); Joan Revel in Italian Folk Songs with mandoline accompaniment; and Philip Brown's Dominoes Dance Band.

B.B.C. PUBLICATIONS.

'THE SWALLOWS.'

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operas, this time *The Swallows*, by Puccini. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *The Swallows* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining three of the series for 6d.

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'MINNA VON BARNHELM.'

*Minna von Barnhelm*, by Lessing, to be broadcast on June 11 and 12, is the tenth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

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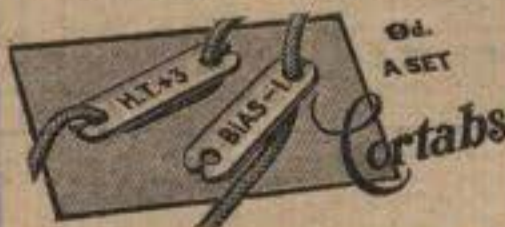


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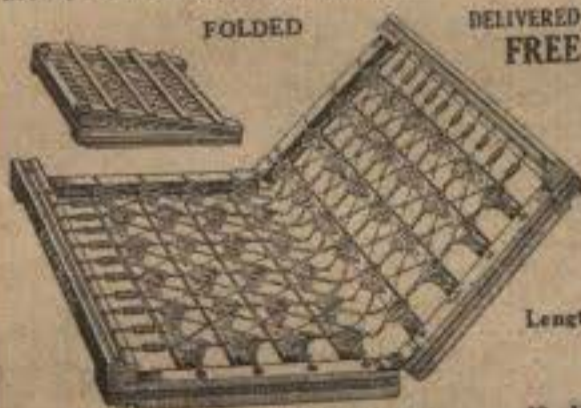
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