

THE BROADCAST PROGRAMMES FOR JUNE 16—JUNE 22

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NATION SHALL SPEAK PEACE UNTO NATION

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JUNE 14, 1929

Every Friday. TWO PENCE.

A MILITARY MUSIC NUMBER

Week of the Aldershot Searchlight Tattoo

Articles by

J. C. SOMERVILLE

WALTON O'DONNELL

FRANK STARR

WALTER WOOD

KENNETH BELL

RONALD M. SIMON

etc.

etc.



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B. Walton O'Donnell on Military Music and the Development of OUR MILITARY BAND

Mr. O'Donnell is Conductor of the Wireless Military Band, a picture of which appears below.

—official recognition being refused—it followed that there was no uniformity in the matters of pitch or the

TO trace the origin of Military Bands it would be necessary to go back to the days before orchestras or, indeed, string instruments existed.

The wind instrument is the very remote ancestor of all musical instruments, the trumpet, for instance, being familiar when the Mosaic books were written, while the Israelites of old were, it will be remembered, summoned to prayer by the sound of the horn. The ancient Egyptian flute and the tambour (Eastern drum) were the forerunners of the woodwind and percussion sections.

About the twelfth century, descendants of these instruments were to be found in the hands of roving minstrels who attached themselves to parties of travelling actors and acrobats and wandered round the country.

In 1347, when King Edward III and his retinue entered Calais, it is recorded that His Majesty was accompanied by 'a Great Band of Minstrels with trumpets and drums and shawms (oboes) and muses (bagpipes)'—it is to be hoped that the French were suitably impressed.

King Henry VIII's Band, which performed on State occasions and at Royal Banquets, consisted of fourteen trumpets, ten trombones (banqueting halls were, surely, well built in those days), four drums, and four tambourines, and—lest we should lose our musical reputation—one bagpipe.

Good Queen Bess, an early wielder of the economy axe, reduced the brass section of her father's band to ten trumpets and six trombones—but spared the piper.

On the continent of Europe Town Bands were flourishing by the middle of the fifteenth century. So flushed were these bands with their own importance that they would have nothing to do with their erstwhile companions—those lighthearted (and, probably, light-fingered) musical gypsies, who were prohibited from entering any town in which the bands were installed.

It was not till the time of Louis XIV of France that a step was taken in the direction of regimental bands, Lully, the Court Musician, being ordered to organize certain bands for the French Army. Several march tunes were composed by him for their instruction; one, called 'The First Marching Tune of France,' was written for four oboes,

whilst another was in five parts, for trumpets and trombones—evidently no definite instrumentation had been fixed.

The first authentic record of the formation of a British Army Band is found in a Warrant of Charles II, issued in 1685, which authorized the maintenance of a band of twelve oboes by the London Companies of the King's Regiment of Foot Guards (now the Grenadier Guards). The adequate payment of these musicians was contrived by the addition of fictitious names to the pay lists of the other Companies.

In 1763, Frederick the Great of Prussia fixed the instrumentation of his military bands, commencing with two oboes, two clarinets, two bassoons and two horns; additional instruments, including a flute, a couple of trumpets and a bass bassoon, were quickly added—quite a respectable start towards a band.

In England matters were, as usual, a little behindhand, and the composition of the Coldstream Guards Band in 1783 (twenty years afterwards) was two oboes, two clarinets, two horns, and two bassoons.

A few years later the Duke of York brought over from Hanover what was, undoubtedly, the most ambitious military band up to that time; it consisted of twenty-four performers and included, besides the now usual oboes, clarinets, horns and bassoons, additional instruments such as flutes, trumpets, trombones, and the serpent (the last an instrument of grotesque shape and little musical value, which soon became obsolete).

At the head of the Guards Bands of this period marched a batch of Negroes, dressed in fantastic costumes, who performed on such instruments as the 'Jingling Johnny' (a collection of bells on a pole), 'Clashpans' (presumably an apt name) and anything that clashed or jingled or rattled.

Line regiments were naturally envious of the Guards with their military bands, and, in due course, formed their own. Since the payment of the musicians and the provision and upkeep of instruments and music came from the pockets of the officers

music that was performed. The bandmaster usually made his own arrangements, and was not particular about the harmonization of the tunes, which he probably jotted down from memory. This state of confusion was remedied by the formation, following the Crimean War, of a Military School of Music (Kneller Hall), and from that time military music in the Services has moved steadily towards an efficient musical combination.

This efficiency has not, obviously, been attained by the employment of the bands solely for marching purposes—by the performance of quicksteps and marches alone; in fact this combination of instruments is not, despite its title, confined entirely to the Services. The title is merely employed, for want of a better, to distinguish the combination from the orchestra and the brass band. The orchestra consists of three main sections—strings, woodwind instruments, and brass instruments; the military band has no strings, and consists of woodwind and brass; the brass band has no strings or woodwind, and comprises brass instruments only.

The repertoire of music available for the military band is fairly extensive, but it must be confessed that, with rare exceptions, it consists entirely of arrangements or transcriptions—arrangements of orchestral works, in the main, and operatic selections.

This fact has not been without some benefit to the ordinary listener. In prebroadcasting days the number of people who attended, or could hear an orchestral or an operatic performance represented a minute portion of the music-loving multitude. The remainder had only the military band which introduced them to the most popular items of the concert hall

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Sport and General.

MILITARY MUSICIANS OF A PAST AGE.

Costumes from this year's Searchlight Tattoo at Aldershot.

THERE is no more fascinating feature in military music than our regimental marches, for they are full of romance and stirring story. Old songs and new songs, specially written airs and boldly-annexed tunes—all are included in the marches which are played by British regiments. Next time you hear a programme given by one of the splendid bands of our regiments—and they are all excellent in these days—listen for the tune which precedes the National Anthem. You will probably hear the regimental march, and it will never fail to move you when you realize what it stands for and that that very tune has inspired and cheered its regiment in every part of the world.

A March Pepys Heard.

Take *Dumbarton's Drums*—the full title is 'Dumbarton's Drums beat bonnie, O'—a name which is in itself romantic. It is the oldest regimental march in the British Army and, as such, fittingly belongs to the Royal Scots, the Army's oldest regiment. For two and a half centuries the air has been the march of the Royal Scots, originally called Dumbarton's Regiment, after their colonel. The tune was known as the *Scots March*, and Pepys heard it played by Dumbarton's Regiment at Rochester in 1667. 'Here in the streets I did hear the Scots March beat by the drums,' he wrote. A soldier of the regiment probably composed the tune after so often hearing the *Scots March* played. This march is extraordinarily interesting because of its antiquity and unbroken association with the Royal Scots, though as a musical composition it makes no claim to high rank.

Adapted from the French.

Another uncommon regimental march is that of the West Yorkshire Regiment—the *Ça Ira* of terrible Revolutionary memory. There is no more rousing story, even in the rousing annals of our marches, and it can be told without hurting our French friends. At the storming of Famars, in 1793, the old 14th, now the West Yorkshire, were in very bad case; indeed, there seemed nothing for it but the unthinkable alternatives of annihilation or surrender. The French band was playing the *Ça Ira*. By one of those swift thoughts which have saved many a desperate situation, the colonel of the 14th saw a way out of his extremity.

The Romance of our REGIMENTAL MARCHES.

Walter Wood on the romantic origin of some of the tunes to which our famous regiments still march.

He ordered his band to strike up the *Ça Ira*—and he shouted: 'Come on, lads, and we'll beat 'em to their own damned tune!' The 14th came out of the battle, a victory and a march to the good, for in recognition of its valour at Famars the regiment was authorized to use the *Ça Ira* as a march—and for nearly 140 years the tune has been played as such.

Many of our regimental marches date from that period of prolonged and dreadful warfare, and especially from Peninsular times. Two of the finest and best known—*The Young May Moon* of the Sherwood Foresters, and *We've Lived and Loved Together* of the Devonshire Regiment, come from Wellington's days.

The Young May Moon was played during a long hard night march by the old 45th Foot, across difficult country, against time, so that the regiment could take part in the storming of Badajoz. The tune inspired the men and greatly lessened the fatigue of the march, and in remembrance of its service the colonel adopted it as the regimental march.

Peninsular Courtesy.

Almost at the same time the 11th Foot—the 'Bloody Eleventh' of Salamanca renown—took over a very popular song of the day, *We've Lived and Loved Together*. When the opposing forces were assembling for the battle the 11th, now the Devonshire Regiment, and a French regiment were marching side by side. The fight had not begun and the officers mutually saluted by lowering their swords. It was an impressive and dramatic episode, fittingly crowned at parting by the band of the 11th playing *We've Lived and Loved Together*, which from that time has been the quickstep of the Devons.

Another instance is the march, *Barossa*, of the Royal Irish Fusiliers, which commemorates the capture of a French Eagle at the Battle of Barossa in 1811.

Here are representative marches that are definitely connected with hard campaigning; there are many which have peaceful origins. Some of the finest marches are songs that have been adopted because a colonel, a colonel's wife, a bandmaster or some other person has taken a strong fancy to them. There is *The Bonnie English Rose*, one of the best quicksteps in the Service, which has been for many years the quickstep of the Green Howards; and there is 'Off, said the Stranger, known also as *The Light Bark*, and used by two regiments. The difference in the titles is understandable from the first two lines:—

'Off, said the Stranger. 'Off, off and away';

And away flew the light bark o'er the silv'ry bay.

The tune is played in different keys and 'Off, said the Stranger, the quickstep of the Royal Ulster Rifles, is somewhat longer than *The Light Bark* of the Durham Light Infantry. The air is an excellent march, especially as it is played at 140 paces to the minute, for light infantry. The song was specially written for the famous vocalist, Madame Vestris, by Miss Mahony, and was composed by J. T. Craven, and in its day it had a great vogue.

An unusually long march—but there is not a note too much in it—is *The Royal Windsor*, of the Worcestershire Regiment. It is a very old tune, and was presented to the old 29th Foot, now the 1st Battalion Worcestershire, by Princess Augusta in 1791. It is said that she composed the tune, another version being that she arranged it as a march, the air having been obtained from abroad, probably Russia.

'Words by Garrick.'

Military officers themselves have written and composed marches, a variation on the general and perfectly legitimate policy of annexation. A beautiful slow march was written in 1782 for the 6th Foot (the Royal Warwickshire Regiment) by Lieutenant MacBean, who eventually commanded the 1st Battalion. This march is still regularly used. The quickstep of the Warwicks is not less interesting. It is *Ye Warwickshire Lads*, written by David Garrick, with music by Dibdin, for the Shakespeare Centenary Celebration at Stratford-on-Avon in 1769.

Another illustration is unique. It is that of *One and All* the regimental march of the Duke of Cornwall's Light Infantry. In 1811 the Royal Cornwall Rangers Militia volunteered to a man to serve in Ireland, and the King made it a light infantry regiment. The honour and excitement inspired Lieutenant-Colonel Williams, commanding the regiment, to break into poetry, and he did so with great effect, beginning with:—

Away, brave boys, to Dublin jig,
The girls to kiss, the whisky swig,
And each as merry as a grig—
Sing, One and All.

Borrowed from Opera.

The words were set to a well-known air, *One and All*, which remains one of the brightest and most cheerful of the very large number of airs of every type which do such noble duty as regimental marches. They range from the stately *Slow March* from *Scipio*, the *Soldiers' Chorus* from Gounod's *Faust*, and Weber's *Huntsmen's Chorus* to a popular air of the day.

Rule, Britannia is used as a march, and for a century the National Anthem was played as a quickstep. Once a hymn tune was annexed and turned into a regimental march, and it was only after strenuous fighting with the Commander-in-Chief—the Duke of Cambridge—that the air was abandoned. It was an old sacred lyric named *Lammas Day*; but nothing concerning it can be traced. WALTER WOOD.

WHAT THE LISTENER WILL NOT SEE.

The Pageantry and Colour behind Tuesday's Relay from the Searchlight Tattoo.

Captain Frank Starr, author of this article, describing the scene at Rushmoor Arena, Aldershot, during the great Military display, is a member of the Tattoo Committee and closely associated with this week's production.

IN case any reader may propose to switch-off when, on Tuesday next, June 18, the B.B.C. announces 'Aldershot's Searchlight Tattoo,' to switch off because somebody who knows nothing at all about the subject has heard, from somebody else, who knows less, that tattoos are all incitements to militarism, let me quote a sentence or two from the Foreword of the programme.

But, first, let me premise that not only the Crusading spectacle, but the entire Tattoo is intended to present pictures of the evolution of chivalry—quoting the Foreword, 'to illustrate the growth of an altruism which began with the Christian religion.'

After tracing that evolution down the ages, that same Foreword goes on:—

'Founded on the tilting-ring and the field of battle, may it not be that old-time chivalry shall, at some future date, lead to world-wide peace and universal comradeship. Viewed in that light, the spectacles seen in the arena tonight are not photographs of war; but rather they are indications of the steps by which poor, half-blind humanity is struggling from the darkness to the light.'

If that be the view of the soldier, then, I think, we may ignore the sneers of the anti-militarists and account our Army a distinct asset in the campaign which the civilized world is waging in the cause of peace.

Militarism, indeed! Sit in this peaceful Aldershot grove as the sun is sinking and its crimson glow is reflected on the quivering silver birches of Rushmoor Woods. Very useful those woods. Like Birnam Woods, they conceal a multitude of troops, the 5,000 soldier-actors who are to flaunt it in the arena in borrowed picturesque finery.

Militarism, indeed! As tens of thousands of spectators struggle towards their seats, that hypnotic conductor of community singing, Mr. Eric Godley, sets every voice going, willy-nilly. None can resist him. The occupants of boxes join exuberantly with the Tommies in the cheap enclosures and shout 'Tipperary' as heartily as they, and, what is more, change as speedily from gay

to grave at a wave of the conductor's baton and sing 'Lead, Kindly Light' as reverently as though in church. A wonderful man is Godley, but certainly no militarist.

He goes, as a blare of bugles ushers in the green uniforms of the Rifles and the scarlet of the Light Infantry buglers, who, accompanied by their own bands, blow out the quick-time music to which those regiments march. Follow immediately the drums and fifes of eleven regiments, but hardly have feet begun to tap in unison with the shrilling of the fifes, than the instrumentalists are reinforced by all the regimental bands of the Command, their brilliant 'Review Order' kit shadowy in the gathering darkness, until the giant anti-aircraft lanterns flood the arena with light and show every braid and button, every detail of gold, blue, and scarlet.

You will hear those thousand instruments, I'll warrant, and especially when, after sedate airs, they all—bugles, drums, fifes, brass, and reed—break into the only march ever written for such a combination, which, aptly enough, is called 'Aldershot.'

The woodland still can be discerned as a haze, overhung by the distant Hog's Back; but it is dark enough for these tall, strapping fellows with white powdered hair, wearing white knee-breeches and gaiters and brilliant scarlet coats, and carrying pikes and firelocks, to be seen indistinctly before they march into the circle lighted by the many-million-candle-powered lamps. Who are they? They are the 3rd Grenadier Guards, going through the drill which their forbears of that battalion performed every day before King George III within the present boundaries of the Aldershot Command 129 years ago.

Darkness dismisses those veterans of 1800, but lets in 200 modern boys of the Royal Army Medical Corps, whose average term of service is about three months. It is hard to believe that those virile, active young gymnasts, performing 'physical jerks' and acrobatic tricks, have acquired their physique in less than four months. There's a

moral concealed in this performance which seems to hint that, with universal physical training, an AI national physical standard might be achieved in less than a generation.

Now drop your *Radio Times* and fetch Scott's 'Ivanhoe' from your shelves. Read Chapter XII and the Tournay at Ashby. Skip then to Chapter XLII and the trial by combat. Mix the two; visualize the flame-coloured pavilions, the gorgeous trappings of horses and riders; substitute King Richard Cœur de Lion for his brother, Prince John; give Richard the mail-clad troops of the Earl of Essex; surround them with a crowd which includes the Queen of Beauty, her women attendants, marshals, pursuivants, and a motley throng of onlookers, clothed in every colour of the spectrum, and you have the setting of the Crusading spectacle which follows on the heels of the departing Grenadiers. Then, in the centre, erect lists, introduce an unknown knight who challenges and unhorses four successive opponents, and you have given the life and colour to Scott's printed words which the Tattoo gives to them at Aldershot.

I rather fancy that the pageant master, Major-General J. C. Harding-Newman, has dipped a little into Scott's 'Lady of the Lake' for the Highland episode which follows. At any rate, Aldershot's heather-land furnishes a fitting stage for this gathering of the Scottish clansmen, in 1314, when the Bruce at Bannockburn had just regained Scotland's independence, although the wailing bagpipes and the bier on which a dead chieftain is carried shoulder high suggests the price paid for that victory.

Darkness and powerful searchlights make any kaleidoscopic change of time and place possible in the Aldershot arena. In a flash we are wafted from Scotland and 1314 to Brussels and 1815, from grave to gay and back again to grave. The Duchess of Richmond's ball, seen through a lighted window, wherein 'the lamps shone o'er fair women and brave men,' supply the gaiety, which vanishes when a mounted messenger brings news of Napoleon's
(Continued overleaf, foot of cols. 2 and 3.)



NAPOLÉON REVIEWING HIS TROOPS—A PICTURE TAKEN DURING A DAYLIGHT REHEARSAL FOR THE TATTOO.

The programme at Aldershot includes, in addition to the music which will be broadcast, several pageant-items of great historical interest.

THE MILITARY BAND NEEDS COMPOSERS

Col. J. C. Somerville, formerly Commandant of the Royal Military School of Music, urges the young Composers to write specially for the Military Band.

SINCE the year 1760, when we get the first evidence of an organized military band—composed of hautbois, trumpets, horns, and bassoons—until comparatively recently, no musician has taken the combination seriously, or believed it to be capable of playing music other than marches, patriotic airs (with cornet solo), a rehash of light opera, and, when required, dance music. For the brutal and licentious soldier real music was obviously considered a superfluity, and no composer who *was* a composer dreamt of writing any for him, or of acquiring the technique of doing so. The military band, in fact, was regarded as the poor and undesirable relation of the orchestra, supported at rare intervals by orchestral scraps *réchauffées* in a different form for its consumption, and musically, entirely negligible.

It has only been since the advent of the present century that this traditional attitude has shown signs of modification. Holst has written two most effective folk song suites for military band and Vaughan Williams another, and a 'Toccata Marziale.' O'Donnell, the conductor of the Wireless Military Band, has done some highly original and interesting work for it, which listeners have had occasional opportunities of hearing—the 'Theme and Variations,' 'Three Humoresques,' and the 'Gaelic Fantasy' compounded of old Irish folk songs, delightfully treated, are the best known. These few swallows, however, don't make a summer, and I rather fear that the two first may prove to have been, after the manner of their kind, only birds of passage, migrants in the country of the military band who flew back almost immediately to the orchestral land of their birth and upbringing. Still, their flight should encourage others to adventure similarly, and what I should like to see would be some of the younger generation of composers embarking upon it. They should realize that the military band is now a worthy medium for their ideas; that it can play fine music of a kind suited to itself finely, and that the time is approaching when its performances will be reckoned the 'opposite numbers' of orchestral ones—not their inferiors. The difference between the two is fundamental. The one is essentially the music of the open air; the other that of the concert hall. They require, therefore, a different line of approach, both in composition and in scoring, and the technique of each has to be acquired. Says Sir Richard Terry, '... the chief defect of military band music is that it consists entirely of "arrangements" of music composed in a different idiom. Modern composers cannot be induced to study the possibilities of the military band. This means that military bands—although now brought to a state of marvellous perfection—have no distinctive music of their own.' Here is the whole trouble in a nutshell.

When all the temple is prepared within
Why nods the drowsy worshipper outside?

The temple of the military band is swept and garnished. Its instrumentation was definitely determined at a conference at Kneller Hall in 1921; its pitch is even now in process of reformation—some units are already playing at Philharmonic pitch—and its ability to play good music—and to play it well—has been over and over again demonstrated, as those who listen to the Wireless Military Band will agree. All that is now lacking to those who wish to try their hands at writing for it is a modern work on instrumentation, and this last obstacle will soon, I am glad to say, be removed. A work on the Military Band, by Lieut. H. E. Adkins, Mus.Bac., the present Director of Music at Kneller Hall, of which one section deals comprehensively with scoring and arranging, is even now in the hands of the publishers (Boosey and Co.), and should appear within the course of this year.

From the point of view of advancing the cause of music and musical culture generally, there is no more fruitful field for a composer's activities. It is one that has hardly as yet been scratched. Quite 95 per cent. of the music played by the military band is provided by arrangements of orchestral works, for the simple reason that it has so small a repertoire of its own. It is a late comer into the field of serious music, and the interests of the great teaching institutions as well as those of their pupils have long been mortgaged to the orchestral tradition, from which it seems hardly possible to deflect them. They seem unable to get away from the thesis that the military band is a mere plagiarist and vulgarizer of orchestral works, and that to take it seriously and write for it direct would be a prostitution of their art. Some grudge bitterly the comparatively

few crusts that have fallen to it from the overstocked orchestral table, and regard them as the children's bread cast to a dog—and a particularly vulgar and ill-bred dog at that. They profess the utmost horror at what they consider the sacrilege of such a work as, say, the Meistersinger Overture being performed by it; and would, if they could, prevent the immense public whose main source of music, directly heard, is the military band, from making the acquaintance of masterpieces such as this, simply because they are played by a combination different from that for which they were written. The children, they forget, have a practically unlimited supply of bread—more than they can possibly get through—whereas the unfortunate dog must either die of starvation or exist on an exclusive diet of tripe unless he is allowed a share. Do not let it be supposed that I regard the arrangements of classical works for military band as anything more than a *pis aller*. They must, in the nature of things, be inferior—and often much inferior—to the original. One of their chief advantages is that they familiarize the public with masterpieces which many of them would probably never otherwise hear, and thus tempt them into the concert hall. When the military band has a repertoire of its own it will be time enough to consider giving up the playing of arrangements. This millennium would be brought sensibly nearer if composers would discard their ancient prejudices, and, realizing that there are in the military band great musical possibilities only waiting to be exploited, would adventure upon the search for them. They might also achieve names for themselves as pioneers in an insufficiently explored country.

J. C. SOMERVILLE.

WHAT THE LISTENER WILL NOT SEE.

(Continued from previous page.)

advance that sends the Duke of Wellington and his staff post haste from the dance, to check the French Emperor at Quatre Bras and to overthrow him at Waterloo. It is the final scene of that final day to which we next are introduced, to the hour at which Napoleon stakes his all on a last desperate gamble with his veteran Imperial Guards and loses. We see the famous Old Guard, survivors some of them of Moscow, advance gallantly and persistently, only to be shot down in swathes by the brigades of General Maitland and General Adams, which rise like ghosts from the apparently deserted ground and break the ranks and the spirits of Napoleon's bravest soldiers.

Then another century, or rather ninety-nine years, elapse. We are still in Belgium, but the Belgium of 1914, with the Cloth Hall at Ypres and the Cathedral at Albert still intact, a distant bell ringing the 'Angelus' and all the world at peace. But into the scene flashes the storm of war. The Cloth Hall goes up in flames, the figure of the Virgin on the Cathedral topples, the sailors and soldiers of the British Empire and of France range themselves chivalrously beside the outraged Belgians,

till darkness blots out the picture and helps us to forget the four years of carnage which followed our answer to Belgium's S.O.S.

There are still to come mysterious and marvellous torchlight meanderings, that produce luminous snakes on the floor of the arena, before the greatest scene of all is reached—the Grand Finale. No words can depict that: His Majesty's message of gratitude from Craigweil House last April, repeated in the arena; his portrait in flame lighting up the background; the 5,000 soldier-actors and bandmen, still wearing their borrowed costumes; the National airs; the evening hymn, 'Abide with me,' sung by all the assembly, actors and spectators; the Grand Salute, and the National Anthem; these in combination cannot be painted. They call for painter, poet, dramatist, musician, eye, and priest, and the art is yet to find that will show every facet of this brilliant jewel. Here, both the B.B.C. and myself must fail to convey the physical, mental, and spiritual emotions which the Tattoo's midnight conclusion arouses. That exaltation comes only from first-hand experience.

FRANK STARR.

MUSIC AND WAR.

By KENNETH BELL.

Once an Expression of the Joy of Battle, now a Refuge from Tedium.

'The unhappy Germans in the late conflict never showed more clearly their old-world naïveté than when they were laboriously intoning that famous 'Hymn of Hate.' Only Tommy Atkins is really modern. He is the one soldier who is frankly and all the time bored by modern war.'



NOT even 'Crumps' (more technically known as H.E.) can drown a mouth-organ or prevent it from reminding you that you were given ear-drums for some other purpose than to have them split. Not really very difficult to play, neat to pack and light to carry, the mouth-organ has only one drawback—you cannot smoke while you are using it. Kipling forgot it when he wrote of the banjo—

You couldn't pack a Broadwood half a mile—
You mustn't leave a fiddle in the damp—
You couldn't raft an organ up the Nile,
And play it in an Equatorial swamp.
I travel with the cooking-pots and pails—
I'm sandwiched 'tween the coffee and the pork—
And when the dusty column checks and tails,
You should hear me spur the rearguard to a walk!

But he is right in that another of the things you want of music in war is something to make boots lighter. It can tickle the ears and it can also massage the feet. Music is not the



only thing that can do this. Xenophon's Greeks when they saw the Black Sea, and actually ran as they shouted 'Thalassa, Thalassa!' or rifleman Harris when the British ships came suddenly into view in Vigo bay at the end of the great retreat in the Peninsula, will show that your eyes can give you back the use of your legs. So can your stomach and your nose. Prisoners who have been marched starving northward from Kut will tell you of elderly majors fighting one another for a lick at a pot of jam, and men of imagination have marched for days buoyed up by the mere memory of the smell of steak and onions. There are situations in which even music loses its power to soothe the savage but long-suffering breast of the brutal and licentious soldiery.

None the less, such situations are few. The smallest, and therefore the most universally effective, of musical soothers, the mouth-organ is only one among many. Gunners, for instance, having good transport, can sometimes manage a piano. Find a recently-bombarded town, too near the

front to contain an A.P.M.; detail an N.C.O., four men, and a G.S. wagon with some tackle for the first windy night, and in no time you may be drowning the thought of the enemy in a variety entertainment held within a thousand yards of him. Other arms, other instruments. And there is not one of them which cannot help you to forget the War. Signallers, those harassed men, may be found inciting their carrier pigeons to coo, and dreaming, as they listen at the mouth of a dug-out, of villages in England.

So much for modern war of the Flanders type, in which the worst enemy is not the enemy, but boredom. Only, remember that war, being human, changes all the time; whereas music, being divine, remains the same. Only modern man fights when he is bored. For war, which used to be a game, is now a business. Achaians taunting Trojans round the walls of Ileum, Spartans combing their locks at Thermopylae, Barak going against Sisera, and Saul against the Philistines, did not want soothing any more than did Napoleon's veterans drowning in the Neimen with 'Vive l'Empereur!' on their lips, or the Light Brigade charging the guns at Balaclava. The unhappy Germans in the late conflict never showed more clearly their old-world naïveté and their incurable idealism than when they were laboriously intoning that famous *Hymn of Hate*. Why did they do it? Because they hoped from music not for soothing but for excitement; they wanted to recapture, behind twentieth century sand-bags and knee-deep in Flanders mud, the sacred rage of Deborah, the holy passion of Saladin's Jihad. Perhaps it is only Tommy Atkins who in this respect is really modern. He is the one soldier who is frankly and all the time bored by modern war. Of old, a shout, a song, a bugle-call, the skirl of the pipes, the rumble of the drums, have all in their different tones expressed that obsolete, but ancient emotion the joy of battle. Music which can make you forget war can also make you think it is fun.

Not that the joy of battle must always find expression in words or even in sound. Remember Julian Grenfell, that great boxer, who died too early in the War to find it out—

And when the brazen moments break
And all things else are out of mind
And only joy of battle takes
Him by the throat and makes him blind.

It reminds one of the grim old Duke, acid and correct as ever, with his 'No cheering, my lads, but forward and complete your victory.' Taillefer, the troubadour, riding out alone in front of the Norman Bastard's horsemen to strike the first blow of all in the Battle of Hastings, sang in his great voice, as he threw his sword into the air and caught it again, the songs of Charle-



magne and Roland and of the glories of Roncevalle. But Taillefer, an expert musician, was an amateur soldier; he was like the alderman who kicks off at a Cup Tie, a signal that the serious business is beginning, not that it has begun. Captain Blackader, dourest of Covenanters in Marlborough's army of the Danube, was so convinced God hated the French that he could not explain the casualties on his own side except on the hypothesis that the English, unlike his own countrymen, had forfeited the Almighty's protection by foul language and lewd songs. As for him, like Julian Grenfell, he fought in silence.

In Spain and Flanders, too, Wellington's men, if they sometimes cheered, paid little other homage to the Muses; they left that to the French. They sneered at the fanfaronade of Napoleon's bands, and it was only the Methodists, to Wellington's alarm, who practised that dangerous form of zeal and enthusiasm, psalm-singing on active service, which the Duke, with characteristic promptitude, met by indenting on the home authorities for an increased supply of 'efficient and respectable clergymen of the Church of England.' Things had changed since Cromwell's Ironsides checked in the charge at Dunbar to sing together the fierce words of the 68th Psalm: 'Let God arise and let his enemies be scattered.' As Napier remarks, 'the British soldier now fought beneath the cold shade of aristocracy; he had learnt from his betters to let his emotion choke rather than reveal him.'

Yet the story of Taillefer is there to remind us that war is a spectacle as well as a business or a sport, and that music has a third link with the profession of arms. The troubadour was a poet who played at soldiering; his business was not to alleviate, nor to intensify, war for the fighting man, but to interpret it to the civilian. Let us turn again to the Homeric autobiography of

(Continued on page 567.)





THE FOLK-SONGS OF OLD HUNGARY.

In the course of a chamber-music concert by the Poltronieri String Quartet, on Sunday evening, Maria Basilides will sing some Hungarian folk-songs and Transylvanian Ballads edited by Bela Bartok and Zoltan Kodaly.



IT is curious that a country so storm-tossed by history, so surrounded and attacked by Turkish, German, and Slavonic political dominations as Hungary, should have retained a folk-music whose persistent characteristics owe so little to extraneous influence.

This folk-music, moreover, is no mere survival of other days, but a rich and vivid growth seeded in an unforgotten past, blossoming perennially—and with prolific vigour in this latest period of Magyar woe.

The newest song, eagerly awaited, greeted with critical interest, and swiftly committed to memory, is still in the traditional manner, and only slightly more elaborate than its simple forerunners. Like them, it is the outcome of a stirring history fraught with great deeds and sorrowful disaster, or the expression of plaintive emotion swiftly changing to a mordant humour and the swift whirl of the famous national dances, named *csardas*, from the country inns where peasants gathered to enjoy brief respite from toil.

When the Gipsies Sing.

HERE was centred the holiday life of a scattered community. Here, when lilacs bloomed on summer eves, and twinkling lamps hung in fragrant acacias before the hospitable door, came horseherds, cowherds, swineherds from the *puszta*, high-booted farmers from the great Hungarian plain, shepherds and vintagers of Lake Balaton, sturdy Carpathian highlanders, and peasant girls and wives in all manner of gay attire, according to their neighbourhood, to drink the light wines and make merry when the sun set and the bright stars lighted a deep blue sky which this inland folk delight to name 'The Hungarian Sea.'

Here, above all, came the gipsies, those swarthy, pock-marked aliens who live their separate lives unmingling, a race apart, yet without whose contributory fellowship no festive leisure is complete.

These are the music-makers, though they whisper others' dreams, and to them, in joy or in sorrow, the Magyar instinctively turns for melodious interpretation of his mood.

In the hotels of Budapest or Debrecin, Miskoltz or Pécs or Mako, at full strength they number a band of nine. In smaller towns the combination is less rich; and villages may know the lack of all but rare itinerant visits; but always there is the cimbalom, that light and curious ancestor of the grand piano, of sixty-one notes played in long arpeggios with muffled gong-sticks dancing rapidly across the transverse wires in basic accompaniment of 'cello and violins; and always the *primas*, standing before his troupe and leading them from air to air with haunting minor cadence.

Perhaps he will be called to a distant table to play a guest's own favourites, and stay

there, far into the night, beyond reach of speech with his collaborators; but they will take up the song his patron chooses, without perceptible pause, and turn, like him, from sad to merry with sympathetic ease.

The themes of these songs are varied, and compose in their variety a comprehensive picture of national life.

Though the Kurucz camp songs in particular are ballads recalling incidents and atmosphere of the long Turkish wars, and the Honvéd struggle of 1848 is celebrated in Kossuth's name, lyrics are more numerous, with their theme of unrequited love.

It is a convention of Hungarian verse to preface the subject with an introductory line describing the setting in which the poet conceived his idea, and to proceed without western sequence, abruptly, to apparent disconnection.

A peasant folk is very near to Nature, and those who suffer the bitter fierceness of a long winter have a touching appreciation of warm nights and flowers. The 'little brown girls' of their songs are 'my rose,' 'my dove'; the acacia which shades the dusty roads and scatters fragrance over the parched grasslands is gratefully remembered; the peasant in festive attire wears a sprig of lilac among gay ribbons on a tall black hat; even the soldier in uniform celebrates a private occasion with floral adornment of his sterner *képi*.

One hears of the toils of ploughing, the ceremonial dances of harvest home; of the little colour-washed houses and courtyards sideways to the street, with green wicket gates where lovers meet; of the importance of the mother as ambassador of marriage; of the pathos of orphans with none to cherish, none to mourn their lonely graves. There are lamentations for military service in distant Austrian barracks, for political exile, and, in the older songs, for the outlawry of chivalrous *betyars*—whose legends are akin to ours of Robin Hood.

Songs of the Rivers.

THERE are pleadings for help to wild-bird messengers, to brightly coloured insects, the direction of whose flight, as folk-lore tells, shall determine the fate of anxious lovers; and God is a friendly Father, deeply concerned in the humble griefs of His children.

Among the loveliest and, in its literal sense, the most picturesque are those especially associated with rivers—the Maros, winding south through Transylvania; the Körös, flanked with 'stubborn earth'; and, above all, the Tisza (Theiss), the longest purely national waterway of pre-war Hungary.

One might quote innumerable words, but without sweet melody and strange cadence of unusual harmonies they are widowed—nor may a stranger wed them.

It must not, however, be supposed that

authorship or enjoyment is confined to peasants. When music calls there is no distinction of class, no exclusiveness but a slight aristocratic extension of taste.

Another tale might honour the last troubadours, recall romance of knightly serenade daring to outlive the nineteenth century, where castles crown blue hills across the distant forests of remote Erdély; but stress must lie on the continuity of tradition, the unity of interest which characterizes devotion to this heritage of song.

Roots of the past will not wither if shoots of the present keep them alive; but among those who have helped to disentangle those roots from local obscurity the names of Kodaly and of Bartok are especially distinguished. The wanderings of the latter in 1912 and 1913 were richly productive, and the range of his discoveries is as extensive as his knowledge of folk-music is profound. Of the thousands of songs he collected, comparatively few have yet been arranged for publication; so that Sunday's programme gives promise of the unexpected.

Remnants of Attila's Host.

IN the mountains south-east of beautiful Transylvania—a thousand years the stronghold of Hungarian liberty—dwell the proud Széklers, guarding their ancient privileges, preserving an identity which is unique. There are conflicting theories of their derivation. Hungarian historians claim them as the almost original Siculian inhabitants, the remnants of Attila's retreating hosts; Roumanians, that they were sent there as military colonists about the end of the eleventh century, to guard the mountain passes against Tartar inroads from the East.

Certain it is that they have cherished a conviction of special freedom among the three 'nations' of Erdély, and that some among them who have played great parts in imperial service have counted their Székler name more noble than a proffered title.

Hungary, despite its practical realities, is a country of engaging illusions, not only of mirage—the Fata Morgana or Délibáb which stirs the imagination of plain-dwellers with vision of fairy cities—but of music in the air: an elusive, haunting sweetness, trembling across low willow wastes as one drifts down the Danube in hot sunshine, knowing that nowhere within man's sensual hearing may mortal footsteps tread; following in echoes of the spirit, from the little inns on the hill-slopes of Buda, one's retreat into moonlit woods on solitary heights of the remoter Jánoshegy.

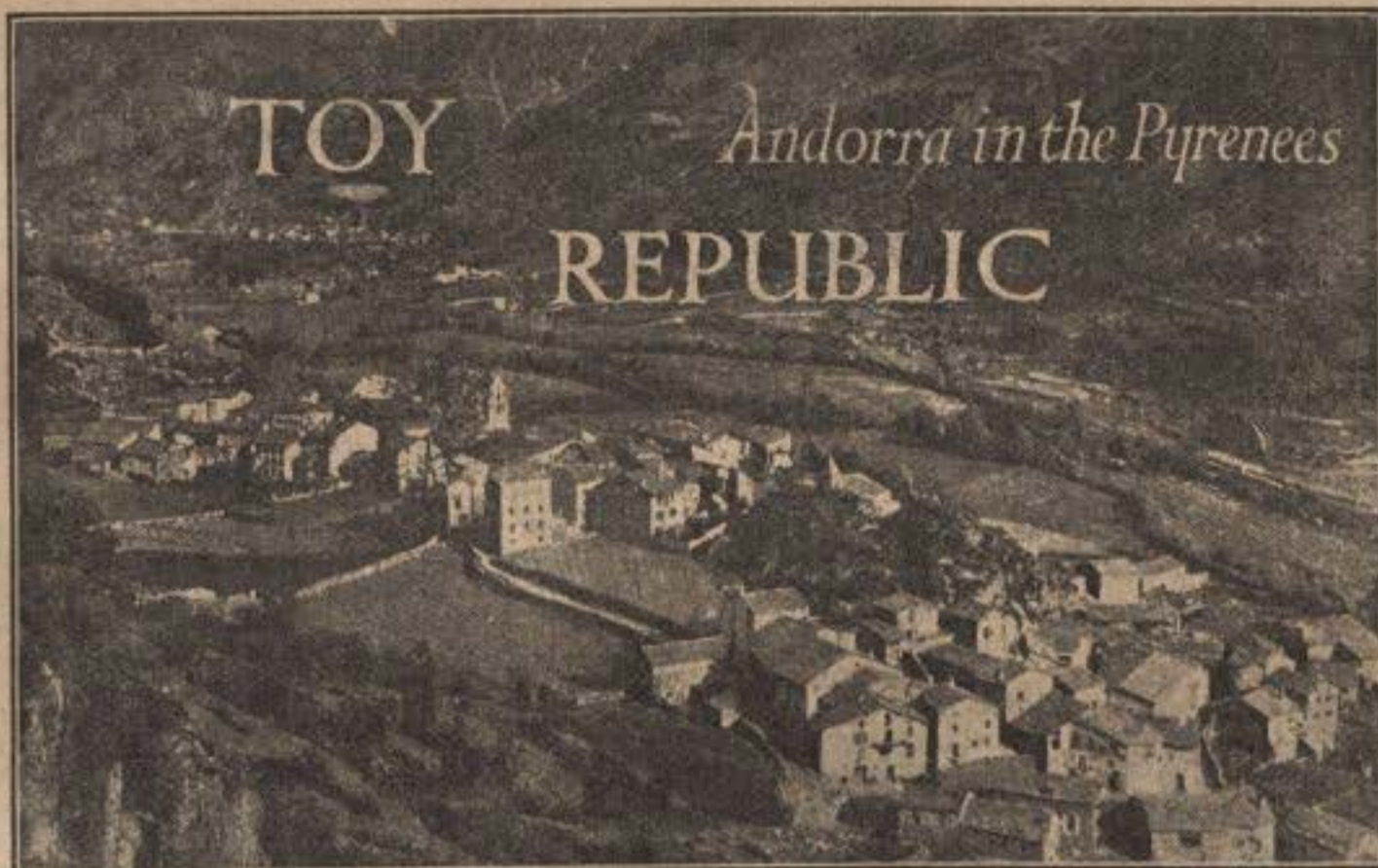
Concerts at home give valuable introduction to unfamiliar delights, but their finest flavour must be pursued abroad to native fastnesses.

H. F.

THE most remote, the most exclusive of European principalities. Do not ask me for its area, its geographical peculiarities, for, on shipboard between Marseilles and Naples, I am far from all references. These facts can be ascertained, I have no doubt, by the inquiring mind, with little labour. But only an arduous journey on foot can reveal the real Andorra.* This I know: that it is a republic and yet not a republic. For both France and Spain take a benevolent interest in its welfare, the one

provides the telegraph, the other the road. And for this benefit some toll is exacted, neither burdensome nor exacting and weighing lightly on the broad shoulders of the hardy mountaineer. A republic, it is true, for there is a President, and as President he wears a hat. A hat unlike all other hats. A sacred hat of peculiar shape, shown one with awe and pride, and not to be laughed at. A hat in a hat-box inscribed unmistakably with the name of a well-known American shop—and installed at Andorra la Vieja, the capital itself, in the little fourteenth-century council chamber, or House of Parliament. Here sit the worthies of the communes—Encamps, Las Escaldas and the rest—and deliberate on the welfare of their country, shrouded in black cloaks, like witches, and in tall conical hats, while the large eyes of frescoed angels gaze upon them from the walls.

I have never been present at a session, but I was informed by Señor Benito Mas, my host and the brother-in-law of the President, that for very many years now, the only subject of any importance was the question of the road. For it must be confessed that there is no true carriage-way from France to the capital. The problem is almost eternal, and has split the republic into two camps. The Moderns prophesy prosperity, comfort and happiness with the advent of the road. And that it should run on the left bank of the Ariège. The Conservatives state as a fact that a road brings poverty, taxes, and loss of liberty. And that obviously it should run—if at all—on the right bank of the Ariège. France, many years ago, offered to build the road, and the President told me definitely, as in democratic simplicity he drove his two oxen to pasture, that the offer was still open. But the road has not been built. And if Señor Benito Mas, who is an educated man and speaks French, were to walk with the padre of Encampes, who likewise speaks French and loves art—both being of the left bank party—there would be mutterings in the villages and rumours of plots against the people. For surely there is a conspiracy on



foot to build the road. So when I go out shooting beside the great lake on top of the mountains that overlook the whole valley of the republic, I walk with the padre, and Señor Mas follows a little while later with the guns. And when we meet on the heights after a bathe, and lunch, and the gourd of raw wine has passed round, Señor Mas will laugh loud and long, and tell stories of the ignorance of the sturdy Catalan folk and dream dreams of the prosperity of his country when sanatoria will crown each solitary peak and funiculars pass rapidly through the dark pines. And he will be the proud proprietor of a café as large as one at Toulon.

Now the road from the capital to the first Spanish border town, though built, is likewise not free from abuse. For when I was travelling to Seo D'Urgel, in the solitary Ford motor-bus of the republic, I was amazed to find dangerous-looking rocks lying on the road on the sharpest corners and where the river rushes dizzily far below. Our friend, the driver, on meeting these, jammed on the brakes in time and descending, cleared the path, sending the rocks, with oaths, bounding down to the water. The explanation, when elicited, was simple enough. It was the ignorant and malevolent action of the party of the right bank. They dislike the Spanish road as much as the idea of a French road. Likewise they dislike the motor and, presumably, the occupants. This explanation, rather than the springless seats, decided me to continue my journey on foot.

THERE is a sense of independence in this little country that one finds nowhere else outside Switzerland—a feeling of hardihood and self-reliance. The valley is narrow; the earth lies thin on the stony surface of the uprising mountain sides. Yet every inch of ground, to far up the hillside, is made to bear its quota of fruitfulness. It is a land of simplicity. The simplicity that comes from living through many ages close to Nature. How old, in fact, this group of people is no one knows. They say that the great Charlemagne's father granted them their liberty in gratitude for their help against the onrushing Arabs. If so, Europe owes much to Andorra, and Andorra in return demands little of

Europe. The needs of the people are few. They live poorly but not unhappily, slaves only to the forces of Nature.

I only once heard a peasant complain. He was a shepherd. He lived in the mists of the mountain peaks with a mule for companion. For four months in the year he saw no human being. His home was a grey stone *cabane* three feet high and eight feet long. No door, no chimney. His large loaves of bread for a pillow and sour wine for a drink. Every hour of the night he had to go out in the bitter

cold to collect brushwood for his fire. And the smoke so filled his hut that it was scarcely possible to breathe. But it was with him I found sanctuary when lost, and my brandy was good exchange for his wisdom. '*Nous sommes des esclaves,*' he murmured as he fell to nodding over the fire, '*de véritables esclaves.*' But then he had reason to complain.

There is no public force in Andorra. Crime is exceptional. If a criminal is to be caught, the head of each family is mobilized for the search. The five poor of the republic are maintained on communistic lines. There is no army. There is no harm in revealing the fact that smuggling tobacco and mules across the mountain is a profitable and not very dangerous occupation. It helps to keep the family when the stony mountain side yields a more miserable harvest than usual. But one must know the Pyrenees before attempting to smuggle through the passes. Their serenity betrays as only beauty knows how to betray. He is an unwise traveller who, with too great a confidence, fails to follow the sound advice of his peasant guide. For if he is told to stick to the left bank of the river all the way till he reaches Fuontargente—the silver lakes—'*suivez a gauche, toujours a gauche*'—if he so much as varies his course one iota, a blank wall confronts him, a blanket of mist descends upon him, and a silence surrounds him. A grey, lonely, lost, profound silence. He must then thank his luck only if he stumbles over the peaks to the shining valley below or finds some obscure *cabane* of grey stone where he can sit and shiver till the grey veil lifts from the 'pass' and a cattle bell is heard.

One can speak for long on Andorra and the joys she offers in her simple wild way to the traveller. But nothing—I would almost say nothing in the world—can equal the joy of finding her. Whether you follow the old route from Hospitalet—leaving your heavier baggage at Tarascon after visiting the prehistoric cave paintings at Niaux—or some remoter pass through a wilderness of boulders and rushing water—the pleasure is the same.

*A talk on 'The Pyrenees' will be broadcast on Tuesday evening by Mr. A. Beckett Williams

The Midlands Calling!

PUTTING THE CLOCK BACK.

An Old Folks' Dance Hour—Shakespeare's Fantastic Comedy—The Music of Coleridge-Taylor—Request Items in Symphony Concert—Under the Southern Cross—Two Well-known Radio Artists.

In Days Gone By.

BIRMINGHAM has always made a special point of catering for the old folks, particularly with its community sing-songs and request hours. It is extending this on Tuesday, June 25, to dance music. The younger generation have their dance music daily, so why not their parents and grandparents? Frank Cantell will conduct the Orchestra in old-time waltzes, lancers, cotillions, veletas, and quadrilles. So that those with boiled shirts and collars to be made flabby, on with the motley and loud-speakers!

A Midsummer Night's Dream.

MY conception of a radio play under ideal conditions would be listening to Shakespeare's fantastic comedy *A Midsummer Night's Dream*, on a wooded hill-top with the last rays of the setting sun as one's footlights. The portable set and 5GB have made this possible, for on Saturday, June 29, Birmingham is broadcasting this play, incidental music being provided by Frank Cantell and his Midland Pianoforte Sextet. Naturally there will be a certain number of cuts made in order to keep within the time available, but they should not prevent the listener from capturing the delightful atmosphere of this comedy.

Conceit and Its Prevention.

MANY artists seem to have the most brutally frank of friends—friends who are determined to prevent at all costs the necessity of a larger size in hats. F. Allison Green (tenor), who sings in the Light Music programme on Friday, June 28, seems to have this type *par excellence*. Perhaps it is the Midland artist with his blunt, outspoken neighbour, who suffers the most. At any rate, a short time ago an oratorio was given in Staffordshire with soloists from outside the district. Not being able to attend himself, Mr. Green asked a friend next day how the performance had gone. 'Oh, it was all right,' came the reply, 'but the tenor was no good. You would have done quite as well yourself.'

Vaudeville.

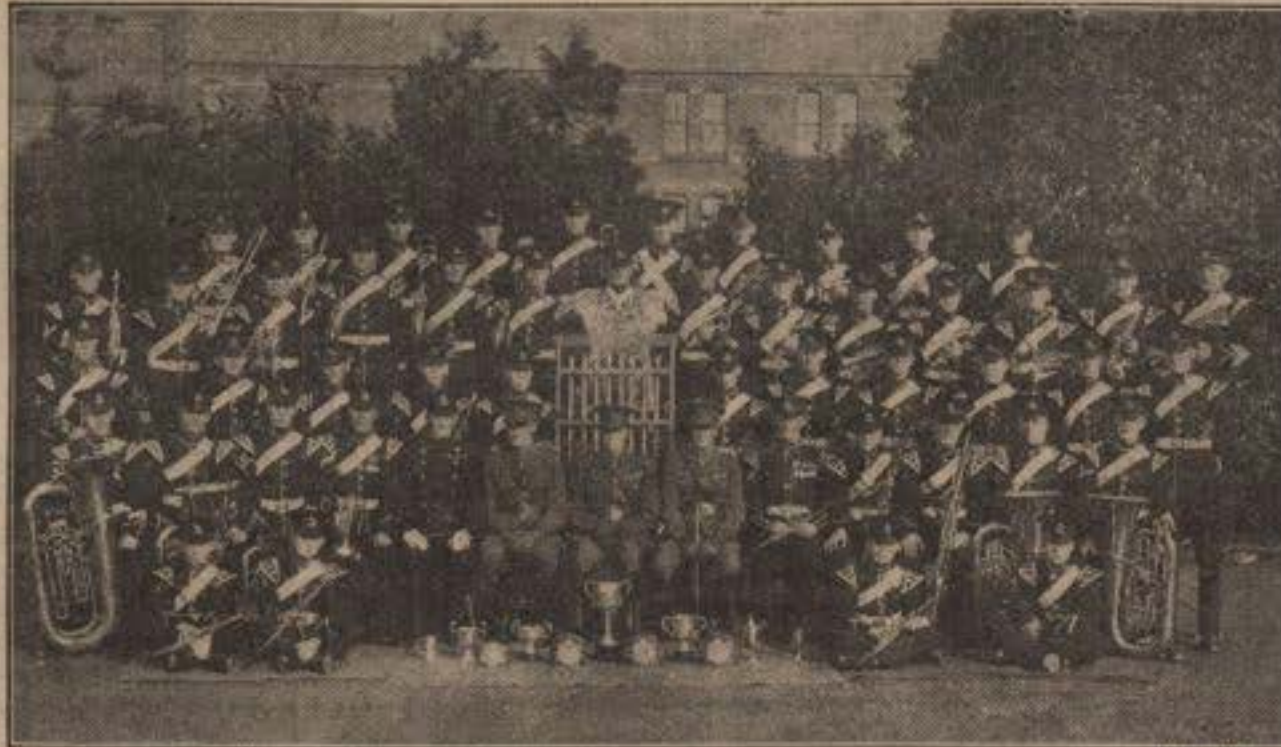
TWO attractive vaudeville programmes have been arranged for Wednesday, June 26, and Saturday afternoon, June 29. In the first we meet Jack Edwards, the Australian songster and his ukulele, The Old Time Singers, who specialize in English folk-songs, and Harold Clemence, whose sobriquet of the Lugubrious One is only to be expected of one who has played Peter Doody in *The Arcadians*. His doleful ditties should be an excellent contrast to the light-hearted inconsequential Irishisms of Denis O'Neil, who also appears in the bill. In the second programme we have George Buck, familiar to 5GB listeners as a comedian, Geoffrey Gibson (saxophone), Chrissie Thomas and her Musical Glasses, and He and She in *Odds and Ends*. The latter are two artists, who frequently appear in 5GB programmes and have now combined as a vaudeville act.

Samuel Coleridge-Taylor.

A PROGRAMME of what might be called the lesser-known works of Samuel Coleridge-Taylor, whose death at the early age of thirty-seven robbed British music of one of its most colourful writers, will be given from Birmingham on Thursday, June 27. It will consist of his *Solemn Prelude*, written for the Worcester Festival of 1899, *Symphonic Variations on an African Air*, *Four Characteristic Valses*, and a *Processional March—Nero*. This latter is from the incidental music composed by Coleridge-Taylor for the drama presented at His Majesty's Theatre in 1906. It was one of a series of romantic plays for which he provided the music, and gave him great opportunities for displaying his undoubted skill as a writer of strong, individual themes, painted with all the colours of barbaric splendour which he knew so well how to handle.

Hawaiian Melody.

AN hour of instrumental music precedes the second news bulletin on Wednesday, June 26, when the artists are Ivor James (violin), David McCallum (violin), and Mildred Dilling (harp). Mr. McCallum, who is acting as leader this season to the Llandudno Pier Orchestra will play pieces by Kreisler, Hubay, and Boccherini, while a particularly attractive solo is an Hawaiian Melody—*Farewell to Thee*, by Lilinokalini. When a European liner is on the point of leaving Hawaii, the natives of the island row out in small boats towards the vessel, strumming on guitars, and crooning the haunting refrain of *Farewell to Thee*. To the passengers standing on deck, listening enthralled while the rise and fall of the melody dies away in the distance, there is something very pathetic in the scene, significant as it is of one's departure from the glamour of the South Seas.



THE BAND OF THE 2nd BATTALION THE KING'S REGIMENT, which is visiting the Birmingham Studio from Whittington Barracks, Lichfield, to broadcast a concert for 5GB listeners on Wednesday, June 26.

The Lady with the Golden Harp.

MILDRED DILLING, an artist from the States, who has swept the chords of her golden harp in most countries of the globe, has the characteristic American flair for learning all she can about the places she visits. In one of our largest provincial cities she approached a policeman on point duty and asked what the sights might be. 'Well, there's the castle,' replied Robert, 'the docks, the museum, and the municipal buildings.' 'Yes,' said Miss Dilling, helpfully, 'and is there anything else of interest?' After a moment's thought the constable replied, 'Well, miss, there's me!'

The Weekly Symphony Concert.

TWO request items appear in the Symphony Concert on Saturday, June 29—Dvorak's *New World Symphony*, or more properly, *No. 5 in E Minor*, and Sir Edward Elgar's *Sea Pictures*, which will be sung by Astra Desmond (contralto). This song cycle has been requested by a number of listeners who heard her sing it at the People's Palace in the Mile End Road. Astra Desmond is keenly interested in modern music, and has given several recitals of the works of present-day composers. Harold Gray (pianoforte), her fellow artist, will play Ernest Bloch's *Concerto Grosso* (for pianoforte and strings).

An Orchestral Concert.

TWO artists who need little introduction to wireless or concert audiences figure in the Orchestral Concert on Friday, June 26. They are Esther Coleman (contralto) and William Primrose (violin). The first has made a special name in the radio world for her oratorio and Bach Cantata performances, and can now afford to look back with amusement upon the 'slings and arrows' of her student days. Trained at the Guildhall School of Music, she worked extremely hard for five years, and won gold and silver medals and the Challenge Cup besides many prizes and scholarships. A few days after winning the gold medal she was singing at a concert, when a well-meaning old lady approached

her in the green-room and said, 'My dear, you sing so prettily'—a detestable word in any case—'why don't you take it up and study?' William Primrose has recently returned from an interesting musical tour in East Africa. Up to the present East Africa has not been a country fortunate enough to call upon the services of well-known artists, but Mr. Primrose returned full of praises of the country and overwhelmed by the reception he received. He is including in his programme on June 28 *Poeme*, by Frederick d'Erlanger.

High Power Short Waves.

THE Service on Sunday, June 23, will be relayed from the Cathedral, Birmingham, the address being given by the Rev. R. D. Richardson.

The evening programme on the same day is provided by the Birmingham Military Band conducted by W. A. Clarke. Violin items will be given by Klari Lanart.

The Band of the 2nd Battalion The King's Regiment (by permission of Lieut.-Col. L. R. Schuster, D.S.O. and officers), conducted by Bandmaster H. D. Helmsley, visits the studio from Whittington Barracks, Lichfield, on Wednesday, June 26. Philip Middlemiss (entertainer) also takes part in the programme.

'MERCIAN.'



The Wireless Play—IV.

HOW MANY STUDIOS?

It is of prime importance to the embryo wireless dramatist that he should know exactly the mechanism which is available at Savoy Hill for the performance of his play. In this article the Productions Director explains the use of the Control Panel by means of which a number of Studios can be employed in a production.

IN the first of these articles I spoke, I fear rather querulously, about the number of well-meaning people who send plays to Savoy Hill without the slightest knowledge of the technique of the broadcast play. I should like now to address myself particularly to those who, letting discretion get the better part of valour, restrain their natural desire to write radio dramas and justify their restraint with the excuse that they know nothing at all about it. I have perhaps given the impression in this former article to which I refer that the technique of radio drama is a sort of horrible mumbo-jumbo governed by a fearful wizardry incomprehensible to the average person's mind. This, of course, is nonsense. It is as possible for the ordinary person to write a radio play as it is for him or her to write a stage play—though I should add that the latter is not as easy as it looks.

The Cinema Parallel.

To explain what I mean I must fall back on my favourite cinema parallel. There is no fundamental difficulty for the layman in writing a film scenario. But the layman who tried it without the realization that in a film a new scene starts every time the position of the camera is shifted, would obviously make a mess of it. Similarly, anyone writing a play for the microphone without an elementary knowledge of the dramatic control panel is attempting the impossible.

To a good many people what follows will, I am afraid, be in the nature of stale news. There has been more than one description—and very admirable descriptions, too—in *The Radio Times* of the dramatic control panel at Savoy Hill—of its special functions and how it works; but I continually find in talking to people on the subject of broadcast plays that the majority of them do not realize even that more than one studio is, as a rule, employed when a play is broadcast; still less, that the producer, through the medium of the 'panel,' can handle as many as six studios simultaneously. It is obvious that the author's method and the ingredients that he puts into his play will be vitally different if he is thinking merely of two or three characters and a microphone, or if he can visualize several groups of characters in different studios, with noise effects, and music in other studios still, all of which can be co-ordinated to their desirable relative strengths by means of the control panel. The panel is simply a co-ordinating and mixing unit.

Simplicity Before All!

I would like to repeat at this point that while the possibility of using many studios simultaneously increases the dramatist's

field of action, he should remember that in radio drama, as in all good art, simplicity is more effective than complication. To use six studios merely, as it were, for the fun of the thing, when the theme and characters of a play are simple and straightforward, is merely stupid. It can be compared with the eating of an extremely elaborate dinner when one is so hungry that bread and cheese is the most satisfactory form of food. If you can get what you want by the use of two studios, only use two studios and no more; but if you really need them, the six studios are there and at your disposal.

Why Separate Studios?

Let us assume then that you are writing a play something after the *Carnival* model. You will, of course, need various sound effects. That is one studio. You will need an orchestra. That is the second. You have a large cast, or, for the sake of example, let us say that you have two groups of personalities running parallel through the play, whom it is desirable to keep separate for purposes of 'cross-fading.' That will be two more studios. Finally, let us say, add a narrator. That makes five in all. You may ask why the narrator should be in a different studio from the cast, or why two sections of the cast should be in different studios. You may even ask why separate any of these things—why not take one large studio, as they do in America, and simply have your various sections of speech and music performed into different microphones? The reply to all these questions is 'for the purposes of fading.' The 'fade' is the basis of radio drama technique. It is the control and mixing and crossing of these fades and of their handling through the panel that give to modern radio drama its particular shape and its particular continuity. As the scene in the film scenario ends with the moving of the camera, so the scene in the radio play ends with the fade.

The Case of *Carnival*—

Take the opening of *Carnival*. In one studio Mr. Compton Mackenzie was reading his opening narrative. As that reached its end the producer, by turning the knob on the panel which controlled the strength of that particular studio, gradually faded the voice of the narrator to diminishing strength. Simultaneously, by turning in the opposite direction the knob which controlled the strength of the studio in which a barrel-organ was placed, he faded up the sound of the barrel-organ, which opened the first scene in the street where Jenny is dancing. As soon as the barrel-organ had been brought up to the requisite strength, *i.e.*, the strength sufficient to stamp the background of the

scene, it was faded down sufficiently to be background and nothing else. The producer then gave the 'light cue' to the actors, again in their separate studio, by pressing a switch which turned on a green light in the distant studio, and faded in their voices against the barrel-organ background, bringing them up to a strength at which they could be heard distinctly, though the barrel-organ continued to be faintly distinguished. There you have the use of three studios in proper operation.

—and *The Prisoner of Zenda*.

Conversely, at the beginning of *The Prisoner of Zenda*, the first scene was supposed to take place in a restaurant in Paris. There, the background proper to a restaurant was supplied by the rest of the cast, who were naturally in the same studio as the principals taking part in that particular scene. It was not, therefore, possible to fade the background up or down to keep it in proper relation to the voices. The result was that the principals were not only bothered by the noise that was going on in the studio in which they were, but they were also to some extent drowned by the volume of sound given out by their enthusiastic colleagues. And this, of course, the producer at the panel was unable to alter. If he faded the background down he simultaneously faded down the principals. In this case there is no doubt that the crowd should have been in another studio, so that the strength of the background could be controlled in relation to the voices of the principals.

A Good Servant and Bad Master.

The great advantage of the 'fade' system, quite apart from the relative strength, is that it secures continuity—again most comparable with that film technique according to which one picture dissolves gradually into another without any break. Good writing for the microphone and good producing for the microphone in the former case require, and in the latter produce, 'slick fading' from scene to scene. It is as a rule advisable to mark the 'fade' of one scene into another by music or special sound effects or strong differentiation of voices. 'Cross-fading' of parallel groups of voices is a most effective device, but it is extremely important that the voices should be sufficiently obviously different for there to be no confusion over the different sets of characters involved.

To sum up: the panel (like most machinery) is a good servant but a bad master.

[Previous articles in this series of six appeared in *The Radio Times* for May 24 and 31 and June 7. Copies of these issues may be obtained on application to the publishers, Messrs. George Newnes.]



'The Broadcaster's' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



On the Clipping of Wings.

IT is told of Mozart that, when he was a very small child, he once fainted away at the sound of a trumpet. With senses so delicately tuned the wonder is that, even for thirty-five years, his body withstood the rough-and-tumble of life. He wore so thoughtful and serious an expression that it was feared he would never live to grow up. Something of that early overburdening must be attributed to his father who, with more pride than kindness, paraded his son before a gaping public, even going so far, on the occasion of a visit to London, as to announce that folk would be admitted 'every day, from 12 to 3, at two-and-six each person,' to hear Wolfgang play, at their lodgings and at the Swan and Hoops tavern in Cornhill. Yet when—at an age when most men are only just learning to square up to the world—he died, and was borne out of the city gates, unattended, a howling storm his only funeral music, he had achieved a volume of work outweighing that of many far older men. His last work, ironically enough, was a Requiem, commissioned by a stranger who visited him, enjoining secrecy, and who afterwards turned out to be Count Walsegg, an amateur composer, who had the work performed under his own name. In a state of nerves and deep depression, Mozart worked at the Requiem, declaring it to be for himself. Mozart's Quartets, played by the International String Quartet, form the 'Foundations' for the week beginning June 24.

Puccini's 'Musical Comedy.'

SINCE Puccini's death in 1924, listeners have heard most of his operas broadcast. Two summers ago a short 'season' of *La Bohème*, *Tosca*, and *Madame Butterfly* was given from the studio. Later in the libretto series of operas came *Manon Lescaut* and *The Girl of the Golden West*—and we have had excerpts from *Turandot* and *Gianni Schicchi* relayed from Covent Garden. All that will soon remain for us to hear is 'Il Trittico,' that trio of one-act operas of which *Gianni Schicchi* is one, and the others *Il Tabarro* and *Suor Angelica*; for on Monday, June 24 (5GB) and Wednesday, June 26, *La Rondine* ('The Swallow') is to be broadcast. The libretto of this may be obtained from the B.B.C. by application in the usual way. The history of *The Swallow* is interesting. The opera was commissioned as a musical comedy on



'Loved to distraction by a banker's son.'

Lehar lines by a firm of Viennese publishers; but it so happened that the war broke out before the score was complete, and the contract was cancelled. This contretemps was fortunate perhaps, for *The Swallow*, as written, is not of a piece with the Balkan absurdities of Viennese operetta. When given at Monte Carlo in 1917, it made a great hit, but has never established itself in the Puccinian repertory. The music is smooth and melodious, the story along the lines successfully established by Dumas fils, of a lady of pleasure loved to distraction by a banker's son.

Two Plays of Fantasy—

NEXT month's programmes include broadcast plays of widely differing types. On July 1 we are to hear *Beggar on Horseback* by George S. Kaufman and Marc Connelly, on July 10 (5GB) and 11 *Lord Bruté* by William Gerhardt, and on July 16 (5GB) and 17 the *Elektra* of Euripides. The first-named is the work of two young American dramatists, who were also responsible for *Merton of the Movies*. It was given in London a few years ago, but, despite an enthusiastic 'press,' did not run for long. Nevertheless, it is a fine play, an outrageously humorous satire on the American gospel of Success. A young musician, driven by poverty and pique to ask the hand of a millionaire's daughter, has a grotesque dream of the consequences of his alliance with Big Business. This dream forms the main part of the play—Neil McRae's adventures among the Rotarians, a latter-day Alice in the most absurd Wonderland that civilization has yet produced. Mr. Gerhardt's play, 'written for broadcasting,' is fantasy of a different order. The hero, Lord Bruté (he took the name because on the day he appeared in the Honours List his wife said he was a brute—though the Government made him accent the final e) is one of those millionaires beloved of Mr. Arnold Bennett, with a yacht and a strain of lunacy. It should be interesting to see which of these two dream-plays our million audience prefers. I, myself, am inclined to back Kaufman and Connelly.

—And a Tragedy of Ancient Greece.

THE theme of *Elektra* is that of two other great plays by Greek dramatists, *The Libation Bearers* of Aeschylus and the *Elektra* of Sophocles; all three plays were based upon one of the most famous tragic legends of antiquity. The playwrights of ancient Greece never invented 'plots,' they adorned the old stories with special meaning and beauty; there are wide differences, for instance, in the treatment of the three plays named above. Euripides treated the theme in the most 'modern' way. The story of the play is that of Elektra and Orestes, children of Agamemnon, who had been murdered, on his return from Troy, by his wife, Clytemnestra, and her lover Aegistheus. Elektra and her brother, bound by the tradition of 'bloodfeud,' must avenge their father's death by slaying their mother. Euripides casts his characters in a less 'heroic' mould than either of his predecessors; the psychology of his play is more subtle than theirs. The fine poetic translation of *Elektra* by Professor Gilbert Murray is to be used for the broadcast.

Concerning 'Kaleidoscope II.'

THE enthusiasm of listeners over this recent production was most heartening. One listener wrote, 'I really must congratulate you on "Kaleidoscope II" to which I am now listening. . . .' (the italics are mine). One sees the listener rushing for pen and ink, unable to bottle up his zeal any longer. And I do not wonder. The rhythmic sense of the production struck me as particularly commendable—a fine piece of control-panel handling; as if the whole thing were a keyboard under the producer's hands. He himself owned, in fact, when congratulated on the music-fading behind the reading of Sassoon's poem, 'Does it matter—losing your legs?' that that particular piece of virtuosity was unpremeditated. I would like to say my own little grace for the inspiration of the 'Bees' Wedding' music behind the lawnmower—a happy way of broadcasting a drowsy summer's afternoon.

Poultry and the Argentine.

P OULTRY fanciers will be delighted to hear that on June 24, at 6 p.m., Mr. W. Powell-Owen is to give the first of a series of three talks on 'The Care of the Chicken.' Mr. Powell-Owen will just have returned from a visit to the Argentine Republic, whither he was invited, for the



'The way the gauchos behave.'

second time in recent years, to act as judge in a number of poultry shows. There goes another of our illusions! We had always pictured the Argentine as a Herbert Strang country of pampas, haciendas, gauchos, steers, cattle-thieves, and ladies with roses behind their ears; a schoolboy paradise, in the restless and passionate life of which there could be place for no function so mild as a poultry show. We are consoling ourselves, however, with the thought of the wild way in which the gauchos must behave when the first prize in the pullet class is won by a rival hacienda.

Dramatist and Politician.

S HERIDAN was not much over twenty when, with incredible dash, he carried out the romantic plan of escorting Miss Linley (eldest daughter of the composer) to a nunnery in France, going through the ceremony of marriage with her on the way. With no income and scarcely any capital, he took a fine house in Orchard Street, furnished it in costly style, and entertained in the extravagant manner of the time. By mortgages, he managed to raise sufficient money to buy from Garrick his share in Drury Lane. Then followed the success of his brilliant comedies, *The School for Scandal* drawing larger houses than any other play each time it was put on. Sheridan was still a young man and anxious to explore further worlds: he therefore, by dint of a good deal of bribery, entered Parliament as member for Stafford. His opportunity came with the impeachment of Warren Hastings. His famous 'Begum Speech' on this occasion forms the English Eloquence extract for Sunday, June 23.

Gramophone Records.

A MONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, June 6, were *Le Père de la Victoire*, Garde Republicaine Band (H.M.V. B2908); Dusolina Giannini in *In Quelle trine morbide* (H.M.V. DB1264); Robert Merlyn (bass) in *Honour and Arms* (Regal G9311); Efrem Zimbalist (violin) in *The Zephyr* (Col. 5314); *Bella figlia d'amore*, from *Rigoletto* (Col. L2310); Pablo Casals in Popper's *Vito* (H.M.V. DA1015); *Finlandia* (Sibelius), New Queen's Hall Orchestra (Col. 9655); Selection from *H.M.S. Pinafore*, Military Band (Duophone D541); *Twisting the Dials*, The Happiness Boys (Zono. A362); *Deep Night*, Jack Hylton and his Orchestra (H.M.V. B5638); *Wedding of the Painted Doll* (*Broadway Melody*), Earl Burtnett and his Biltmore Orchestra (Brunswick 3965A).



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Music for Children.

AN experiment in the broadcasting of music for children will be made next week in the London and Daventry Children's Hour, when Percy A. Scholes plays a number of the 'audiographic' rolls which he has edited for the Duo-Art Piano. These are an attractive development of the old-time pianolo roll; they have printed on them not only an illustrated introduction to the piece and the composer, but a 'running commentary' to be read during the playing of the music. Mr. Scholes will broadcast one piece each day, playing it both with and without the read introduction and commentary. The pieces are those specially chosen and edited for children—though the 'audiographic' series contains also more serious music for older listeners. During the week children will hear MacDowell's *Brer Rabbit*, Liszt's *Dance of the Gnomes*, Moszkowski's *The Juggleress*, Gounod's *Funeral March of a Marionette*, Mendelssohn's *Fairy Trumpets*, and Humperdinck's *The Dream of Hansel and Gretel*, which have all been recorded for Duo-Art by famous pianists.

Next Week's Vaudeville.

WE have news of two special vaudeville programmes for next week. The first, on Thursday, June 27, will include Claude Hulbert and Enid Trevor, Deslys and Clarke, and Mabel Constanduros and Michael Hogan. Then, on Saturday, June 29, come Florence Oldham, Will Evans and Nora Emerald, Geoffrey Gibson, George Morgan, and a relay from the London Palladium. Will Evans and Nora Emerald will 'build a chicken house'; Geoffrey Gibson plays the saxophone; Florence Oldham sings at the piano; George Morgan entertains—and no one can say as yet what we shall hear from the Palladium.

Blue Daffodils and Roses.

AFARCE in One Act entitled *The Blue Daffodil* is to be broadcast from London on June 28. The title of this recalls a charming story we read in childhood and have since been unable to rediscover. A certain king, who was probably a passionate exhibitor at the local flower-show, expressed a desire to possess a blue rose. If no one could produce a blue rose before a certain date, everyone in the kingdom was to have his teeth extracted. The day arrived—and no blue rose. The royal dental chair was stationed in the throne-room in preparation for a general extraction. The court dentist, however, pointed out that since



'The king was distraught.'

everyone in the kingdom was to share a common fate, he ought, with due regard for precedence, to begin with His Majesty. Learning this, the king was distraught; there was the decree and there seemed no way out—until a wise counsellor remarked, 'Surely your Majesty cannot have meant a blue rose. May it not have been a mere slip of the tongue?' 'What!' exclaimed the King with relief, 'did I say a blue rose? I meant, of course, a red rose!' Whereupon the dentist ran out into the garden, and brought in a red rose. There!

Discovery of 'Hi Di.'

COMPTON MACKENZIE'S self-confessed failure to find a copy of 'Hi-Di' for use in *Carnival* brought him shoals of letters from all over the country. Many listeners remembered the song, that it was sung by Letty Lind in a show called *Go Bang*. Several enthusiasts offered to whistle the tune if Mackenzie cared to call round; several others wrote out the 'top line' in a fair round hand, and one sent along a printed copy of the song, its cover adorned with an engraving of the famous 'Gaiety Girl,' her clustered curls adorned with a fillet of orange blossom. His article on 'Seaside Music of the Past,' like his talk on 'Going to the Seaside, once upon a time,' was in a vein of delightful reminiscence—and how many people remember the tunes of the old days was revealed by the correspondence it excited. With regard to the talk, how many listeners realised that this was given impromptu?

'The Viper.'

THE third 'type' of Tudor Prose to be considered by T. S. Eliot, in his talk on June 25, is that of Bacon. Quite apart from the evergreen controversy as to whether he was Shakespeare, Bacon provides one of the most enigmatical figures of all English history. Even Mr. Lytton Strachey, with his illuminating metaphor of 'The Viper,' has not revealed the man at all completely. Yet we know more about him than about many a clearer figure of that period. There are private notes extant in which Bacon, still a young man, has scribbled down advice to himself—how to behave before certain folk, what personages to curry favour with, whom to shun, what secret course to pursue, and so on. They reveal an unpleasant trait. Then, too, there was the inexplicable callousness of his attitude towards Essex who had always been his staunch friend; in the time of the Earl's defeat what counted with Bacon was not the friendship of former days, but the possibility of using that defeat as a ladder to fame and a position at Court. He is, in fact, a typical figure of the 'Renaissance,' avid for knowledge, astounding in his virtuosity, full of a lust for power—and more than a trifle inhuman.

Stravinsky.

STRAVINSKY is conducting a broadcast concert of his own works (including *Le Baiser de la Fée*—which has never been performed before) on Thursday evening, June 27 (London). To meet Stravinsky is to realize at once why his music has met with such opposition. Here, one feels, is a man who makes no concessions. He knows exactly what he is after. With the energy of a battering-ram he will achieve it. From behind his steel-rimmed glasses he looks, not so much at you, as beyond you. What he says is said with directness and power—never with hesitancy. Like a locomotive he has pushed ahead, on the rails of his own inspiration, towards his own clear objective. Despite all apparent inconsistencies, his development, as he will quickly prove to you, has been logical throughout: one brain behind it all, one direction, one cumulative force. Like all greatly creative minds, Stravinsky has no place for the notions of the amateur; not that he despises them; they are simply not his concern. Music is his natural speech, and if you do not understand his particular way of talking, it is unfortunate; but it is not for him to accommodate his speech to you. He has a sanction for his music that none of us can question—the sanction of his genius.

First Aid for Cooks.

AT 6 p.m. on Friday, June 28, Miss Marjorie Guy will talk on 'First Aid in the Kitchen.' No one without cooking experience would believe how easy it is to damage oneself in a kitchen. We have known tin-openers which seemed designed specially for people with tin hands; and once when



'So easy to damage oneself.'

greatly daring, we descended in bedroom slippers to prepare breakfast, we dropped an omelette on our naked foot.

Negro Music

NOW that the wild enthusiasm over Negro songs and spirituals has sunk to a sensible level of appreciation, it is perhaps permissible to write of Negro music without rhapsodic statements about the merits of revivalist religion, the tremendous importance of Negro rhythms to Western modern music, and the marvellous way in which these old songs voice the sorrows of slavery under the burning sun of the South. Negro singers come and Negro singers go; but there is one singer of Negro songs who keeps her hold on us, as charming as ever, as appealing, as sincere. She is Edna Thomas. One has only to hear her once sing such favourites as 'Swing Low' or 'Were you dere?' to be incapable of ever hearing them again without just her interpretation, just her accent, just her simplicity. Edna Thomas is giving four broadcast recitals in the near future, two from London (June 24 and 27) and two from 5GB (June 25 and 28).

In Passing.

WE learn that Yvette Darnac was disturbed by the listener who wrote, 'You sing *Reviens* with such a good accent that one would think you were French.' Miss Darnac, too, had always thought that she was French, but now—

We Lapse into Romantic Mood.

IT is sad to think that the world is being robbed of all its mystery. With each new desert crossed by motor-car, and each new amoeba (whatever that may be) discovered by scientists, life (for us, at least) loses some of its champagne quality. We are glad to think that Captain Owen Tweedy has crossed 850 miles of the Sahara in a motor-car, and it will be immensely interesting to hear him describe his experiences on Wednesday evening, June 26, but at the same time we have a sneaking regard for chaps who made the same journey on camels, the caravan lurching through the evening light towards a horizon which hinted at greater mysteries than a garage. We wrote the above in a mood of high romance, but the telephone has just rung, and down below some men are loudly unloading a piano, and, taking it all in all, we do want to hear Captain Tweedy.

'The Broadcaster.'



THE BLASE BROADCASTER.

THE fact of the matter is that 'broadcasters' are getting blasé. The B.B.C. performs the apparently impossible with large, varied, and colourful programmes, when up pops 'Music Lover,' 'Fifth Form Schoolboy,' and a horde of other members of their peculiar tribe with a sort of Greek chorus and running commentary of opinions. 'What is this Stravinsky?' they ask. 'I can't do my homework and listen to jazz,' says another. 'More talks,' says a third. They all say what they want, the only trouble being that they all want something different. What is the B.B.C. to do? The plain fact is that you must give the B.B.C. fair play. If they put on Stravinsky, it is because a large number of listeners want it. If they put on jazz, it is for the same reason. If the people who complain so bitterly would just try and map out programmes for only one station for three weeks so as to please, not only themselves, but other people as well, they would be amazed at the difficulty of programme building. The listener has several stations to listen to and if he doesn't like any of these, he can shut off his set and console himself with the facts that:

- He's got a set at all to shut off.
- His taste must be good if it differs from everybody else's.
- His own voice, laying down the law, sounds better than the announcer's!
- If he was at Savoy Hill he'd show them!

Satisfied listeners such as myself are very well satisfied. So let us have no more complaints if the announcer makes a slip. You, yourself, make plenty every day, and considerably worse ones. If you don't like Stravinsky, don't listen. Nobody minds. As for 'Fifth Form' listener—pray hold your peace. Do your homework properly and really earn the right to criticise intelligently. Don't try and pull down with silly complaints the work and genius of such men as Marconi, Fleming and others who have given of their best, that Music, Learning and, most important of all, Beauty, may be flung into the ether for all to glean. Remember, the wireless must be as safe a sign of beauty and joy to those with a drab life, as the steeple on a church. 'The fault lies not in the B.B.C. but in ourselves.'—*F. Beyman.*

DO NOT TRUST HIM!

MAY I use a little of your space to ask Dance Band Enthusiast of Bristol if he has ever heard of the following from the *Merchant of Venice*?

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The notions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

If he thought a little, perhaps it would occur to him that this is applicable to himself, since he practically admits that he is so unappreciative that he cannot find any music whatever in those triumphant Preludes of Bach or the masterpieces of Beethoven.—*Biffin, Birkenhead.*

THE BACH CANTATAS.

ALAS for 'W. H. T., Wolverhampton,' with his objection to the series of Bach Cantatas. He is missing one of the greatest pleasures in life. In the broadcast of these Cantatas the B.B.C. has achieved an artistic triumph and put us eternally in its debt. The hour too, is set apart for the special purpose and 'W. H. T.' is not robbed of any other form of entertainment.—*F. A. Sheldon, Manchester.*

AFTER reading the letter of 'H. W. T.,' of Wolverhampton, regarding the Bach Cantatas, I feel that I must tell you what huge enjoyment to me the performance of these works give. I will remember many years ago when I started to read musical history I thought I must live and die without ever hearing song compositions and the Church Cantatas of Bach among them. That was before the days of broadcasting, and this wonder of the ages has made it possible for me to hear them and many other things which I felt it was impossible for me ever to hear.—*L. Hull, 33, Albany Road, Northampton.*

Among others who have answered 'W. H. T.,' Wolverhampton, and expressed pleasure in the Bach Cantata series are:—R. F. G. D., Bristol; George J. Law, 209, Lynton Rd., Bermondsey, S.E.1.; T. Price, 72, High Street, Farn-dale; 'Fergus,' N. Ireland; Smith Mansfield, 'South View,' Royal George Rd., Bagen Hill, Sussex; 'Alive,' Fairleigh Drive, Leigh-on-Sea; R. de S. Stowell, Agan Triga, Falmouth. Those who have written supporting 'W. H. T.' are:—H. M. Moseby, Birmingham; Josephine Hallowell, Pradnash Hollow, Mullion, Cornwall; E. Harvey, 59, Hepworth Rd., S.W.16; H. R. Gyles, Meltonby Villa, Pocklington, Yorks; James Wingfield, Park Approach, Welling; BM/WPNL, Dundee; E. Williams, Rose St., Halifax; A. B. Ellis, Worth Matravers, Langton Matravers, Dorset.

LET THE VIOLIN SOAR.

UPON reading the second letter of complaint regarding what the writer describes as the annoyance of 'The Scaring Violin,' I should like to give another opinion. To be able to soar at all must have cost the player hours of study and practice; so why should he not exert his skill as he feels inclined? The main thing is this, the higher the position one plays upon the violin, the sweeter the notes, the more perfect the tone. To be able to render the top notes perfectly is to absolutely draw out the soul of both player and listener, for the violin is almost human. 'Soar on,' violinists, do not heed the complaints of the few who do not understand or feel. Lead on, whether in finest solo or jolly dance, for first you are, and first you always will be.—*Another Amateur Violinist.*

LIFE'S SMALL MERCIES.

IN Life's Small Mercies, one can include:—The privilege of hearing the jolly, cheery voices at the B.B.C. The 'touch of humour' in a broadcaster which comes out at an inopportune moment, when the more 'he' or 'she' tries to suppress it, the more it makes me laugh.

A 'particular prayer' in the morning service which may appeal to me. The unexpected and delightful playing of 'Mozart's Minuet,' by Mr. Victor Hely-Hutchinson one day during the Children's Hour. The broadcast of the nightingale.

When the announcer says 'As we have finished rather early to-night the band will play Mendelssohn's Spring Song' (or something equally as enjoyable).

For all these 'small mercies,' please accept my very best thanks.—*A. M. Hankinson, 16, Mansel Street, Coventry.*

A REQUEST.

IT is difficult to satisfy everyone, and I realize that, generally speaking, music appeals to a larger number of people than poetry reading, and the criticism of new books. In spite of this, I cannot help feeling that those who are really interested in poetry and literature have to be content with a very little, namely, a quarter of an hour a week. Surely a little of the time devoted to the numerous musical items could be sacrificed?—*M. F., Bushey.*

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:—

- The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
- Communications should be as brief as possible.
- The name and address of the sender should be included in all letters, although not necessarily intended for publication.
- Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
- Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

THE NIGHTINGALE'S 'SQUEAK, SQUEAK.'

IS the pleasing voice of the nightingale to be broadcast until we grow to loathe and hate the very name of the bird? Surely one short period on any one night is sufficient, but when the dance music on four successive nights is completely ruined by three or four intrusions of the nightingale, it is very hard to refrain from abuse. Why not ruin the next late Symphony or Chamber Music Concert by disjointed and spasmodic bursts from this little bird? Or if the voice of nature must find a place before the microphones, why not relieve the monotonous and boring 'squeak, squeak' of the nightingale with a few 'hoots' from an owl, or little 'back-chat' from a parrot? In any case, we consider it scandalous that the poor nightingale should be imposed upon to such an alarming extent.—*Four University Collegiates, Queen's College, Edgbaston, Birmingham.*

'THE SWEET PRETTY LITTLE DICK.'

ALL honour to the B.B.C.'s success on Saturday night at 11.15 in capturing the song of the nightingale! The 'Sweet—pretty little dick' came through perfectly, also the soprano and contralto trills. The loud calls and soft alluring whispers, rapturous ecstasies enchanting the night into mora!—*A. H. A., Clapham Common.*

THE NIGHTINGALE 'IN A MONASTERY GARDEN.'

IN continuance of the discussion regarding the proposal to erect houses on the 'Monastery Garden' may I suggest that before doing so we hear it once more by Jack Payne with the nightingale in the background instead of the imitation bird. You can then do what you like with the site.—*E. Goodall, 227, Fork Road, West Hartlepool.*

THE UNFEATHERED NEST.

IT seems ungracious to criticize Liam O'Flaherty's excellent short story, 'The Blackbird's Mate.' However, his heroine is the first blackbird that I have heard of, or read about, who was the proud possessor of a nest lined with feathers. Certainly I have never found a nest lined thus, and I rather doubt if the usual form and site of the nest would permit of a permanent lining of that sort.—*Joseph P. Fox, 9, St. Augustine's Road, Edgbaston, Birmingham.*

ANNOUNCERS' ENGLISH.

AS an ex-schoolmistress, I venture to suggest that the 'know-alls' who, from their Olympian Heights, condescend to criticize the spoken English of my talented friends, the announcers, would be more profitably employed, if they adopted my own practice of keeping a pencil and paper at hand, whilst listening in, upon which to jot down there and then the correct pronunciation of occasional words, or place names, upon which even they themselves, may be doubtful and so gradually compile a small dictionary of their own shortcomings! Personally, I would listen with enjoyment if my favourite announcer repeated the multiplication tables, so much pleasure do I derive from his musical voice.—*Winifred Margaret Ingham, 6, Whalley Road, Padstow, Nr. Burnley.*

THE TOUCH OF FRIENDLINESS.

THOSE who write to complain of the pronunciation of the B.B.C. announcers must be very disgruntled persons. For myself, I only wish that these gentlemen might, one and all, be told off to teach most of the singers to give us the words of their songs as clearly, pleasantly and correctly as they themselves make the announcements. In my opinion they are the very last people connected with the B.B.C. who should come in for any fault-finding. By their agreeable, human manner they convey a touch of friendliness which is particularly welcome to the regular and often lonely listener.—*M. Y., Conduit Street, Gloucester.*

UP FROM SOMERSET?

IS the 56B announcer a Somersetshire man, please, as for the last three months he has said 'foive-zhee-bee calling'?—*R. W., Stonemarket.*

THAT YELLOW COVER!

CONGRATULATIONS on your wonderful cover for the Whitsun number of *The Radio Times*.—*M. E., Buckingham Road, Shoreham-by-Sea.*

DO please go back to a white covering for *The Radio Times*. I think the yellow perfectly horrid.—*R. M. G., Cambridge Terrace, W.2.*

HEARTY congratulations on your coming out this week with a distinctive outer cover to *Radio Times*, which will assist in its being easily seen amongst the dailies.—*Tom Cobbleigh, Crickhowell.*

THIS Whitsun cover was as ghastly and futuristic as most of the evening programmes. It reminds one of Bartok and Stravinsky at their worst, and their so-called 'music' to the average man is nothing but distorted sound.—*R. E., Wallasey.*

THESE ETERNAL 'SWOTS'

I AM a Sixth Form Prefect, and I feel that I must reply to that 'would-be highbrow,' whose letter appeared in a recent issue. It is not wise to use such sweeping terms when referring to 'jazz.' If he did but know it, George Bernard Shaw, who I am sure has a more fertile brain than any Sixth Form Prefect, actually spoke in favour of it. It is probably people like 'Another Sixth Form Prefect' who are eternal 'swots' and who help to make school life a bore. Jazz is cheerful and jolly. It is much to be preferred to some of the wailing soul-depressing classics which are heard.—*E. J., Milford Haven.*

FULL MARKS!

COULD you not arrange to have the vaudeville earlier in the evening? We are ardent workers at school and therefore have to go to bed early to rest our minds, so as to shine in the next day's lessons. Those schoolgirls who cannot stand jazz during homework hours must be quite mad. We find that the only time we got full marks for our prep, was when the wireless was howling out jazz.—*Two Thirdformers.*

SUCH IS FAME!

IT is because Master Geoffrey Hogg is 'only thirteen' that one can forgive him his letter! When he climbs out of his cradle and looks back on his little effort (which he will doubtless cut out and cherish) he will squirm to think that he dared to wish to condemn us all unceasingly to be 'edited' by the B.B.C.'s activities.—*J. H., Coventry.*

DEPRIVITY.

I AM one of those persons who has a low desire for jazz and I would like to remind 'Spirit of Youth' and Geoffrey Hogg that there is a children's hour for them, and when the 'sleepy snarls of jazz-band soloists' come on they ought to be in bed. Anyway, here's to more jazz, more vaudeville, more life!—*Depraved Mind.*

MOSZKOWSKI.

I AM hoping that soon, and often, the programme will include more 'Moszkowski Music,' and especially as so perfectly interpreted by the delightful 'Pianoforte Duets by Claude Pollard and Isobel Gray' in a recent evening.—*A. E. Wilson, Merome Villa, Mount Zion, Tunbridge Wells.*

LOVE SONGS.

LOVE songs, love songs, that's what I want. I think 'J. P. Crook' is a miserable or love-sick person. 'J. P.' must remember that it is love that makes life worth living. I enjoy all the programmes except Chamber Music. That, I think, is beastly.—*A. C. Mear, Bristol.*



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listen
Dad!**”

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Cossor Valves!”**



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COSSOR

BRITAIN'S FINEST VALVES

5.0
ENGLISH ELOQUENCE
VIII.
EDMUND BURKE

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

3.30 An Orchestral Concert

THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
ALICE MOXON (Soprano)
WILLIAM BARRAND (Bass)

ORCHESTRA

Comedy Overture, 'The Pierrot of the Minute'
Bantock

ALICE MOXON with Orchestra

Micaela's Aria ('Carmen') Bizet

ORCHESTRA

Prælium..... }
Berceuse..... } Järnefelt
Danse..... }

WILLIAM BARRAND with Orchestra

Ye twice ten hundred Deities Purcell

ORCHESTRA

Nocturne ('The Fantasticks')..... Brahms

Rondo Stanford Robinson

ALICE MOXON

A Blackbird's Song Cyril Scott

Now sleeps the crimson Petal Quilter

Come, O come, my life's delight Hartly

ORCHESTRA

Suite, 'Bem Mora' (First Dance, Second Dance,
'In the Street of the Ouled Nails') Holst

WILLIAM BARRAND

Songs from 'A Shropshire Lad'... Butterworth
Loveliest of Trees; When I was One-and-
twenty; Look not in my Eyes; The Lads in
their Hundreds; Is my team ploughing?

ORCHESTRA

Overture, 'The Bartered Bride' Smetana

5.0 ENGLISH ELOQUENCE—VIII

Speech on Conciliation with the Colonies, delivered in the House of Commons on March 22, 1775, by the Rt. Hon. Edmund Burke, M.P. for Bristol.

The dying Chatham expended his latest eloquence upon the subject which inspired Edmund Burke at the zenith of his powers. Upon this, the troubles and the war with the American Colonies, they were at one. 'My proposition is peace,' said Burke; change the pronoun to 'our' and the statement can be shared by Chatham. Yet, what might have been achieved, in this respect, by their united forces was hindered by their fundamental differences.

Chatham, a great statesman, was an opportunist, drawing 'from the cabinet of his own sagacious mind,' inspiration for his treatment of conditions he found existing; while Burke was a great political philosopher, elaborating an unchanging theory of government applicable to all circumstances. The former, a Demosthenes of Parliament, seductively urged measures and strove to persuade his audience; the latter, a Bossuet of politics, stated his premises 'wound into his subject like a serpent,' and relied upon out-arguing his opponents.

The trouble with the American colonies was the first great subject which inspired Burke; the third was the French Revolution. On the former, his oratory is conspicuous for reason, judgment, and lucidity, which, on the latter, are largely replaced by declamation and passion. The second subject was the impeachment of Warren Hastings. An example of the eloquence occasioned by it will be presented next Sunday in the famous Begum Speech by Sheridan.

(For 5.15-8.45 Programmes see opposite page)

8.45 The Week's Good Cause:

Appeal on behalf of the National Council of Girls' Clubs by the Hon. ELEANOR PLUMER

THE National Council of Girls' Clubs is the central body working for all girls' clubs throughout the

SUNDAY, JUNE 16
2LO LONDON & 5XX DAVENTRY

(358 M. 838 kC.)

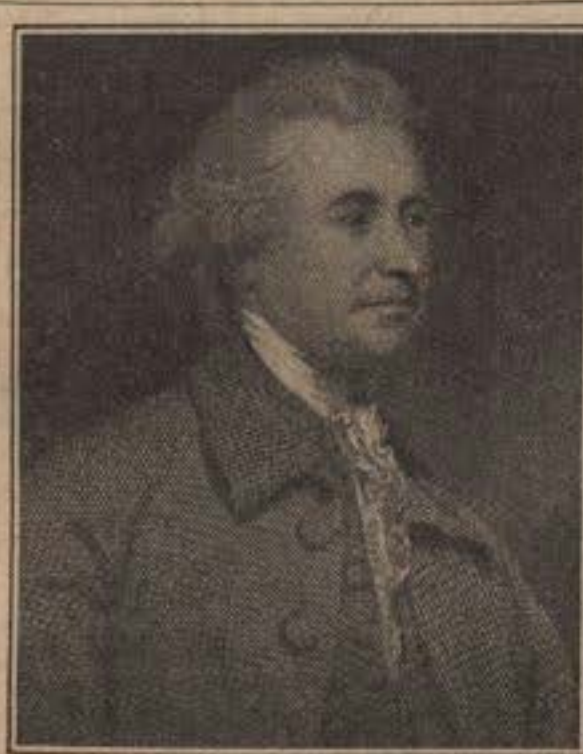
(1,562.5 M. 192 kC.)

9.5
TWO
FAMOUS
QUARTETS

country, irrespective of creed or society. Conditions in our cities are often such that it is in their clubs alone that many girls can obtain guidance, friendship, healthy recreation, and opportunities for further education. Both in city and in village it becomes increasingly difficult for the isolated efforts of individual clubs to meet all that is required of them. It is to provide this necessary additional source of opportunities that the National Council, acting for the Girls' Club movement as a whole, exists.

Miss Plumer, who is the Vice-President of the National Council, has been for eleven years leader of the Eleanor Club, St. Pancras.

(Donations should be sent to the Hon. Eleanor Plumer, 36, Tavistock Place, W.C.1.)



EDMUND BURKE,
whose famous speech on 'Conciliation with the Colonies' is being read in the 'English Eloquence' series this afternoon.

8.50 'The News'

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

9.5 Chamber Music

MARIA BASILIDES (Soprano)

THE POLTRONIERI STRING QUARTET:

ALBERTO POLTRONIERI (Violin); FIORENZO MORA (Violin); GUIDO FERRARI (Viola); ANTONIO VALISI (Violoncello)

THE INTERNATIONAL STRING QUARTET:

ANDRE MANGEOT (Violin); BORIS PECKER (Violin); FRANK HOWARD (Viola); HERBERT WITHEBS (Violoncello)

THERE are only a few first-rate pieces of music in existence for the team which listeners are to hear in this programme—a double string quartet with 4 violins, 2 violas, and 2 violoncellos. And the performance is being made possible by the union of two string quartets, both of which listeners have already heard playing that happiest of all friendly and intimate music. The Poltronieri Quartet comes from Milan and is one of the most distinguished quartets not merely in Italy, but in present-day Europe; the International Quartet, although making its headquarters in London, has played with conspicuous success in many countries of the world.

POLTRONIERI and INTERNATIONAL STRING QUARTETS

Octet in E Flat, Op. 20 Mendelssohn
Allegro moderato ma con fuoco; Andante;
Scherzo—Allegro legierissimo; Presto

THIS is an even more youthful work of Mendelssohn's than the *Midsummer Night's Dream*

Overture. It was composed when he was only sixteen. It has all the freshness and vitality which one expects from youth, but it is masterly in its command of the instruments, and in the skill with which the whole team of eight is used. In every way it betrays the hand of one who was already a master of his job; like the *Midsummer Night's Dream* Overture, it is music which any of the great masters might have been glad to claim as a mature work. Mendelssohn evidently had some special affection for it himself; a good many years later than its first composition he rescored the second movement, the Scherzo, for full orchestra, and when he was conducting at one of the Philharmonic Concerts in London in 1829, he had it played in his first Symphony, instead of the Minuet movement.

The Octet is in four movements. The first is bold and vigorous, the second, the slow movement, is in essence a Romance, rich with Mendelssohn's graceful melody; the Scherzo is in something like the same light-hearted measure as the *Midsummer Night's Dream* music, recalling its fairies, and the last is in fugal form. A theme from the Scherzo reappears in it; Mendelssohn was among the first of the great masters to make use of this device of recalling an earlier movement in the course of a later one.

MARIA BASILIDES

Hungarian Folk Songs Bela Bartok
Fekete föld (Black is the earth); Ha kimegyek (In the blue mountains); Istenem, Istenem (Let the waters rise); Alvad a hó (Winter is gone)

Five Szekely Ballads from Transylvania

Zoltan Kodaly

Három árva (The three orphans); Kitérőkötty mesé (Cock-a-doodle-do); A Rossz feleség (The heartless wife); Szomorú fuzfanak (The weeping willow); Egy nagyórú bóha (Long Nose)

THE first song is the lament of a maid, coldly deserted by her love. The second is a whimsical little song which asks why a maiden's heart is soft as butter. In the third, the singer prays that the waters might rise and bear him to his father's threshold; and the fourth tells of Winter's going and the coming of Spring.

THE first of the Transylvanian songs is of three sad little orphans and their prayer that the Lord may take them under His care. In each verse of the second one, the singer tells of going to market and buying now a Rooster and now a Turkey, and so on, although he had only one groat to spend. The third is a tale of a heartless wife who danced while her husband was dying, although her daughter called her home. The fourth is a sad song of the Weeping Willow, and the fifth is a merry air, rather like a Nursery Rhyme, about one, Longnose, who comes and eats everything in the larder.

POLTRONIERI and INTERNATIONAL STRING QUARTETS

Octet Georges Enesco

AT this end of Europe we know very little of Roumanian music; that we know anything of it at all is chiefly due to Georges Enesco. Born in 1881, he studied in Paris and in Vienna, but that insight into the more conventional music of Western Europe has not in any way modified his enthusiasm for the folk songs of his own country. Many of these tunes sound to us very like the Hungarian national music with which such great people as Liszt and Brahms have made us familiar; as in most music of Slav origin, strong bold rhythm is the feature which strikes the listener chiefly.

Enesco's own music, whether or not it is making actual use of folk tunes, is Roumanian in the sense that it embodies something of their spirit, in the very same way in which much of the modern music of our own country is definitely English.

5.15
A SERVICE FOR
THE
CHILDREN

(For 3.30-5.15 Programmes see opposite page)

5.15 CHILDREN'S SERVICE
From St. John's, Westminster
Order of Service
Hymn, 'In our work and in our play.' E.H. 596.
Prayers
Psalm 148
Lesson, St. Matthew, vii, 7-12
Prayers
Hymn, 'Fight the Good Fight.' E.H. 389, A. and M. 540
Address
Hymn, 'Praise My Soul the King of Heaven.' E.H. 470. A. and M. 298.
The Blessing

5.45-6.15 app. CHURCH CANTATA
(No. 21) BACH

'ICH HATTE VIEL BEKÜMMERNISS'
(My Spirit was in heaviness)
Relayed from the Guildhall School of Music

ELSIE SUDDABY (Soprano); DORIS OWENS (Contralto); TOM PICKERING (Tenor); WILLIAM BARRAND (Bass); THE WIRELESS CHORUS; JOHN FIELD (Oboe); Continuo: AMBROSE GAUNTLETT (Violoncello); EUGENE CRUTT (Double Bass); LESLIE WOODGATE (Organ); THE WIRELESS ORCHESTRA (Oboe, Bassoon, Trumpets, Trombones, Tympani and Strings), Conducted by STANFORD ROBINSON

The text is reprinted by courtesy of Messrs Novello and Co., Ltd.

1. *Sinfonia.*
2. *Chorus:*
Lord, my God, my spirit was in heaviness and deep affliction; but, Lord, Thy consolations have my soul restored.
3. *Aria (Soprano):*
Sighing, weeping, sorrow, need, anxious longing, fear of death, rend my troubled heart in twain; I am torn by grief and pain.
4. *Recitative (Tenor):*
Why hast Thou then, O God, in this my need, in this my fear and anguish, thus quite forsaken me? Ah! knowest Thou not Thy child? Ah! hear'st Thou not the mourning of those who to Thyself in faith and truth are bound? Thou hast been my delight, and now I see Thee not. I seek for Thee in every place, I call, I cry to Thee alone, my grief and woe are full, when Thou, O God, regardest not.
5. *Aria (Tenor):*
Fast my bitter tears are flowing,
Find I none to comfort me.
Waves and storms are o'er me going,
All this dark and troubled sea
O'er my fainting spirit roloeth,
Mine affliction none consoleth,
Floods of sorrow close me round,
Where can light and help be found?
6. *Chorus:*
Wherefore grieve'st thou, O my spirit,
and art so unquiet in me?
Hope thou in God; for to Him I will give thanks.
For He is the help of my countenance,
and He is my God.
7. *Recitative (Soprano and Bass):*
Lord Jesus, my repose, my light, where art Thou gone?
Behold, O Spirit, I am with thee,
With me? but here is only night!
I am thy faithful friend that watcheth in the night, when evil is abroad.
Then comfort with Thy light and radiance enter in!
The hour is coming soon when, all thy conflicts o'er, thou shalt a sweet reward secure.
8. *Duet (Soprano and Bass):*
Come, my Saviour, and restore me.
Yea, I will come and will restore thee.
Shed Thy grace and gladness o'er me.
Shed my grace and gladness o'er thee.
O'er this spirit that shall perish.
Yea, thy spirit I will cherish,
That shall its continual sorrow never vanquish,
Nor beneath continual sorrow shall thou languish.
Yea, ah, yea, I am rejected, Thou hatest me.

THE DAY OF REST:
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



F. D. Stanley

Broadcast Churches—XVIII.

WOODALL MEMORIAL CHURCH,
BURSLEM.

IN Burslem, the 'Mother Town' of the Potteries, Congregationalism has had a long, honourable, though sometimes chequered, history. Although Congregationalism did not appear in Staffordshire until well on in the eighteenth century, it is on record that, so far back as 1729, constant meetings of dissenting interest, and supplied by itinerants, were held in Burslem. In 1781, George Burder, afterwards a prominent Congregational minister, and one of the founders of the London Missionary Society, preached in a house in Burslem, and thereafter services continued to be held until an Independent Church was ultimately established in Burslem on May 31, 1821. The moving spirit was the Rev. R. W. Newland, Minister of the Hanley Tabernacle, and, under his direction, the members who had been meeting for worship in a private house rented a building in Navigation Road for £12 a year. During the next two or three years the Church gradually increased in numbers, and early in 1825 it removed to Zoar (little) Chapel in Nile Street, which had previously belonged to the United Methodists. But congregations were small, and means scanty, and at the end of December, 1826, the Church found itself too poor to pay the increased expenses, and it was decided to close the church in Nile Street.

Still, there were seven faithful souls who continued to meet in the house where preaching had first began, and who resolved to remain together as a Church, to which they invited others to join themselves. Once more Mr. Newland came to their aid, and, early in 1828, he was instrumental in buying the chapel in Nile Street and putting it in trust for the members of the Church. 'I had to struggle with great difficulties in the Burslem case,' he wrote, 'and more than once I spent my last shilling for it, but I now see a Church collected and a good congregation.'

The first minister, who had a really settled pastorate, was Samuel Barton Schofield, a man of fervent piety, strong convictions, and noble character. He commenced his thirty-four years' pastorate in 1833, and largely owing to his energy and zeal it was possible to record in the *Congregational Magazine* for April, 1838, that 'the Independents of Burslem have erected a beautiful chapel in Queen Street capable of seating about 350 persons.'

Through succeeding years, able and earnest men have ministered to the Church, notably the late Thomas Hartley, from 1882 to 1899, Walter Stanley Lamb (now of Wollerton, Shropshire), during whose ministry the present handsome building, Woodall Memorial Church, in Moorland Road, was erected; Alan William Stevens, M.A. (of Aberdeen), and the late Frederick Ives Cater.

The present church was opened in 1906, and named the Woodall Memorial in memory of William Woodall, M.P., who died in 1901, after a strenuous life of service to Church and State.

Many famous men from time to time have preached in Burslem under the auspices of the Congregational Church, which has ever maintained a consistently high level of pulpit eloquence. Dr. G. Campbell Morgan, Dr. Berry, Dr. R. F. Horton, Dr. Forsyth, Dr. Orchard, Principal Selbie, Rev. R. J. Campbell, Rev. A. Pringle, Sir. J. D. Maclure, and Sir J. Compton Rickett are amongst many who have occupied the pulpit.

The church possesses a fine choir and organ, and the high musical level of the services is well known and appreciated through a wide area.

During the past century the Church has given men of conspicuous ability to the civic and business life of the community, and the earnest hope of the present generation is that the future of the Church may be even greater than the past.

R. WHITMORE.

8.0
A RELAY
FROM
BURSLEM

- Nay, ah, nay, thou art elected, I care for thee.
Lord Jesus, Thou bringest me joy and salvation.
Soon thou for thy sorrow shalt find consolation.
Come, my Saviour
Yes, I come
9. *Chorus:*
Now again be thou joyful, O my spirit.
Of what avail our bitter sorrow? of what avail our pain and grief?
Of what avail that each new morrow still finds our woe beyond relief?
Now again
Thy reward is of God.
Think not, when high thy trouble swelleth,
That He in distant darkness dwelleth,
That Thou by God forsaken art,
Who fills with joy thy waiting heart.
Thy reward is of God
10. *Aria (Tenor):*
Rejoice, O my spirit, in thy consolation,
For now from thy sorrow thou findest salvation.
The water of grief God hath chang'd into wine,
All sadness is over and gladness is mine.
Within me there burneth and shineth the pure light of love, and of comfort in spirit and heart, for Jesus doth my consolation impart.
Rejoice my spirit
11. *Chorus:*
The Lamb that was slain for us is worthy to have all pow'r, and riches, and wisdom, and strength, and honour, and glory, and praise.
Praise, and honour, and glory, and power be to our God, for evermore and evermore. Hallelujah. Amen.

6.30 (Daventry only)
A RELIGIOUS SERVICE
In Welsh

Relayed from Englwys Annibynnol Y Tabernacl, Treforis (Tabernacle, Morriston) S.B. from Swansea Trefn Y Gwasanaeth

Gweddi. Emyr 573, 'Arglwydd Iesu, arwain f'enaid.' Darllen. Emyr 487, 'I dawl lwybrau gweddi.' Gweddi. Anthem, 'Dyn a aned o wraig' (D. C. Williams.) Emyr 1089, 'Iesu Dyrechafedig.' Pregeth—Y Parch J. J. WILLIAMS. Cyhoeddi a Chasglu. Emyr 1002, 'Bendithia ni, Iachawdwr hael.' Y Fendith Apostolaidd. Hwyr Weddi, 1064, 'Arglwydd, mae yn nosi.' Organ-ydd ac Arweinydd—E. H. HUGHSON

8.0 A SPECIAL SERVICE
In connection with the
Annual Conference of the Primitive
Methodist Church

Relayed from the Woodall Memorial Church, Burslem S.B. from Stoke

Hymn, 'Crown Him with many crowns' (Primitive Methodist Hymnal, No. 129)

Prayer
Hymn, 'The King of Love my Shepherd is' (P.M.H. Supplement, No. 134)

Reading from Scripture—John x. vv. 1-16, by Mr. W. H. HAWTHORNE, Vice-President of the Conference

Anthem, 'Come unto Him' Gounod Sung by the PITTS HILL PRIMITIVE METHODIST CHOIR

Address by the Rev. JAMES H. SAXTON, President of the Conference

Hymn, 'Jesus, Thou Joy of loving hearts' (P. M. H. Supplement, No. 57)

Benediction
(For 8.45-10.30 Programmes see opposite page)

10.30 EPILOGUE
'LOVE'

(For details of this week's Epilogue see page 585.)

KB-72



PRICE
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Use the K.B.72 for best reception of the fortnightly Sunday Concerts broadcast from HILVERSUM (1,071 metres) by the Kolster-Brandes Radio Orchestra under the direction of Hugo de Groot.

HERE IS THE
PROGRAMME FOR JUNE 16
COMMENCING AT 5.40 P.M.

- 1 OVERTURE from the Operette "Frau Luna" Paul Lincke
- 2 WALTZ Tesoro Mio Becucci
- 3 CHINESE STREET SERENADE .. L. Siede
- 4 O "Mädchen mein Mädchen" from the OPERETTE "Frederika" Fr. Léhar
- 5 FANTASIE from the Opera "Cavalleria Rusticana" Pietro Mascagni
- 6 Caravane Hindoue .. Francis Popy
- 7 FLIRTATION (Ballgeflustern) Meyer Helmund
- 8 TEMPTATION RAG Lodge
- 9 ROMANCE BOHEMIENNE Boldi
- 10 SELECTION from the Operette "Czardasfurstin" Emmerich Kalman

Kolster Brandes

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SUNDAY, JUNE 16 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3-30 A MILITARY BAND CONCERT

(From Birmingham)
THE BAND OF H.M.
17/21ST LANCEES
(By kind permission of
Col. V. N. LOCKETT)
Conducted by FRANCIS J.
ALLSEBROOK
Relayed from the Jephson
Gardens Pavilion,
Leamington Spa
Intermezzo, 'Weymouth
Chimes' Howgill
Selection from Offenbach's
Operas .. . arr. Godfrey
Fanfares:
Regimental Call; Bing-
ham's Dandies; Colonel
John Hale's Flourish
Piccolo Solos:
Cassiopeia Barsotti
The Wren Damore
(Soloist, Musician H.
CULLER)
Fantasia, 'The Three
Bears', Coates, arr. Godfrey
Serenade, 'The Warblers'
Perry
Descriptive Piece, 'The
Whistler and his Dog'
Pryor
Ballet Music, 'Faust'
Gounod



SAMUEL KUTCHER

is the violin soloist in the popular
Orchestral Programme from Birming-
ham tonight.

4-30-5.0 A Ballad Concert (From Birmingham)

PAULINE DAY (Contralto)
JAMES HOWELL (Bass)
PAULINE DAY and JAMES HOWELL
O Lovely Night Landon Ronald
JAMES HOWELL
I will not grieve Thy Lovely Face.. } Schumann
The Two Grenadiers }
PAULINE DAY and JAMES HOWELL
Constancy Schumann
PAULINE DAY
Still as the Night Böhm
By the Waters of Minnetonka Lieurance
Like to the Damask Rose Elgar
PAULINE DAY and JAMES HOWELL
The Day is Done Löhr

8.0 A RELIGIOUS SERVICE

Conducted by the Rev. E. J. HAWKINS, B.A.
Relayed from the Albert Hall, Nottingham
Order of Service:
Hymn, 'O Light of Life, O Saviour Dear'
Scripture
Prayers
Anthem, 'Saviour, Thy children keep' .. Sullivan
Address
Benediction
Sevenfold Amen Stainer
(CHOIR of the Castle Gate Congregational Church)

8.45 The Week's Good Cause (See London)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Popular Orchestral Programme (From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
THERESA AMBROSE (Soprano)
SAMUEL KUTCHER (Violin)

9.0 A POPULAR ORCHESTRAL CONCERT

ORCHESTRA
Overture, 'di Ballo' (The
Ball) Sullivan
THERESA AMBROSE and
Orchestra
Aria, 'Pleurez, mes Yeux'
(Weep, my eyes) Massenet
SAMUEL KUTCHER and
Orchestra
Slow Movement, Concerto
in E Minor, Op. 64
Mendelssohn
ORCHESTRA
Solemn Melody
Watford Davies
Gopak (Russian Dance)
Moussorgsky
THERESA AMBROSE
Nebbie (Mists) .. Respighi
O that it were so
Frank Bridge
ORCHESTRA
Theme and Six Diversions
German
SAMUEL KUTCHER
Piedmontese Rhapsody
Sinigaglia
Canto Amoroso (Old Italian
Love Song). Sammartini
Prelude in E
Bach, arr. Kreisler

ORCHESTRA
First Irish Rhapsody Stanford
10.30 EPILOGUE

TOY REPUBLIC

(Continued from page 553.)

It is the happiness that comes from a sense of adventure amid scenery of surpassing beauty. And it is not really inaccessible. A ten days' holiday is not too short a time for a visit.

I had no longer when I first decided to go there. I had read that in the one and only stone cell of the prison there was a garrotting machine. Beyond knowing that a machine of this nature was used for the express purpose of exterminating a human creature, I did not know what a garrotting machine was and how it did it. I determined to go to Andorra. It was in the days before the Ford car had arrived to startle the peasant. I went; I made inquiries. I visited the prison; the machine had been known to be there. It was not there; it could not be found. The garrotter—a large man, who sold silk scarves and wore a diamond pin—swore he used it twenty years before. That was the last murder in Andorra. Since then he had devoted himself exclusively to silk scarves imported from Spain. It was no good; the machine of public execution had gone, been lost, stolen. I walked through the Republic in vain, and my disappointment was not overcome until I saw by the light of a full moon the crowded square of the capital swaying rhythmically to the tune of *Une nuit de Sainte Jeanne*.

R. M. SIMON.

Sunday's Programmes continued (June 16)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 An Orchestral and Choral Concert

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genodlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Marche Hongroise (Hungarian).....Berlioz
Overture, 'Fierrabras'.....Schubert
THE NEATH MALE HARMONIC SOCIETY
Conducted by WYNNIE RICHARDS
'Blue Danube' Waltz.....Strauss
Linden Lea.....Vaughan Williams
The Song of the Jolly Roger.....Candish
ORCHESTRA
Indian Suite.....MacDowell

EDWARD MACDOWELL, the first native-born American to achieve distinction as a composer, was keenly interested in the Red Indian music, and in this, the last of his published works, he introduces several of their traditional melodies. The Suite is in five movements which MacDowell calls:—

- 1. Legend; 2. Love Song; 3. In War Time;
- 4. Dirge; 5. Village Festival

MILDRED MARKS (Pianoforte) and Orchestra
Concertstück (Concert Piece).....Weber
HARMONIC SOCIETY

Drake's Drum.....Coleridge-Taylor
O Peaceful Night.....German
Hallelujah Chorus.....Handel
ORCHESTRA
Rhapsody on March Themes.....German

5.0-6.15 app. S.B. from London

6.30 S.B. from Swansea

8.0 S.B. from Stoke (See London)

8.45 S.B. from London

9.0 West Regional News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

6.30 A Religious Service

In Welsh

Relayed from Eglwys Annibynnol Y Tabernacl, Treforis

(Tabernacle, Morriston)

Relayed to Daventry (5XX)

Trefn Y Gwasanaeth

Gweddi

Emyn 573, 'Arglwydd Iesu, arwain feneid'

Darllen

Emyn 487, 'I dawel lwybrau gweddi'

Gweddi

Anthem, 'Dyn a aned o wraig', D. C. Williams

Emyn. 1089 'Iesu Dyrchafedig'

Pregeth—Y Parch J. J. WILLIAMS

Cyhoeddi a Chasglu

Emyn 1002, 'Bendithia ni, Iachawdwr hael'

Y Fendith Apostolaidd

Hwyr Weddi, 1064, 'Arglwydd, mae yn nosi'

Organydd ac Arweinydd, E. H. HUGHSON

8.0 S.B. from Stoke (See London)

8.45 S.B. from London

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.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Andrew's Parish Church
Introit, 'God is a Spirit'.....Moreton
General Confession and Prayers
Psalm 91 (Chant—Moreton)



The Rev. J. J. WILLIAMS gives the address during the Religious Service in Welsh from Swansea at 6.30 this evening. The service is also being broadcast from Cardiff and Daventry.

Lesson: St. Matthew, Chapter v, Verses 1-16
Nunc Dimittis (Chant—Moreton)

Prayers

Hymn, 'Father of Heaven' (A. and M., No. 164)

Anthem, 'King all glorious'.....Barnby

Address by the Rev. W. F. SCOTT, R.N., Chaplain

H.M.S. Erebus

Hymn, 'Praise to the Holiest' (A. and M., No. 172)

Vesper, 'God be in my head'... Walford Davies

Organ Voluntary, by H. MORETON, Borough Organist

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

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 A Wind Orchestral Programme

From Manchester

THE NORTHERN WIRELESS WIND ORCHESTRA
Conducted by T. H. MORRISON

Overture, 'The Mastersingers'.....Wagner

From Leeds

3.42 MORAVA (Violin)

Romance in G.....Beethoven

Variations on a Theme by Corelli

Tartini, arr. Kreisler

Hindu Chant... Rimsky-Korsakov, arr. Kreisler

From Manchester

3.52 WIND ORCHESTRA

First Irish Rhapsody in D Minor..... Stanford

From Hull

4.7 GUNNELLE HAMLYN (Baritone)

I fear no foe..... Pinsky

The Blind Ploughman..... Coningsby Clarke

Roadways..... Lohr

From Manchester

4.17 WIND ORCHESTRA

Valse Triste..... Sibelius

Praeludium..... Järnefelt

From Leeds

4.25 MORAVA

Londonderry Air..... arr. Kreisler

Caprice No. 13..... Paganini

Gondellied (Boating Song)
Mendelssohn, arr. Morava

From Hull

4.35 GUNNELLE HAMLYN

The Curfew..... Monk Gould

Linden Lea..... Vaughan Williams

Sapphic Ode..... Brahms

From Manchester

4.45 WIND ORCHESTRA

Selection, 'Aida'..... Verdi, arr. Godfrey

5.0-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

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

10.30 Epilogue

Other Stations.

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

3.30-6.15 app.:—S.B. from London. 8.0:—S.B. from Stoke (See London). 8.45:—S.B. from London. 10.50:—Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

3.0:—A Military Band Concert, from the Bandstand, Kelvin-grove Park. The Band of H.M. Scots Guards: March, 'The Spirit of Pageantry' (Fletcher); Overture, 'Mignon' (Thomas); Suite, No. 1, 'L'Arlesienne' (Bizet); Cornet Solo, 'Land of Hope and Glory' (Elgar); (Musical W. Bowles); Selection, 'Carmen' (Bizet); Selection, 'The Pirates of Penzance' (Sullivan); Irish Tune from County Derry, and Shepherd's Hey (arr. Grainger); Selection, 'Scotland's Pride' (arr. Godfrey); Introduction, Act III, 'Lohengrin' (Wagner). 4.45:—The Station Singers: Best Pair of Sirens (John Stafford Smith); In going to my lonely bed (Richard Edwards); O Lily Lady of Loveliness (Maurice Beesly); The Noble Nature (D. Clughan Thomson); The Dark-eyed Sailor (Vaughan Williams). 5.0-6.15 app.:—S.B. from London. 8.0:—Religious Service, from the Studio. The St. Cecilia Choir: When Morning gilds the skies; Veni Jesu Amor Mi; O Sacred Heart, our Home lies deep in Thee; Address by the Rev. Father John McQuillan, D.D. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 311.2 M. 964 KC.

3.0:—S.B. from Glasgow. 5.0-6.15 app.:—S.B. from London. 8.0:—S.B. from Glasgow. 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 302.7 M. 951 KC.

3.30-6.15 app.:—S.B. from London. 6.30:—Organ Recital, relayed from the Fisherwick Presbyterian Church. Organist, Mr. W. M. Gillespie. Organ: Choral Prelude, 'Rhosymedre' (R. Vaughan Williams). Kathleen Dault (Soprano): Recit., 'O worse than Death,' and Aria, 'Angels ever bright and fair' (from 'Theodora') (Handel). Organ: Fugue in E Flat (St. Ann's) (Bach). Kathleen Dault: Hold Thou my hand (Gounod). Organ: Andante and Allegretto from Fourth Organ Sonata, Op. 37 (Mendelssohn). 7.0-8.0:—Religious Service, relayed from the Fisherwick Presbyterian Church. Order of Service: Scripture Sentences; Doxology (16). 'Praise the Lord, His glories show'; Invocation: Praise, 'God is our sure Defence' (Met. Psalm, No. 46) (2nd Version) (Tune 230); Reading; Prayer; Praise, 'Twixt gleams of joy and clouds of doubt' (Hymn No. 559, R.C.H.); Offering; Anthem, 'The Lord is loving unto every man' (G. M. Garrett); Prayer and Lord's Prayer; Praise, 'Where high the Heavenly Temple stands' (Hymn No. 140); Address by the Rev. J. K. L. McKean, M.A., of First Comber Presbyterian Church; Prayer; Praise, 'O Lord of Heaven' (Hymn No. 19) (Second Tune); Benediction. 8.45:—S.B. from London. 10.30:—Epilogue.



9.30
Miss V.
SACKVILLE-WEST
discusses—

MONDAY, JUNE 17
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9.30
—MARRIAGE
with the Hon.
HAROLD
NICOLSON



10.15 a.m. THE DAILY SERVICE

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

10.45 MR. J. A. NEWRICK, 'Insurance Problems—II, Health Insurance—II'

11.0 (Daventry only) Gramophone Records
Quartet in D., César Franck

12.0 A Ballad Concert
MARGERY PECK (Soprano)
HENRY LUSCOMBE (Baritone)

12.30 ORGAN RECITAL
By EDWARD O'HENRY
From Tussaud's Cinema

1.0-2.0 LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the Piccadilly Hotel

2.30 FOR THE SCHOOLS
'WHAT THE ONLOOKER SAW'
'Course III-VII, Coronation Day,' by Miss RHODA POWER

3.0 Interlude

3.5 'STORIES FOR YOUNGER PUPILS'
The Golden Apple Tree and the Nine Pea-bens (Serbian), by Miss RHODA POWER

3.20 Interlude

3.30 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

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

5.15 THE CHILDREN'S HOUR:

First Day of Request Week

'The Dicky-bird Hop,' 'The Village Band,' and Improvisations by RONALD GOURLEY

'The Queen Cook,' from 'The Phoenix and the Carpet' (E. Nesbit)

'Eustace Makes a Bad Mistake'—A Farmyard Story written and told by C. E. HODGES

6.0 A BONNET LAIRD, 'Summer Days'

6.15 'The First News'

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

6.30 Mr. B. L. Q. HENRIQUES, 'The Lost Years (14-16)'

6.45 The Foundations of Music
EARLY ITALIAN SONGS
Sung by
EMILIA CONTI (Soprano)

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

7.25 Italian Talk

From the Second Novella, by Castelnovo. From 'Che continuazione,' on page 48 to 'Cose indifferenti,' on page 51, by Signor S. BREGLIA

7.45 Vaudeville

MELVILLE GIDEON (Entertainer)
and

DAVID WISE (Violin) (In a Riverside Cabaret)
BURNS and ALLEN
(The Famous American Comedy Duo)

JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA



ANN PENN MELVILLE GIDEON STUART ROSS
DAVID WISE GEORGE BURNS GRACE ALLEN JOE SARGENT

SUMMER VAUDEVILLE
TONIGHT AT 7.45

ANN PENN (Impersonator)
STUART ROSS and
JOE SARGENT

JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

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

9.15 Local Announcements:
(Daventry only) Shipping
Forecast and Fat Stock
Prices

9.20 Musical Interlude

9.30 A Discussion on
Marriage
between
The Hon. HAROLD NICOLSON
and
Miss V. SACKVILLE-WEST

10.15 A Carillon Recital
by
CLIFFORD BALL
on the New Zealand War
Memorial from *The Evening
Chronicle* Campanile at the
North-East Coast Exhibition
S.B. from Newcastle

10.30 Students' Songs
THE WIRELESS CHORUS
Conducted by
STANFORD ROBINSON

11.0 DANCE MUSIC
REG BATTEN and his BAND
from the NEW PRINCES
RESTAURANT

12.0-12.15

Experimental Transmission
of Still Pictures by the
Fultograph Process

SAMUEL PEPYS, LISTENER.
By R. M. FREEMAN.

Part-author of Samuel Pepys' Diary of the Great War.

May 24 (Empire Day).—Fisht out the Union Jack flag that first I had for the old Queene's diamant jubilee, God rest her, and is nayled to a long stick for the better wagging of it. This I bade my wife give Cook with charges to hang it out from hers and Doris's chamber-window, where 'twill show most bravely. So away and to the barber's for a trim. But presently returning and looking up for the flag, did see it, not at Cook's and Doris's window, but at the box-room-dormer. Whereby I into a pretty stew and to my wife and would know the reason of it; which is, she tells me, that Cook and Doris both be Labour, red-hott on it, and will sooner chuse quit warning-less than they will wagg an Empire flagg from their chamber-window. However did, in the end, compromise with my wife on the box-room dormer. So there it hangs, and must, I suppose, remain; since, says my wife, the Empire shall survive being flagged onelie from a box-room dormer, but we shall hardly survive Cook's and Doris's quitting. Which is a devilish thing, but true, and so must needs defer to these Bolshey baggages. Yet it angered me.

Walking with my wife in S^t. James's Park, about noon, come into the Broadway and here see them uncover the effigy by M^r. Epstein on

the new building above the railway. Of which I confess I know not what to make, but my wife does, being, cries she, even worse a grotesque than Rima, and believes M^r. Epstein did it as a devil's mascott to sweeten Satan, the same as they did aforetime put gargoyles on the churches, onelie this be more goblinish than any of them.

May 26 (Lord's Day).—Reading in this day's news-sheet a paper writ by M^r. Desmond, wherein he do disable the B.B.C. programmes, and should, says he, be better if these were made an open market, as they do in America, instead of being cornered by Savoy Hill. His notiuon is for the B.B.C. to have the monopoly of transmissioun onelie, but for the chusing of the programmes to be a competitive business professional entertainers to aid them herein. But Lord! Where is the bold man who shall determine the issue (as some one must) in favour of this or that competing news-sheet? For if he give it to my Lord Rothermere, then shall my Lord Beaverbrook have his blood; and if he give it to my Lord Beaverbrook, then shall my Lord Rothermere have his blood. And if he give it to any other, then shall my Lords Rothermere and Beaverbrook both have his blood. So 'tis like to be a very sad bloody business for the poor man, anyhow, God help him.

MONDAY, JUNE 17
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
AN HOUR OF
CHAMBER
MUSIC

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)
Conducted by E. A. PARSONS
CHARLES HILL (Tenor)

ORCHESTRA
Overture, 'Chal Romano' ('Gipsy Lad')
Ketelbey

CHARLES HILL
Mary, my Mary Raymond Leslie
On London Bridge Bosly

ORCHESTRA
Suite, 'Americana' Thurban
The Sanctuary of the Heart Ketelbey
Valse, 'Calinerie' Ferrari
Lament, Eastern Sketches Keopor
March Medley, 'Martial Moments'...arr. Winter

HILDA ABBOTT
The Cuckoo } arr. Gould and Sharp
Near London Town ... }
A Venetian Song Schumann
Lullaby Schubert

ORCHESTRA
Second Serenade Toselli
Japanese Intermezzo, 'Ke-Sa-Ko'...Chapuis

ALICE COUCHMAN
Preludes No. 11 ('Four Preludes')...Livens
Little Waltz Godowsky
Humorosko Rachmaninov

ORCHESTRA
March of the Giants.....Finck

4.0 A Ballad Concert

RAYMONDE AMY
and
HERBERT CAMERON
(Solos and Duets)

RAYMONDE AMY
Sac Early Gatty
Moonlight Moss
Quand Mignon Passait
Weckerlin
An Old Port by the Sea
Sharpe

RAYMONDE AMY and HERBERT
CAMERON

Give me thy hand
(Don Giovanni) }
Crudel! perche (Cruel } Mozart
one, ah why!) }
(Figaro)..... }
Trot here and there ('Vero-
nique')..... Messenger
The Mingy a'penny
arr. Cameron

HERBERT CAMERON
The Hidalgo..... Schumann
The Prophet..... } Moss
The Ducks }
Little Mary Cassidy
arr. Somervell



ROSE HIGNELL

sings two groups of songs during the programme of music from Musical Comedy which is being broadcast from 5GB tonight at 9.0.

8.0 Chamber Music

SAMUEL KUTCHER (Violin),
BERNARD SHORE (Viola),
DOUGLAS CAMERON (Violon-
cello), HAYDN DRAPER
(Clarinet), AUBREY BRAIN
(Horn)

Five Pieces, Op. 6 Alan Bush
Lento; Allegro vivace;
Allegretto comodo; Lento;
Molto moderato ma deciso
Solo, Rondo Brillante Schubert
Trio, Divertimento for Violin,
Viola and Violoncello Mozart
Allegro; Andante; Allegro

ONE of the present-day com-
posers whom London may
claim as a citizen by birth
as well as education, Alan
Bush has been for some years
a pupil for composition with
John Ireland, to whose in-
spiring teaching he attributes
a very large share of the suc-
cess he has already won.
Although his music has already
more than once been broad-
cast, these pieces are now
being played for the first time
in England. They were played
in Berlin last November.

The several movements are quite short and in no way difficult to follow, and though the five movements are independent of one another in their themes and melodies, they are intended to be complementary in effect and to form something of a coherent whole.

9.0 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

ORCHESTRA
Selection, 'Bric-a-Brac'.... Monckton and Finck
ROSE HIGNELL (Soprano)
Marching with the Band ('Happy Day')...Rubens
Love, Good-bye('The Count of Luxemburg') Lehar

ORCHESTRA
Gavotte ('The Rebel Maid').....Phillips
Valse ('Lilac Time').....Schubert, arr. Clutsam
ROSE HIGNELL

I mean to marry a man ('The Girl behind the
Counter')..... Talbot
A Little Maiden ('Gipsy Love').....Lehar

ORCHESTRA
Selection, 'Sybil'Jacobi

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

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA
from the AMBASSADOR CLUB

11.0-11.15 REG BATTEN and his BAND
from the NEW PRINCES RESTAURANT
(Monday's Programmes continued on page 566.)

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal—How to Make the Best of Your Qualities.



Sir John Foster Fraser.

SIR JOHN FOSTER FRASER, F.R.G.S., the well-known author and special correspondent, is a great believer in the value of Pelmanism.

"Pelmanism is genuinely scientific," he says. "It brings swiftness to the young and brightens and sharpens the man who thinks decay is laying hold of him. It will not make the dunderhead into a statesman, but it will and does provide a plan whereby we can make the best of our qualities."

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weakness and defects as:

- | | |
|-------------------|---------------------------|
| Depression | The "Inferiority Complex" |
| Shyness, Timidity | Indecision |
| Forgetfulness | Weakness of Will |
| Boredom | "Defeatism" |
| The Worry Habit | Procrastination |
| Unnecessary Fears | Brain Fog |
| Indefiniteness | Morbid Thoughts |
| Mind-Wandering | |

which interfere with the effective working-power of the mind, and in their place it develops qualities such as:

- | | |
|------------------|--------------------|
| -Concentration | -Organising Power |
| -Observation | -Directive Ability |
| -Perception | -Forcefulness |
| -Optimism | -Courage |
| -Cheerfulness | -Self-Confidence |
| -Judgment | -Self-Control |
| -Initiative | -Tact |
| -Will-Power | -Reliability |
| -Decision | -Driving Force |
| -Originality | -Salesmanship |
| -Resourcefulness | -Business Acumen |
- and a Reliable Memory

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop a finer appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them in 'bus or tram or train, or in odd moments during the day. Even the busiest man or woman can spare a few minutes daily for Pelmanism, especially when minutes so spent bring in such rich rewards.

Write to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," which contains a full description of the Pelman Course of Scientific Mind Training and shows you how you can enrol on specially convenient terms. Call or write for this free book to-day.



Readers who call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

Overseas Branches: PARIS, 35, Rue Boissy d'Anglais. NEW YORK: 71, West 45th Street. MELBOURNE, 306, Flinders Lane. DURBAN, Natal Bank Chambers. DELHI, 10, Ahipore Road.

Monday's Programmes continued (June 17)

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
 (Cerddorfa Genedlaethol Cymru)

- Overture, 'The Devil's Castle-in-the-Air' *Schubert*
- Two Character Pieces, Op. 35 *Sinigaglia*
- Indian Rhapsody *Cowen*
- Spanish Rhapsody *Chabrier*

SCHUBERT was still a schoolboy in the gold-laced uniform of an Imperial Chorister when he began this, his first Opera. It was not by any means his first music; he had been composing for years, and indeed his output in those days was limited only by the music-paper on which he was able to lay hands. As fast as he could obtain it, it was covered.

The tale was intended to be a comic one, with ghosts and spooks joining in the plot, and the libretto was by Kotzebue, whose name is still held in honour among the German dramatists. Schubert finished the music when he was seventeen, and then rewrote it, but, like others of his works for the theatre, it never saw the footlights.

- Vilia Song ('The Merry Widow') *Lehar*
- Prelude and Call ('Mary Rose') *O'Neill*
- Episode for Orchestra, 'Carnival in Paris' *Svendson*

ERIC COATES, a thoroughly equipped musician whose hand is no less sure in music of the sternest order, has used his fine gifts oftenest to give us what might well be called 'music of entertainment or recreation.' From the scholar's point of view, his is all thoroughly good music whatever be its subject, even when, as here, he chooses a beloved old tale of nursery days.

Everybody knows the story, and none can have any difficulty in following it in Coates' music. Goldilocks, we remember, rose very early and stole out of the house on a summer morning to explore the forbidden home of the Three Bears. Her curiosity, her wonder at the different sizes of the threefold sets of everything, are all set before us, and none can mistake the voices of the three bears as they come back to find traces of her presence and finally herself.

It is no disparagement at all to Barrie's play to say that it owed a share of its success to Norman O'Neill's effective music. Nor is it the only play which gained a good deal of additional charm from the music which he composed specially for such productions.

Born in London, O'Neill studied there for some time with Dr. Somervell. But the Hoch Conservatorium in Frankfurt claims a large share of the credit for the fine and very thorough musicianship which is the hall-mark of his work. A long and distinguished association with the theatre has marked him out as one pre-eminently well fitted for the task which has so often been entrusted to him, and his music for plays has often outworn the popularity of the dramas themselves. But, though presenting, in the most satisfying way, the atmosphere and the situations which it is illustrating, it is all music of such charm and individuality as to lose but little when divorced from its setting and played on the concert platform.



THE PICCADILLY OF MADRID.

The Puerta del Sol, one of the city's busiest centres. Mr. Isaac J. Williams talks about the Spanish capital from Cardiff this afternoon, at 4.45.

2.30 For the Schools

Mr. H. A. HYDE: 'Plant and Animal Life by the Sea Shore: Washed by the Spray. Flowers of the Sea Cliffs'

The plants of the sea cliffs form a tough and hardy community: several of them are equally at home near the tops of our highest mountains. The Gower and Pembrokeshire coasts afford opportunities for the study of sea cliff plants.

- 3.0 London Programme relayed from Daventry
- 4.45 Mr. ISAAC J. WILLIAMS: 'The Land of Spain—V, Madrid'
- 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
- 9.15 West Regional News
- 9.20 S.B. from London

10.15-11.0 A Light Orchestral Programme

THE STATION ORCHESTRA

- Selection, 'Rose Marie' *Friml*
- Fantasy, 'The Three Bears' *Eric Coates*

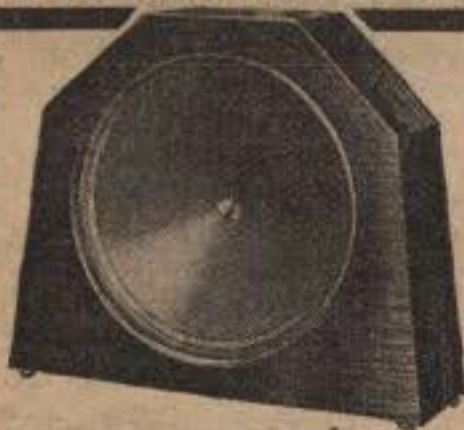
5SX SWANSEA. 288.5 M. 1,040 KC.

- 1.15-2.0 S.B. from Cardiff
- 2.30 S.B. from Cardiff
- 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
- 9.15 S.B. from Cardiff
- 9.20 S.B. from London
- 10.15 S.B. from Newcastle (See London)
- 10.30-11.0 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 (0.15 Local Announcements)
- 10.15 S.B. from Newcastle
- 10.30-11.0 S.B. from London

BIG PRICE REDUCTION!



- FROM 42/- TO 35/-

The popular Brown Duckling Loud-Speaker has been reduced from 42/- to 35/-! Think of it! A real Brown Cone Loud-Speaker less than two pounds. It is an opportunity not to be missed.

Brown DUCKLING Loud Speaker

Monday's Programmes continued (June 17)

SPY PLYMOUTH. 288.5 M. 1,040 KC

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:
On the 5.15 p.m. to
'No Dogs Allowed' (S. Beresford Lucas)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.15 Local Announcements

10.15 S.B. from Newcastle

10.30-11.0 S.B. from London

2ZY MANCHESTER. 378.3 M. 793 KC.

2.30 London Programme relayed from Daventry

3.20 THE NORTHERN WIRELESS ORCHESTRA
ARNALL OSCROFT (Pianoforte)
CONSTANCE SYLVESTER (Mezzo-Soprano)

5.15 The Children's Hour:
Tradesmen's Entrance . . . Early in the Morning
Songs by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

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

10.15-11.0 A Gounod Programme
(Gounod born this day 1818)
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
March, 'Romaine'
Overture, 'Mirella'
Entr'acte, 'La Colombe' (The Dove)
Ballet Music, 'Faust'
Saltarello

Other Stations:

5NO NEWCASTLE. 243.9 M. 1,250 KC.

2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 10.15:—A Carillon Recital by Clifford Ball on the New Zealand War Memorial from 'The Evening Chronicle' Campanile at the North-East Coast Exhibition. Relayed to London and Daventry. 10.30-11.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 743 KC.

3.0:—Broadcast to Schools. Schools Bulletin. 3.10:—Musical Interlude. 3.15:—S.B. from Aberdeen. 3.30:—Dance Music. From the Locarno Dance Salon. 4.0:—A Garden Programme. The Station Orchestra: Suite, 'Sylvan Scenes' (Fletcher). Edith Brass (Soprano): The Garden of your heart (Francis Dorel); The Old Flagged Path (C. Arundale); Garden of Happiness (Daniel Wood); I know a lovely garden (G. d'Hardelot). Orchestra: Suite 'My Lady Dragon-fly' (Finck). Tyrone Guthrie (Reciter) will read some poems. Edith Brass: When Roses Twine (Reuben Dale); It is only a tiny garden (Haydn Wood); My Garden (G. d'Hardelot); There are fairies at the bottom of our garden (Lisa Lehmann). Orchestra: Jolly and Valse, 'Wood Nymphs' (Coates). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Aberdeen. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.15:—Scottish News Bulletin. 9.20-10.15:—S.B. from Newcastle (see London). 10.30-11.0:—S.B. from London.

2BD ABERDEEN. 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—VIII. Animals at Play.' 3.30:—Afternoon Concert. A Scottish Programme. The Station Octet: Overture, 'Echoes of Osdan' (Gade). 3.45:—Jessie MacDonald (Reciter): Lookin' for Lodgin's (MacDonald). 3.55:—Octet: Suite, 'Perthshire Echoes' (W. B. Mooney). 4.5:—Jessie Duff and Alex. Cannon (Duet): The Crockett Bawbee (M. T. A.); My Jo, Janet (Traditional); O wert thou in the cauld bist (Mendelssohn). 4.15:—Octet: Songs of the Hebrides (Kennedy-Fraser). 4.30:—Jessie MacDonald: Postie (MacDonald). 4.40:—Octet: Coronach (Barratt); Scottish Serenade (Stephen). 4.50:—Jessie Duff and Alex. Cannon: Hunting tower (Traditional); Come under my plaidie (McNeil). 5.0:—Octet: Overture, 'From the Highlands' (Langley). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. G. Bennett Mitchell, D.L.: 'Your Summer Camp,' a Talk to Boys and their Leaders. 6.40:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 9.15:—S.B. from Glasgow. 9.20-10.15:—S.B. from Newcastle. 10.30-11.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

12.0-1.0:—Light Music. The Radio Quartet. 2.30-3.20:—London Programme relayed from Daventry. 3.30:—Beethoven, Orchestra: Symphony, No. 8 in F, Op. 93. 4.0:—A Vocal Interlude by Robert Johnson (Tenor): To a Brook (Schubert); 'Twas April (Tchaikovsky); Devotion and May Song (Schumann). 4.12:—Sinigaglia, Orchestra: Overture, 'Le Baruffe Chiozotte, Op. 32 (The Hubbub at Chloggia); Movements from Suite 'Piedmonte,' Op. 35; Piedmontese Dances, Nos. 1 and 2, Op. 31. 4.45:—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'Summer Days,' by A. Bonnet Laird. 6.15:—S.B. from London. 10.15:—S.B. from Newcastle. 10.30-11.0:—S.B. from London.

MUSIC AND WAR.

(Continued from page 551.)

that greatest of cobblers and most dauntless of riflemen, Harris of the 95th. This is how he describes his own entry into that glorious regiment as it was effected by a recruiting party of Irishmen:—

Being joined by a sergeant of the 92nd Highlanders, and a Highland piper of the same regiment (also a pair of real rollicking blades), I thought we should all have gone mad together. We started on our journey, one beautiful morning, in tip-top spirits, from the Royal Oak, at Cashel; the whole lot of us (early as it was) being three sheets in the wind. When we paraded before the door of the Royal Oak, the landlord and landlady of the inn, who were quite as lively, came rolling forth, with two decanters of whisky, which they thrust into the fists of the sergeants, making them a present of decanters and all, to carry along with them, and refresh themselves on the march. The piper then struck up, the sergeants flourished their decanters, and the whole rout commenced a terrific yell. We then all began to dance, and danced through the town, every now and then stopping for another pull at the whisky decanters. Thus we kept it up till we had danced, drank, shouted, and piped thirteen Irish miles, from Cashel to Clonmel. Such a day, I think, I never spent, as I enjoyed with these fellows; and on arriving at Clonmel, we were as 'glorious' as any soldiers in all Christendom need wish to be. In about ten days after this, our sergeants had collected together a good batch of recruits, and we started for England.

Could the services that Bacchus and the Muses combined can render to Mars be better described? And what could the whisky of Bacchus do without the fiddle of Terpsichore? There was remarkably little dancing for Harris once he had joined the Light Division: it was his business as a 'tradesman' to keep his comrades marching, by mending their boots, but, as he explains himself, his pack was so weighted with his tools that more than once it nearly felled him for good in the retreat. But it was an Irish jig which danced him away from his sheep on the Blandford Downs into the 95th, and there he stayed till he limped out again into his little boot-shop in Richmond Street, Soho. To make people who do not know what it is like at first hand think that a soldier's life is a merry and a glorious one—that is one of the things that music is for. It is a good thing for civilians, for it helps to keep them safe by sending other people to fight for them; and it is good for Tommy Atkins, for it helps to make them proud of him. It wafts him away into the unknown, and if, and when, he returns to the girl he left behind him, it helps her to face the music of marrying him. It was a waste of a good troubadour to let him get killed at Hastings; his proper job was to write the epithalamia and the epitaphs of its heroes.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- WEYMOUTH CRIMES.** Royal Guards Band (No. 1388-3s.).
- FAUST—Ballet Music.** Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1794-L1795-6s. 6d. each).
- SOLEMN MELODY.** Sir Hamilton Harty and Hallé Orchestra (No. L1986-6s. 6d.).
- CHAL ROMANO (GIPSY OVERTURE).** Kotelbey's Concert Orchestra (No. 9405-4s. 6d.).
- SANCTUARY OF THE HEART.** Kotelbey's Concert Orchestra (No. 9405-4s. 6d.).
- MARTIAL MOMENTS—Medley.** H.M. Grenadier Guards Band (No. 9065-4s. 6d.).
- EGMONT OVERTURE (Beethoven).** Willem Mengelberg and Concertgebouw Orchestra (No. L1799-6s. 6d.).
- PAGLIACCI—Selection.** Percy Pitt and New Queen's Hall Light Orchestra (No. 9441-4s. 6d.).
- POET AND PEASANT OVERTURE.** H.M. Grenadier Guards Band (No. 9067-4s. 6d.).
- LA TRAVIATA—Selection.** National Military Band (No. 9014-4s. 6d.).
- WILLIAM TELL—Overture.** Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 8058-8059-3s. each).
- EL AMOR BRUJO (LOVE, THE MAGICIAN).** Pedro Morales and Symphony Orchestra (No. 9390-9392-4s. 6d. each).
- DESERT SONG—Selection.** Debroy Somers Band (No. 9200-4s. 6d.).
- RUY BLAS OVERTURE.** Percy Pitt and B.B.C. Orchestra (No. 9278-4s. 6d.).
- H.M.S. PINAFORE—Selection.** Court Symphony Orchestra (No. 986-4s. 6d.).

Instrumental.

- BY THE WATERS OF MINNETONKA.** Cherniatzky Instrumental Trio (No. 3368-3s.).
- VALE TRISTE (Sibelius).** G. T. Pattison—Church Organ (No. 9163-4s. 6d.).
- ROMANCE (Rubinstein).** J. H. Squire Celeste Octet (No. 5218-3s.).
- CHANSON HINDOUE (Bimsky-Korsakow).** W. H. Squire—Cello (No. D1524-4s. 6d.).
- POUPEE VALSANTO (DANCING DOLL).** Saacha Jacobsen—Violin (No. 4771-3s.).
- SONGS MY MOTHER TAUGHT ME.** W. H. Squire—Cello (No. D1820-4s. 6d.).
- SERENADE (Titt).** J. H. Squire Celeste Octet (No. 9116-4s. 6d.).
- LE CYGNE.** W. H. Squire—Cello (No. L2126-6s. 6d.).

Vocal.

- COME UNTO HIM (Gounod-Henderson).** Westbourne Choir (No. 9315-4s. 6d.).
- O LOVELY NIGHT.** Mariel Brutskill, Contralto (No. 9199-4s. 6d.).
- THE SHEPHERDESS.** W. F. Watt, Tenor (No. 5054-3s.).
- COME INTO THE GARDEN, MAUD.** William Heseltine, Tenor (No. 9587-4s. 6d.).
- TO THE FOREST.** Norman Allen, Bass (No. L1607-6s. 6d.).
- MY OLD SHAKO.** Edgar Coyle, Baritone (No. 2352-3s.).
- BIRD SONGS AT EVENTIDE.** Hubert Eisdell, Tenor (No. 4812-3s.).
- LE ROI D'YS—Aubade.** Joseph Rogatchewsky, Tenor (No. L2062-6s. 6d.).
- PECHEURS DE PERLES—Romance de Nadir.** Joseph Rogatchewsky, Tenor (No. L2062-6s. 6d.).
- FOR YOU ALONE.** Rex Palmer, Baritone (No. 4502-3s.).
- ARROW AND THE SONG.** Edgar Coyle, Baritone (No. 3900-3s.).
- LOVE'S WONDERFUL MUSIC.** Doris Vase, Soprano (No. 4295-3s.).
- WHEN EVENING'S TWILIGHT.** Salisbury Singers (No. 3278-3s.).
- THE LONG DAY CLOSES.** Salisbury Singers (No. 5105-3s.).

HEAR THE B.B.C. WIRELESS MILITARY BAND—First Record.

- GOLLIWOG'S CAKE WALK ("The Children's Corner") 4s. 6d.
- DANCE OF THE TUMBLERS ("Snow Maiden") 4s. 6d.

Conducted by B. WALTON O'DONNELL.

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7.45
THE GERSHOM
PARKINGTON
QUINTET

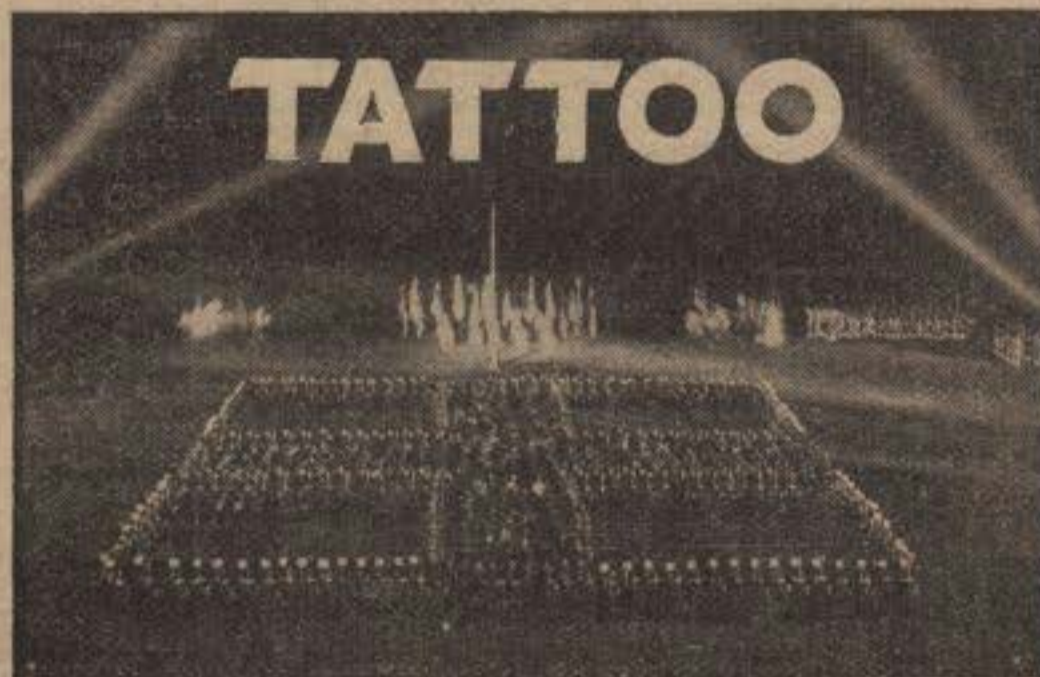
- 10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL,
GREENWICH; WEATHER FORECAST
10.45 Mrs. COTTINGTON TAYLOR:
'More about Jam Making'
11.0 (Daventry only) Gramophone
Records
Miscellaneous.
12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from Southwark Cathedral
1.0 LIGHT MUSIC
ALPHONSE DU CLOS and his
ORCHESTRA
From the Hotel Cecil

2.0-2.25
(Daventry only)

Experimental Transmission of
Still Pictures by the Fulto-
graph Process

- 2.30 FOR THE SCHOOLS
Sir Walford Davies' Series for
Students of Music
(a) A Beginner's Course
(b) An Intermediate Course with
Short Concert
(c) A Short Advanced Course
3.30 Interlude
3.35 ELEMENTARY FRENCH
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 the Schools:
'EARTH AND SKY
Helium and the Air,' by Sir RICHARD
GREGORY, D.Sc., LL.D.
4.30 LOUIS LEVY'S ORCHESTRA
(Continued)
5.15 THE CHILDREN'S HOUR:
Second Day of Request Week
'Farmer Giles' Train Ride,' 'Farmer
Giles' Outing,' 'What's do good ob
Grousin,' and 'How to Sell Eggs,'
by Frederick Chester
A 'Zoo Talk,' by LESLIE G. MAIN-
LAND
'AUNT PRISCILLA' has promised to
say a few words
6.0 A Reading from the Poems of
Frank Kendon
by ROBERT HARRIS
6.15 'The First News'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
6.30 Mr. MAURICE K. FOSTER: An
Eye-Witness Account of the First
Test Match—England v. South
Africa. Relayed from Birmingham
6.45 THE FOUNDATIONS OF MUSIC
EARLY ITALIAN MUSIC
Sung by
EMILIA CONTI (Soprano)
7.0 Holidays at Home and Abroad,
VI, Mr. A BECKET WILLIAMS: 'The
Pyrenees'
7.15 Musical Interlude

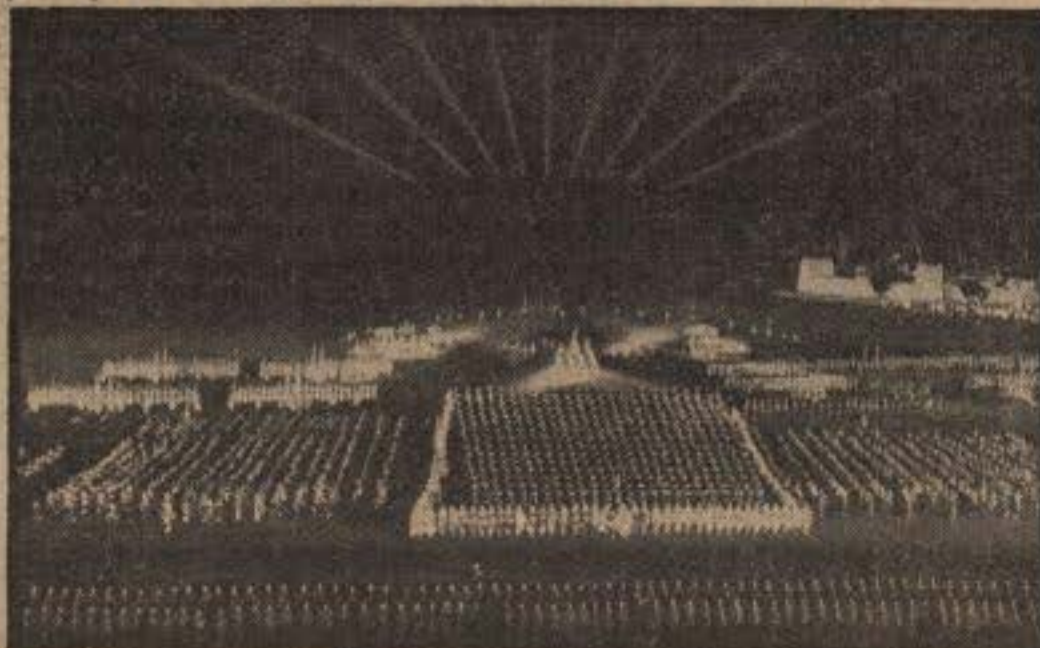
TUESDAY, JUNE 18
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)



Pictures by Gale and Polden, Aldershot

ALDERSHOT COMMAND SEARCHLIGHT TATTOO
Relayed from Rushmoor Arena, Aldershot

- 9.35 PART I.
SOUNDING OF RETREAT BY MASSES BUGLE BANDS of four Light Infantry
and Rifle Regiments playing 'The Little Bugler,' 'Sambre et
Meuse,' and 'Marching thro' Georgia,' under Bugle-Major A. W.
Perry, 2nd Bn. K.S.L.I.
ENTRY OF MASSES DRUMS and FIFE BANDS of eleven regiments playing
'Rugeley,' 'The Norman' and 'Gallipoli' under Drum-Major
P. O'Dell, 2nd Bn., The Buffs.
THE MASSES BANDS OF THE ALDERSHOT COMMAND. Twenty-two Bands,
Drummers of eleven regiments and four Bugle Bands playing 'St.
Abanico,' 'The Huguenots,' and 'Aldershot' under Bandmaster
C. B. Hewitt, 2nd Bn. The Buffs.
10.50 PART II.
HIGHLAND EPISODE. Entry of Massed Pipes playing 'Blue Bonnets
over the Border.' Torch-bearers summon the clans who march to
'My Native Highland Home.' A wail of lament is heard, and the
bier of a dead chieftain is borne on to lament 'Macfarlanes.'
1815. WATERLOO EPISODE, opening with Dance Music for the
Duchess of Richmond's Ball and followed by the last phase of the
Battle.
1914. OPENING PHASE OF GREAT WAR. The Angelus is heard,
followed by music depicting peace. Storm music follows interrupted
by gunfire, and followed by 'Die Wacht am Rhein.' Through the
battle is heard the 'Marseillaise,' the French Marching Song,
'Quand Madelon,' followed by 'Hearts of Oak' and the historic
battle tunes of 1914 as the British appear. The climax to the scene
is when the Virgin on Albert Cathedral crashes to the ground.
TORCHLIGHT EVOLUTIONS and GRAND FINALE by massed bands playing
extracts from 'Hindoo Pictures,' 'Central Asia' and 'Persian Market,'
and the following marches, 'The Vanished Army,' 'The British
Grenadiers,' 'La Marseillaise,' 'The Contemptibles,' closing with
the hymn 'Abide With Me,' and 'God Save the King.'



10.15
'UP THE STAIRS'
A
NEW THRILLER

- 7.25 The History of English Letters
'Six Types of Tudor Prose
II, The Elizabethan Grub Street:
Nashe,' by Mr. T. S. ELIOT

7.45 A CONCERT

BETSY DE LA PORTE (Contralto)
ANDREW CLAYTON (Tenor)
THE GERSHOM PARKINGTON
QUINTET

QUINTET
Selection, 'A Midsummer Night's
Dream' Mendelssohn

BETSY DE LA PORTE
Passing Dreams Quiller
The Star Rogers
Song of the Blackbird Quiller
The Scarecrow E. Davies

QUINTET
A French Sevenado Grieg
Album Leaf Wagner
Slav Dance No. 10 Dvorak
ANDREW CLAYTON

Where Haven Lies German
Come into the garden, Maud .. Balfe

QUINTET
Three Dances ('Noll Gwynn')
German

BETSY DE LA PORTE
Songs my Mother taught me Dvorak
A Madrigal Howells
The Rivulet Martin Shaw

QUINTET
Chanson de Nuit (Night Song)
Serenade Elgar
Salut d'Amour (Love's Greet-
ing) Elgar

ANDREW CLAYTON
So we'll go no more a-roving; Let
us forget; Maude Valerie White

QUINTET
Petite (Little) Suite Chaminade

8.0-8.30
(Daventry only)

'The Foundations of Character
II, Do Motives Make the Man?'
by Mr. Z. F. WILLIS

- 9.0 'The Second News'
WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN

- 9.15 Sir Walford Davies
Music and the Ordinary Listener
Series VIII, 'Handel at the Harp-
sichord'

- 9.30 Local Announcements; (Daven-
try only) Shipping Forecast and Fat
Stock Prices

- 9.35 Aldershot Tattoo
(See centre column)

- 10.15 'Up the Stairs'
A Broadcast Thriller in One Act by
J. JEFFERSON FARJEON
The Scene to be visualized is a large,
bare lounge-hall in an empty house,
with a flight of creaking wooden
stairs

The people concerned are:
Robert Carew
Hilda Grant
'Erb
Mrs. Jacks
Singhi
James Spender

- 10.50-12.0 Aldershot Tattoo
(Continued)

TUESDAY, JUNE 18
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
VAUDEVILLE
FROM
BIRMINGHAM

3.0 **LIGHT MUSIC**
 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
 From the Rivoli Theatre

4.0 **An Orchestral Programme**
 (From Birmingham)
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL
 ETHEL FENTON (Contralto)
 JAMES CHING (Pianoforte)

ORCHESTRA
 Overture, 'Hänsel and Gretel'... Humperdinck
 ETHEL FENTON and Orchestra
 Voce de Donna o d'angelo (Thanks unto Thee,
 angelic voice) Ponchielli

JAMES CHING and Orchestra
 First and Last Movements, Concerto in D Minor
 Mozart

ETHEL FENTON
 Chanson Triste (Song of Sadness) Duparc
 Gesang Weylas (Weyla's Song) Wolf
 To the Forest Tchaikovsky

ORCHESTRA
 Two Pieces—'Age'
 and 'Youth' Brewer
 Valse Triste Sibelius

JAMES CHING
 Three Waltzes Chopin
 Op. 34, No. 1, in A
 Flat; Op. 34, No. 3,
 in F; Op. 42, in A
 Flat

ORCHESTRA
 Symphonic Poem, No.
 3, 'Les Préludes'
 Liszt

5.30 **THE CHILDREN'S**
HOUR:
 (From Birmingham)
 'All Aboard and
 Overboard'—A
 Sketch by Norman
 Timmis

HARLEY and BARKER (Light Duets)
 HELEN ALSTON will Entertain

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

6.30 **DANCE MUSIC**
 JACK PAYNE and THE B.B.C.
 DANCE ORCHESTRA
 REG PALMER (Entertainer)

8.0 **Vaudeville**
 (From Birmingham)
 HARLEY and BARKER (Light Duets)
 JOCK WALKER in 'Some Scotch'
 JAMES DONOVAN (Saxophone)
 HELEN ALSTON (Songs at the Piano)
 TOMMY HANDLEY (The Wireless Comedian)
 PHILIP BROWN'S DOMINOES DANCE BAND

8.55 **A Violin Recital**
 by OBREA PERNEZ

9.15 **'Manon Lescaut'**
 Act II.
 Relayed from the Royal Opera House, Covent
 Garden

Puccini's opera, one of several founded on the
 Abbé Prévost's novel, was produced at Turin
 in 1893 and London heard it for the first time
 in May of the following year. It has always
 been one of the most popular of Puccini's operas,
 and the second Act especially includes more
 than one number which is constantly heard
 apart from its context.
 Manon has deserted the Chevalier des Grieux

in favour of the wealthy Geronimo who can give
 her all the luxury on which her affections are
 set; and yet, in the second Act we hear her
 complaining to her brother Lescaut that in these
 surroundings there is something which chills
 her spirit. Deep in her heart she is still longing
 for her handsome young lover. Singers come to
 entertain her, by Geronimo's wish, and there is a
 charming madrigal. Then a dancing master
 arrives and with Geronimo and others who have
 come in, Manon has a lesson in the Minuet.
 After the dance, when all but Manon have
 gone, des Grieux hurries in. Lescaut has told
 him where he can find Manon, and there is a
 passionate love duet. Geronimo comes back and
 surprises the two young people, pretending to
 sympathize with them, although he has really
 told the authorities of their culpable conduct.
 Manon's brother, who has learned this, warns
 Manon, but before making her escape, she in-
 sists on collecting, as far as she can, the jewels
 Geronimo has lavished on her. The delay proves
 to be her undoing; the police arrive and arrest
 her on Geronimo's allegation that she is a woman
 of bad character. She is sentenced to banish-
 ment, and the journey
 to Havre where she is
 to embark with other
 women prisoners, is
 presented in an orches-
 tral interlude between
 this Act and the
 third.



FROM COVENT GARDEN TONIGHT.
 Act II of *Manon Lescaut* will be relayed by
 5GB tonight at 9.15.

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

10.15 **A String**
Orchestral Pro-
gramme
 (From Birmingham)
 THE MIDLAND STRING
 ORCHESTRA

Conducted by JOSEPH LEWIS
 SINCLAIR LOGAN (Baritone)

ORCHESTRA
 First Fantasia William Byrd
 SINCLAIR LOGAN and Orchestra
 Aria, 'Thou alone dost crown' (Church Cantata
 187) Bach

ORCHESTRA
 Two Waltzes, Op. 54 Dvorak
 Two Evening Songs, Op. 9 Goetze

SINCLAIR LOGAN
 Foreboding Boughton
 Jillian of Berry Peter Warlock
 Charming Chloe German
 Now is the month of Maying Morley

10.55-11.15 ORCHESTRA
 An English Suite Parry
 (Tuesday's Programmes continued on page 570.)

THE RADIO TIMES.
 The Journal of the British Broadcasting
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PYRENEES

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"SUMMER HOLIDAYS"

which contains a wonderful variety of Holiday arrangements at Home and Abroad to suit all tastes and purses, including

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The accounts of the Trust are under the supervision of an auditor appointed by His Majesty's Treasury.

DIVIDENDS ARE PAID FREE OF INCOME TAX.

This Trust was formed for the benefit of small investors, under the Industrial and Provident Societies' Acts, and the total value of shares applied for by each individual must not exceed £200.

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Radio Times 14/6/29. [If sent open by stamp.]

Tuesday's Programmes continued (June 18)

5WA CARDIFF. 323.2 M. 928 KC.

2.30 London Programme relayed from Daventry
 5.0 Mr. J. MADDOX YORKE: 'Rural Community Councils—Their Origin and Purpose'
 5.15 The Children's Hour
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London

7.0 **Egwyl Gymraeg**
 A WELSH INTERLUDE
 Cerdd-Ddarlith Fer Alawon Gwerin Cymru
 Lecture Recital. Folk Songs of Wales
 III—Caneuon Natïer gan GWLADYS HOWELL
 Cefir gan MARGARET OWEN
 III—Nature Songs by GWLADYS HOWELL
 Sïnger—MARGARET OWEN

7.25 S.B. from London

7.45 **A Welsh Programme**
 'Awel O'r Gogledd'
 KYMRIC ORIANA CHOIR:

Conducted by JOHN DEVONALD
 Part Songs:
 Dyffryn Clwyd J. H. Roberts
 Cwsg, fy maban, cwsg W. M. Roberts
 J. MALDWYN THOMAS (Tenor)
 Galwad y Tywysog John Henry
 Y Golomen Wen R. S. Hughes
 ETHEL GOMER LEWIS (Contralto)
 Adlais y Dyddiau Gynt R. S. Hughes
 Rhosyn y Haf Wm. Davies
 DAVID J. HARRIES (Bass-Baritone)
 Incheape Bell R. S. Hughes
 Gwlad y Delyn John Henry

CHOIR
 Part Song, 'Tawel chwyth awelon Hwyrddydd' Isalaw
 Glee, 'Derwen Lydan' R. Mills
 J. MALDWYN THOMAS
 Can Y Bugail John Henry
 Llwybr yr Wyddfa William Davies
 ETHEL GOMER LEWIS
 Dim ond Deilen John Henry
 Gweddi Pechadur Morfydd Owen
 DAVID J. HARRIES
 Cwm Llewelyn William Davies
 Caradog R. S. Hughes
 CHOIR
 Glee, 'Y Blodeuyn Olaf' Ambrose Lloyd
 Part Song, 'Llais Y Gwanwyn' .. J. H. Roberts

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

7.25 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
 6.15 S.B. from London
 7.0 Major F. ST. MAUR SHIEL: 'The River we Fish—Its Management and Cultivation'—III.
 7.15-12.0 S.B. from London (9.30 Local Announcements)



A WILTSHIRE TROUT STREAM.

Major St. Maur Shiel continues his series of talks on the 'River we Fish,' and from Bournemouth this evening speaks on the management and cultivation of the river.

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:
 PRODUCTIONS—VOCAL AND INSTRUMENTAL
 Hours for Instruction—5.15-6.0 p.m.
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. P. J. DART, 'Phases of Local Tennis'—III
 7.15-12.0 S.B. from London (9.30 Local Announcements)

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
 THE NORTHERN WIRELESS ORCHESTRA
 Conducted by T. H. MORRISON
 'Occasional' Overture Handel
 Suite, 'In the Style of the Eighteenth Century' Leonard Isdacs

Overture, leading into Gavotte; Sarabande; March; Bourrée
 (Conducted by the COMPOSER)
 Two Aubades (Dawn Songs) Lalo
 Ballet Suite Grétry arr. Mottl

2.30 London Programme relayed from Daventry
 4.30 Music by Haydn Wood
 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'A May Day'
 Suite, 'Egypta'
 Pleading
 Three Famous Pictures

5.15 The Children's Hour:
 S.B. from Leeds
 OUR FARM
 Songs sung by DOROTHY KITCHEN and J. WOODS SMITH
 A Sketch by JACK SAYES

6.0 Some Northern Country Nature Talks—I:
 Miss I. MANTON, 'British Wild Flowers, Past and Present'

6.15 S.B. from London

7.0 Major W. PEER GROVES: 'The Cave Men'

7.15 S.B. from London

7.45 **Famous Northern Resorts**
Blackpool

MURIEL GEORGE and ERNEST BUTCHER with 'A JOLLY GOOD COMPANEE' including PERCY KAHN (Accompanist), OLIVE KAVANN (Contralto), ARTHUR DUXBURY (Tenor), ANITA CREIGHTON (Soubrette), CLAUDE CHANDLER (Comedian), ETHEL BRIDGSTOCK (Pianist), BILLY SELDOM (Comedian) in a programme specially arranged for this broadcast performance by

ERNEST BUTCHER

Relayed from the White Pavilion, Central Pier

8.20 THE DELLA ROSA NEOPOLITAN PLAYERS
 A Company of Italian Instrumentalists in a Selection of their National Airs
 Relayed from the Winter Gardens

8.35 A Special Request Programme by BERTINI'S DANCE BAND
 Relayed from the Tower Ballroom

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

Other Stations.

5NO NEWCASTLE. 243.9 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:—Dr. Henry A. Mess, Ph.D., 'The Social Problems of Tyneside—I, The Social Survey of Tyneside.' 7.15-12.0:—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—VIII, A St. Andrew Student One Hundred Years Ago.' 3.15:—Musical Interlude. 3.20:—Monsieur Jean Jacques Oberlin assisted by Madame Oberlin—'Elementary French—VIII, Dialogue: Départ pour les grandes Vacances.' 3.45:—Dance Music. From the Locarno Dance Salon. 4.0:—A Light Concert. The Station Orchestra: Selection, 'The New Moon' (Romberg). Bert Symes (Baritone): Selections from his Repertoire. Orchestra: Selection, 'Wake Up and Dream'

Programmes for Tuesday.

(Cole Porter). Bert Symes: Further Selections from his Repertoire. Orchestra: Selection, 'Merry, Merry' (Waller, Dunbridge and Weston). 5.15.—The Children's Hour. 5.57.—Weather Forecast for Farmers. 6.0.—S.B. from Edinburgh. 6.15.—S.B. from London. 7.45.—An Orchestral Concert. The Station Orchestra: Occasional Overture (Handel). Bay Jellett (Viola) and Orchestra: Adagio and Finale (Concerto in G Minor) (Bruch). Orchestra: Selection, 'Polly' (Austin). Bay Jellett: Serenade (Arensky); Rondino (Beethoven, arr. Kreisler); Tango (Albeniz, arr. Kreisler); Spanish Dance (De Falla, arr. Kreisler). Orchestra: Suite, 'Les Deux Pigeons' (The Two Pigeons) (Messager). 9.0.—S.B. from London. 9.30.—Scottish News Bulletin. 9.35-12.0.—S.B. from London.

2BD

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. Marjory Chapman (Mezzo-Soprano). The Station Octet: Overture, 'The Well of Love' (Balfé). 4.25.—Marjory Chapman (Mezzo-Soprano): The Greatest Wish in the World (Del Riego); A Brown Bird Singing (Haydn Wood); Can't Remember (Gontley). 4.35.—Octet: Symphony in B Minor (The Unfinished) (Schubert). 4.50.—Marjory Chapman: Thank God for a Garden (Del Riego); Down in the Forest (Landon Ronald); One morning very early (Sanderson). 5.0.—Octet: Dance Suite, 'The Shoe' (Ansell). 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.—Keith Wilbur (The New Zealand Music). 8.0.—An Octet Concert. The Station Octet: Elégie for Strings (Tchaltkovsky). 8.10.—Julien Rosetti (Pianoforte) and Octet: Petite Suite for Piano, with String Accompaniment (Ole Olsen). 8.25.—Octet: Two Norwegian Melodies (Ole Bull). 8.35.—Julien Rosetti and Octet: Concerto in G Minor for Piano and String Accompaniment (Mendelssohn). 8.55.—Octet: At an Old Trysting Place (MacDowell). 9.0.—S.B. from London. 9.30.—S.B. from Glasgow. 9.35-12.0.—S.B. from London.

2BE

BELFAST.

302.7 M.
991 kc.

2.30.—London Programme relayed from Daventry. 4.30.—Concert. The Radio Quartet: Selection, 'Carmen' (Bizet, arr. de Groot); Pas des Fleurs (Debussy); Suite, 'The Village Green' (Elsie April); Savoy Medley of Medleys (arr. Deboy Somers). 5.15.—The Children's Hour. 6.0.—Poetry Recited by Archie Douglas. 6.15.—S.B. from London. 7.45.—A Gounod Programme. (Charles Gounod, born June 17, 1818.) Pauline Mauser (Soprano). The Orchestra. Conducted by E. Godfrey Brown. Orchestra: Second Symphony in E Flat. 8.10.—Pauline Mauser and Orchestra: Far greater in his own state ('Irene') and Aria, 'Héro, sur la touz solitaire' from 'Sapho' (Gounod). 8.22.—Orchestra: Hymne à St. Cecile; Suite from 'Romeo and Juliet'. 8.30.—Pauline Mauser: Ave Maria, Au Printemps, and Polyxette (Gounod). 8.51.—Orchestra: Ballet from 'Faust'. 9.0-12.0.—S.B. from London.

OUR MILITARY BAND

(Continued from page 547.)

and the opera house—indeed, it would not be too much to say that this popularity was gained rather through the military band and the multitude than the concert hall or opera house, and the favoured few.

Service military bands, with their regimental duties and the shortness of the season suitable for open-air performances, cannot be expected to prepare and perform more than a small portion of the works which have been arranged for them; on the other hand, owing to the vast and continual output of new works, the orchestra has always been fully occupied in keeping the listener abreast of the times.

One of the objects, then, of the formation of the Wireless Military Band a couple of years ago was to provide a bridge between the two: to rescue from undeserved oblivion those popular works of the past which, though presented through a medium other than the original, should not be lost to the world of music and which will, once the 'unfamiliar stage' has been passed, be added to his store of musical pleasures by the ordinary listener; and to lead the latter towards a better understanding of the more advanced works for the orchestra which will become popular in the near future.

Since its formation the Wireless Military Band has accumulated a library of military band arrangements which is probably more extensive than any other in existence. Practically all the printed output for this combination has now been collected,

and when it is stated that, of this printed output, something more than 150 different overtures and 150 different suites have been played, it will be seen that little that is of any worth in the repertoire of any military band has been neglected.

To the printed output the B.B.C. is steadily adding special MS. arrangements of works. In the natural course of progress, occasional exceptional excursions are also made into new fields—the performance of movements of a symphony, the accompaniment of a pianoforte in a concerto, or of a vocalist, being included in the programmes. Besides the programme novelty these excursions are intended, with the more advanced arrangements, to show the composer the capabilities of the military band, and to encourage him to write directly for this combination.

The Wireless Military Band consists, at present, of twenty-nine performers, selected from the best instrumentalists in London. This number approximates to the British Regimental Band's 'minimum for private engagements.'

The Wireless Military Band sets out to attain a standard of quality and proficiency in performance which, in some degree, might make up for the comparative lack of numbers; it aims at a performance which will compare favourably with any given by a similar combination throughout the world—a performance which will reflect credit not only on the B.B.C., but also on British Military music.

B. W. O'D.

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6.45
EMILIA CONTI
IN EARLY
ITALIAN SONGS

WEDNESDAY, JUNE 19

2LO LONDON & 5XX DAVENTRY

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

9.35
ALEXANDRE
UNINSKY
GIVES A RECITAL



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'
11.9 (Daventry only) Gramophone Records
Symphony No. 2 Brahms
12.0 A Ballad Concert
JEAN ROPER (Contralto)
WILFRED GARTRELL (Tenor)
12.30 A Recital of Gramophone Records
1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAUCK
From the Restaurant Frascati

2.30 FOR THE SCHOOLS
'NATURE STUDY FOR TOWN
AND COUNTRY SCHOOLS (Course
III)—VII, Dog Roses,' by Miss
C. VON WYSS

2.55 Interlude
3.0 Mr. J. C. STOBART, Miss
UNA BROADBENT and Others:
'Foundations of English Poetry
(Course III)'

3.30 Mrs. G. HUXLEY, 'The
Nation's Milk Supply—The
Production of the Milk Supply'

3.45 A Light Classical Concert

IRENE SHORT (Pianoforte)
THE STRATTON STRING
QUARTET
Quartet in A Minor... Brahms
Allegro non troppo; Andante
moderato; Quasi minuetto,
moderato—Allegro vivace;
Finale, Allegro non assai

IRENE SHORT
Capriccio } Scarlatti
Tempo di Ballo }
Waltzes Nos. 11, 16, 4 }
and 7 } Brahms
Ballade in G Minor .. }

QUARTET
Andante Cantabile, from Quartet in D
Tchaikovsky

4.45 ORGAN RECITAL
by ALEX TAYLOR
Relayed from the Davis Theatre, Croydon

5.15 THE CHILDREN'S HOUR
Third Day of Request Week
'Country Gardens' (Grainger), 'Gentle Maiden'
(Traditional), 'Wedding Day' (Grieg), and
'Moment Musical' (Schubert), played by CECIL
DIXON
'Mrs. Buggins at the Zoo,' by MABEL CON-
STANDUBOS
'Noodle's Hazel Harvest'—A Gnome Story
(Mabel Marlowe)

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

6.30 The Week's Work in the Garden, by the
Royal Horticultural Society
6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
EARLY ITALIAN SONGS
Sung by
EMILIA CONTI (Soprano)

7.0 Mr. O. W. DREW, Organizer of the Young
Farmers' Club Movement: 'Something New in
Agriculture' (under the auspices of the Ministry
of Agriculture)

7.15 Musical Interlude
7.25 'SPENDING AND SAVING'—II, Buying
By Mr. A. KAHN

WE do not study 'the art of salesmanship as seriously
here as they do in some other countries—the
United States particularly. What, in fact, are
the qualifications and functions of the ideal
salesman? This is one of the questions Mr. Kahn
answers in his talk tonight. Also, among other

ORCHESTRA
A Southern Rhapsody Lucius Hosmer
EDWARD DYKES (Bass)
Aria: 'Droop not, young Lover' Handel
ORCHESTRA
Shepherd Fennel's Dance Balfour-Gardiner

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

9.15 Captain OWEN TWEEDY: 'Nile to Niger—
The Great African Highway'

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

9.35 A PIANOFORTE RECITAL
by
ALEXANDRE UNINSKY

Study } Chopin
Mazurka }
Prelude and March .. } Prokofieff
Prelude } Rachmaninoff
Spanish Dances:
Seguidillas Albeniz
El Vito Manuel Infante

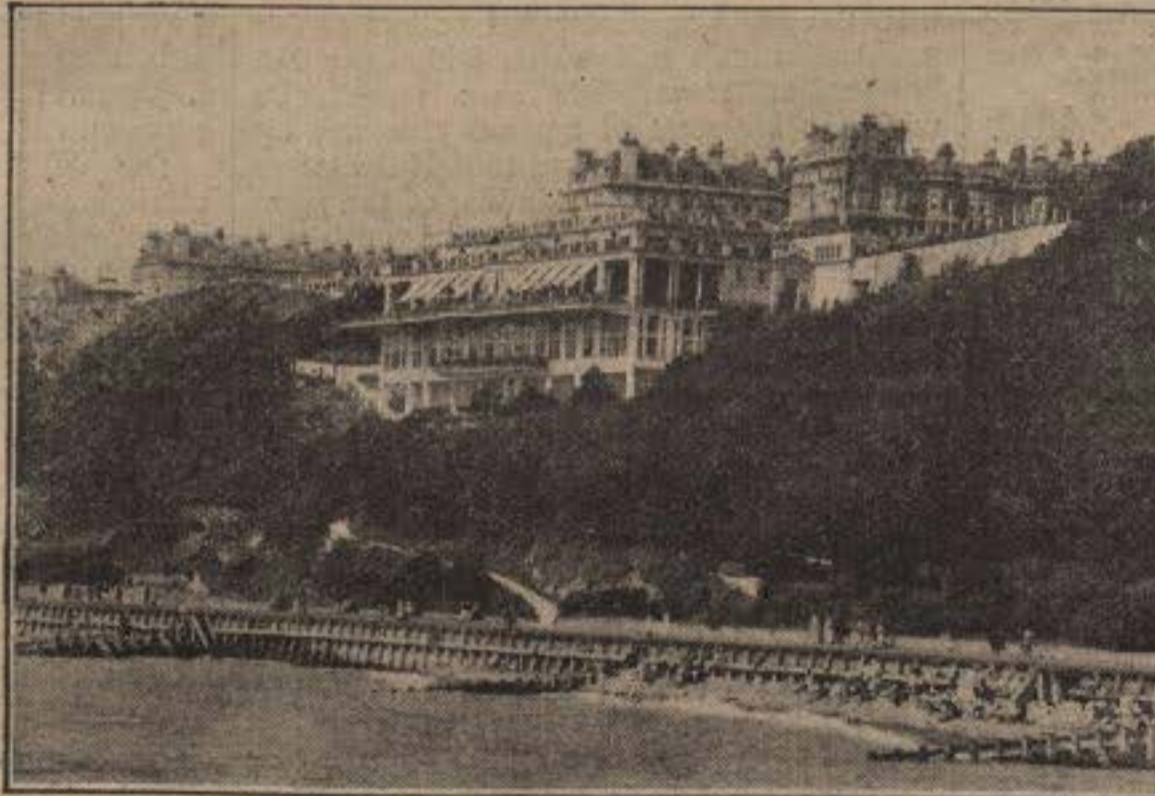
10.15 'Norma'
Act IV
Relayed from the Royal Opera
House,
Covent Garden

THE first Act was relayed from
the Royal Opera House, Covent
Garden, on Friday, June 7, so
that listeners can no doubt
remember who are the person-
ages of the story.

Already in the first Act the
final tragedy is clearly fore-
shadowed, and here it is worked
out with inexorable force. The
scene is a Druid Temple in
the woods. Norma, the High
Priestess who had been betrayed
by the Roman soldier Pollione,
whom the Roman had also cast his eyes, that
she has spurned him and is dedicating her life
to religion. Norma strikes the brazen shield
which summons the warriors, and war is declared
against the invaders. But with the war chant
there mingles a sound of tumult; a Roman
has broken into the Temple and has been
captured. It is Pollione, who has tried to
carry off Adalgisa. The penalty is death, but
Norma, hoping to save him, offers to name
another victim in his place—a foresworn virgin
Priestess. 'Name her,' cry the people, and
to their astonishment she pronounces her
own name. Confiding her children to her
father's care, she mounts the funeral pyre built
for the intruder, but he, moved to penitence by
her sacrifice, flings himself also into the flames,
so that they may atone together for their
past sin.

10.40 JAY WHIDDEN'S BAND
from the CARLTON HOTEL

11.0-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA,
and the PICCADILLY HOTEL DANCE BAND, directed
by JERRY HOEY from the PICCADILLY HOTEL



Hollworth Wheeler

MUSIC FROM FOLKESTONE TONIGHT.

A concert by the Folkestone Municipal Orchestra, with Niedzielski as soloist,
will be relayed from the Leas Cliff Hall at Folkestone at 8.0 tonight. In the centre
of this photograph, on the very brow of the cliff, is the Leas Cliff Hall.

aspects of the matter, he discusses the co-
operation of the purchaser that is implied in an
efficient selling service. Over-buying, bargain
sales, and circumstances in which it really is
advantageous to buy in advance of requirements,
are other points dealt with.

7.45 QUATUOR VOCAL Russe MOUSSORGSKY
WORESTCHAGLINE (1st Tenor)
A. TROUNENKE (2nd Tenor)
B. ZAKHAROFF (Baritone)
W. SALIVON (Bass)

8.0 The Folkestone Municipal Orchestra

Conducted by
The Musical Director to the Corporation—
ELDRIDGE NEWMAN
(Relayed from Leas Cliff Hall, Folkestone)
NIEDZIELSKI (Solo Pianoforte)

ORCHESTRA
Overture, 'Carnival' Dvorak
NIEDZIELSKI and Orchestra
Concerto for Pianoforte and Orchestra Rozycski

WEDNESDAY, JUNE 19
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
MILITARY
BAND
CONCERT

3.0 A BAND PROGRAMME

(From Birmingham)

THE METROPOLITAN WORKS BAND

Conducted by G. H. WILSON

FREDERICK CHESTER (Entertainer)

KENNETH ELLIS (Bass)

ORCHESTRA

March, 'Pompous Mein' Douglas
Overture, 'Egmont' Beethoven

FREDERICK CHESTER

Farmer Giles' Outin' } Frederick Chester
On the Street }

ORCHESTRA

Cornet Duet, 'Besses o' the Barn' Sutton
Selection, 'I Pagliacci'
Leoncavallo, arr. Douglas

KENNETH ELLIS

My Old Shako .. Trotère
The Adjutant.... Fisher
Youth Allitsen

ORCHESTRA

Incidental Music, 'Monsieur Beaucaire' Rosse

FREDERICK CHESTER

An Old Nigger's } F.
Philosophy .. } Chester
Lord Bertie's }
Recitation .. }

ORCHESTRA

Fantasia, 'Alexander's Feast' Laurent

KENNETH ELLIS

The Wanderer's Song } Julius Harrison
Fancy's Knell .. } Symons
The Derby Ram } Hurlstone

ORCHESTRA

Romance } Rubinstein, arr. Rimmer
Cavatina, 'Faust' }
Gounod, arr. Rimmer

4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'Alexander the Magnificent,' by Estelle Steel Harper

Songs by HAROLD CASEY (Baritone)

'How Electric Signs and Signals Work,' by Major Vernon Brook

FREDERICK CHESTER will Entertain

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 JOSEPH LEWIS

DAPHNE HICKMAN (Soprano)

MARJORIE BLOESE (Pianoforte)

Overture, 'Poet and Peasant' Suppé

DAPHNE HICKMAN

Summer Afternoon Coates

Lovers in the Lane Lehmann

Little Rose of Love Forster

The Hole in the Fence Kennedy Russell

ORCHESTRA

Selection, 'A Chinese Honeymoon' Talbot
Serenade, No. 5, Op. 5 ... Borodin, arr. Foulds

MARJORIE BLOESE

Ballad in F, No. 2 Chopin

DAPHNE HICKMAN

Jack and Jill Sanderson

Bird Songs at Eventide Eric Coates

Prince Charming Liza Lehmann

ORCHESTRA

First Norwegian Rhapsody Svendsen

MARJORIE BLOESE

Prelude in B Minor Chopin

The Almond Trees Ireland

Seguidillas Albeniz

ORCHESTRA

March, 'Entry of the Boyards' Halvorsen

8.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W.A. CLARKE

OSMOND DAVIS (Tenor)

Overture, 'Le Dragon de Villars' ('The Dragon of Villars') .. Maillart

Entr'acte, 'Summer Dreams' Squire
Selection, 'La Traviata' Verdi

OSMOND DAVIS

Beauty Barratt

Isobel Frank Bridge

On London Bridge .. Besy

Saint Crispin's Day Boughton

BAND

Russian Dance, 'The Cossack' Henry

Miniature Suite Eric Coates

OSMOND DAVIS

Aubade, 'Le Roi d'Ys' (The King of Ys) .. Lalo
Chant Hindou (Hindoo Song)

Rimsky-Korsakov
Nadir's Romance ('The Pearl Fishers') .. Bizet



JACK PAYNE
and the B.B.C. Dance Orchestra broadcast from 5GB between 4.30 and 5.30 this afternoon, and also between 9.30 and 10.0 tonight.

BAND

Selection, 'Chu Chin Chow' Norton
Mendelssohn's Songs without Words

9.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.0-11.15 PICCADILLY PLAYERS

directed by AL STARITA and the PICCADILLY HOTEL DANCE BAND directed by JERRY HOEY from the PICCADILLY HOTEL

11.15-11.45

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Wednesday's Programmes continued (June 19)

5WA CARDIFF. 323.2 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. 4, in F..... *Tchaikovsky*

2.30 For the Schools
'Great Leaders and Movements in Welsh History—VII. Bishop Morgan and the Translation of the Bible,' by Professor E. ERNEST HUGHES, M.A.

2.55 London Programme relayed from Daventry

3.45 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by **WARWICK BRAITHWAITE**
Overture, 'In Italy' *Goldmark*
ALEC JOHN (Tenor) and Orchestra
Recit., 'Lo, here my love' ('Acis and Galatea')
Aria, 'Love in her eyes sits playing' *Handel*

ORCHESTRA
Suite in F Sharp *Dohnanyi*

ALEC JOHN
O Mistress Mine *Quilter*
Phylis has such charming graces arr. *Lane Wilson*
Fair House of Joy *Quilter*

ORCHESTRA
Scherzo, 'Le Jolie Jeu de Furet' (The Weasel's dainty play) *Debussy*
Three Spanish Dances ('The Three-Cornered Hat') *De Falla*

5.0 A Concert of Sea Shanties
Relayed from the Canton Secondary School for Boys
(Headmaster, J. ELWYN JAMES,
Shantyman, W. MORGAN EVANS,
Crew, THE SCHOOL (450 Voices)

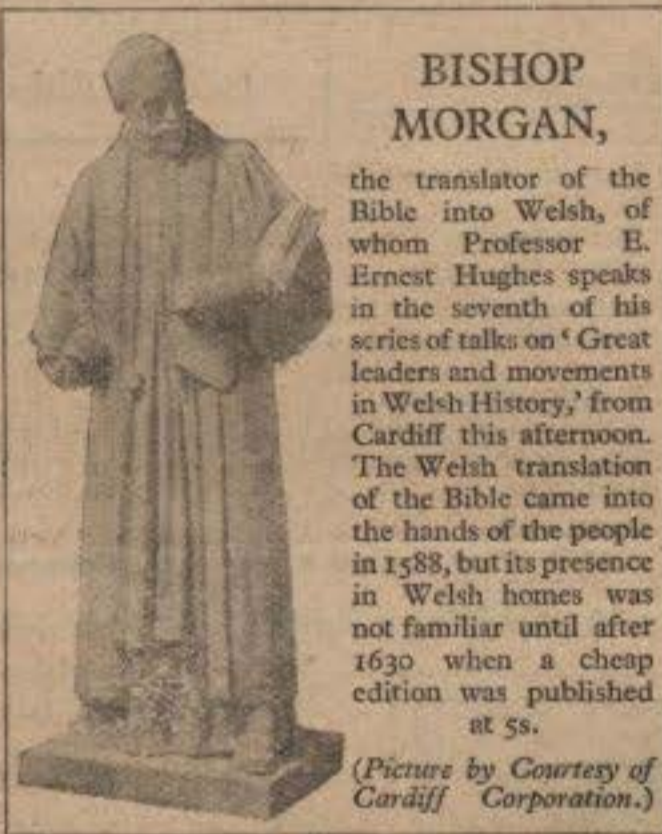
Shanties:
Billy Boy
Tom's gone to Hilo
Bound for the Rio Grande
Shenandoah
Blow, ye winds of morning
Santy Anna
A-Roving
The Banks of Sacramento
Fire down below
} arr. *Terry*

In the revival of interest in the old Sea Shanties Sir Richard Terry has had a large share, and his arrangements are among the most popular, as they are among the most musicianly. As everybody knows, he has done distinguished work on behalf of church music, particularly during his long term of office at Westminster Cathedral. His researches in the realm of Sea Shanties have been more in the nature of a recreation, though he has carried out the task with the same enthusiasm which he gave to his more serious work.

Most of the Shanties are work tunes, intended to help the men in the old days of sail in carrying out the heavy tasks where 'A long pull, a strong pull, and a pull all together' was needed. But some of them deal rather with the off-duty side of a sailor's life, and some are definitely shore songs. Many betray either an American origin or a seafarer's intimate knowledge of the other side of the Atlantic. 'Billy Boy,' the first in this afternoon's programme, is associated with the hard work around the capstan when the anchor was being raised. Billy has evidently been confessing to his mother that he has found a lady-love, and his mother puts him through a catechism as to whether the girl will make a good housekeeper.

5.30 S.B. from Swansea

6.0 London Programme relayed from Daventry



BISHOP MORGAN,

the translator of the Bible into Welsh, of whom Professor E. Ernest Hughes speaks in the seventh of his series of talks on 'Great leaders and movements in Welsh History,' from Cardiff this afternoon. The Welsh translation of the Bible came into the hands of the people in 1588, but its presence in Welsh homes was not familiar until after 1630 when a cheap edition was published at 5s.

(Picture by Courtesy of Cardiff Corporation.)

6.15 S.B. from London

7.45 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by **WARWICK BRAITHWAITE**
Song of the Volga Boatmen *Glazounov*
Krakowiak *Moszkowski*
WATCYN WATCYN (Bass-Baritone) and Orchestra
Madamina ('Don Giovanni') *Mozart*

Near the end of the First Scene of Mozart's sparkling opera *Don Giovanni*, the pathetic figure of Donna Elvira has the stage for a little while to herself. She sings of her grief at her betrayal by the Don, and her hatred of him. He, as it happens, is not far off, and, hearing the voice of a lady in distress, hurries forward to offer consolation. Recognizing her at once, however, he makes his escape, and sends his servant, Leporello, to take his place and calm the fair one's agitation. The servant seeks to distract the lady by recounting his master's many conquests over the fair sex, telling her that he has made a catalogue of them, from which he proceeds to read. The numbers which he has recorded in different lands reach a truly startling total. The song is often spoken of as 'the Catalogue aria.'

ORCHESTRA
Pavane *Ravel*
Suite, 'The Wand of Youth' *Elgar*



SEA SHANTIES.

From Cardiff at 5.0, this afternoon.

WATCYN WATCYN
The Passionate Shepherd to his Love
Stanley Taylor
Ships of Yule *Martin Shaw*
Y Dymhestl *R. S. Hughes*

ORCHESTRA
Overture, 'Sakuntala' *Goldmark*
THIS Overture by the Viennese composer Goldmark is not a prelude to any bigger work; it is almost in the nature of a symphonic poem and is founded on an old Eastern tale which was recently broadcast as one of the 'Great Play' series.

The Overture begins with a soft slow Introduction, leading straight into a section at moderate speed where the clarinet and two solo violoncellos together announce the first tune. Soon another melody is heard along with it, played by oboes and first violins, and these make up the whole of this section. With a change to a slower movement, oboe and English horn have a new melody; like the first, it begins with a repeated phrase and is easily followed throughout this slower movement. It leads to a quicker and more turbulent section, with more than one emphatic climax, and then after a few bars of prelude like the beginning, the first tune returns. This time it is more vigorously worked up, to finish softly and reintroduce the second melody from the first quick section. To the end of the Overture these two themes have the principal share. The actual close, vivacious and sonorous, is no doubt meant to set before us the happy ending of the story.

9.0 S.B. from London
9.30 West Regional News
9.35-10.40 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
2.55 London Programme relayed from Daventry
3.45 S.B. from Cardiff
5.30 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.45 S.B. from Cardiff
9.0 S.B. from London
9.30 S.B. from Cardiff
9.35-10.40 S.B. from London

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

2.30 London Programme relayed from Daventry
6.15-10.40 S.B. from London (9.30 Local Announcements)

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

2.30 London Programme relayed from Daventry
5.15 The Children's Hour:
TO-DAY'S ADVENTURES
A Strange Sea-fight (*Edwin Wootton*), and an exciting Relay Race
6.0 London Programme relayed from Daventry
6.15-10.40 S.B. from London (9.30 Mid-week Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 378.5 M. 793 KC.

2.30 London Programme relayed from Daventry
3.0 For the Schools:
'Shakespeare's "A Midsummer Night's Dream" and Songs from the Plays—VII, Shakespeare's Songs,' by Mr. R. E. SOPWITH. *S.B. from Sheffield*

Wednesday's Programmes continued (June 19)

3.30 London Programme relayed from Daventry

3.45 JAMES SAVIN (*Baritone*)
 Three Songs of the Sea *Quilter*
 The Sea Bird; Moonlight; By the Sea
 Silent Noon *Vaughan Williams*
 Phyllida *Howard Fisher*
 Bachelors of Devon *Maud Craske Day*

4.0 Famous Northern Resorts
 Southport

A MUNICIPAL BAND CONCERT
 Relayed from the Bandstand
 THE WINGATES TEMPERANCE BAND
 Conducted by H. MOSS

Selection, 'Madame Pompadour' *Fall*
 Cornet Solo, 'Zelda' *Code*
 (Soloist, E. CLAYTON)

Suite, 'Four Indian Love Lyrics'
Woodforde-Finden
 Variations on a Welsh Melody *Rimmer*
 Intermezzo, 'The Wedding of the Rose' *Jessel*
 Selection, 'Lilac Time' *Schubert, arr. Clutsam*

5.0 ERIC ROBERTS (*Violin*)

Sonata in D Minor *Francoeur*
 English Dance *Dale*
 Jota *De Falla, arr. Kochanski*

5.15 The Children's Hour:

IN THE CUPBOARD

Songs Sung by DORIS GAMBELL and HARRY HOPEWELL

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

7.45 KEITH WILBUR

(The New Zealand Mimic)

8.0 Marching Tunes

THE NORTHERN WIRELESS ORCHESTRA
 (From Manchester)

Sons of the Brave *Bidgood*
 Guns to the Front *Finn*

STANLEY MAHER (*Baritone*) and his Chorus
 (From Liverpool)

When Johnnie comes Marching Home
arr. Walford Davies

The Sergeant's Song } *Foss*
 The Last Long Mile }
 Marching through Georgia.... *Henry C. Work*

ORCHESTRA

Wellington *Zehle*
 The Light Horse *Blon*

STANLEY MAHER and Chorus

Ho-ro, my nut brown maiden... *arr. Ralph Greaves*
 Loudly Proclaim (Unaccompanied) *arr.*

Welsh Melody)..... *Walford Davies*

The Unseen Comrade (Unaccompanied) *Davies*
 Irish Melody).....

American Battle Hymn..... *Walford Davies*

ORCHESTRA

Old Comrades *Teiko*
 Under the Banner of Victory *Blon*

STANLEY MAHER and Chorus

The Poacher *arr. Walford Davies*
 Vive l'Amour (Long Live Love!) (Student's Song)

Li'l Liza Jane (Old Southern Song)
 One more Ribber *arr. Walford Davies*

ORCHESTRA

Martial Moments (A March Medley)... *arr. Winter*

9.0-10.40 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1.230 kC.

2.30.—London Programme relayed from Daventry. 3.45.—Ethel Jowsey (Violin). 3.52.—Betty Taylor (Mezzo-Soprano). 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.—S.B. from London. 7.45.—Beatrice Dunn (Contralto). 8.0.—Concert by the Municipal Orchestra. Directed by Frank Gomez. Relayed from the Spa, Whitby. 9.0-10.40.—S.B. from London.

5SC GLASGOW. 401.1 M. 748 kC.

3.0.—For the Schools: Mr. George Burnett: 'Scott and his Contemporaries—VIII, Thomas Campbell: The Bard of Hope.' 3.25.—Musical Interlude. 3.30.—London Programme relayed from Daventry. 3.45.—A Concert of Welsh Music. The Station Orchestra. Olive Mitchell (Soprano). 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.—Musical Interlude. 6.15.—London. 6.30.—Edinburgh. 6.45.—London. 7.0.—Edinburgh. 7.15.—London. 7.45.—Aberdeen. 9.0.—London. 9.30.—Scottish News Bulletin. 9.35-10.40.—London.

2BD ABERDEEN. 511.2 M. 964 kC.

3.0.—For the Schools. S.B. from Glasgow. 3.30.—London Programme relayed from Daventry. 3.45.—The Playhouse Orchestra, relayed from the Electric Theatre. 4.0.—Fishing News Bulletin. 4.5.—Orchestral Concert (Continued). 5.0.—Lillias Ironside (Contralto). 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. Greenhow: 'Horticulture.' 6.45.—London. 7.0.—Edinburgh. 7.15.—London. 7.45.—Bang Goes Saxepruce! The Aberdeen 'spends' a Holiday. 9.0.—London. 9.30.—Glasgow. 9.35-10.40.—London.

2BE BELFAST. 502.7 M. 991 kC.

12.0-1.0.—Gramophone Records. 2.30.—London Programme relayed from Daventry. 3.30.—Learnmont Drysdale. Orchestra: Concert Overture, 'Tam O'Shanter' (Carnegie Trust); Orchestral Poem, 'Border Romance' 3.50.—Old Danes. 4.0.—Elsie Jackson (Soprano): 'Starry Summer Night' (Debussy); 'Thou'rt like unto a flower' (Rubinstein); 'When Thou art dead' (Gossens); 'E'er since the day' (Charpentier). 4.12.—Light Music. Orchestra: Songs of the Hebrides (Kennedy-Fraser); Selection, 'The Gondoliers' (Sullivan). 4.36.—Selection of W. H. Squire's Songs: Valse-Intermezzo, 'Flirtations' (Steck); Overture, 'Mignon' (Thomas). 5.0.—'Child Education in the Eighteenth Century in Ireland' by Mrs. P. M. Crofts-Mollan. 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. 7.45.—A Programme of String Music. The String Orchestra: Concerto for Strings (Vivaldi, arr. Mistowski). 7.55.—Concerto Grosso in B Flat, No. 11 (Handel, arr. Esposito). 8.10.—Violet Curran (Soprano): Rose softly blooming (Spöhr); I have twelve oxen (Ireland); To an Isle in the Water (Mallinson); A Vision (Grieg). 8.22.—Marjorie Brown (Violoncello); Five Irish Folk Tunes for Violoncello and Pianoforte (Howard Ferguson). 8.34.—Orchestra: Sarabande and Bourrée (Bach, arr. Bachrich). 8.42.—Violet Curran; Shepherd, thy demeanour vary (Lane Wilson); A Last Year's Rose (Quilter); Derbyshire Song (Rowley); At the Well (Hagemann). 8.55.—Orchestra: Gigue from Suite in F (Parry). 9.0-10.40.—S.B. from London. (9.30.—Regional News).

The Listener

THE NEW B.B.C. WEEKLY

Special Features:

A CRITIQUE OF 'MINNA VON BARNHELM'
 by
 MARGARET GOLDSMITH

'SOME MAKERS OF MODERN POLITICS'
 by
 R. H. GRETTON

THE ANGLO-AMERICAN ISSUE
 by
 PHILIP KERR

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THE
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7-45
'AMO, AMAS, AMAT'
MORE
SOBBE STUFFE

THURSDAY, JUNE 20
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9-35
VAUDEVILLE
AND THE
LONDON COLISEUM

10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
10.45 'The Growth of the Child'—VIII: Dr.
GEORGE F. BUCHAN, 'The Care of the Teeth'
11.0 (Daventry only) Gramophone Records
'Emperor' Concerto Beethoven
12.0 A CONCERT
ELIZABETH GIBSON (Soprano)
YVONNE AJELLO (Violin)
FIONA DOUGLAS (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 'WHAT TO DO WITH YOUR SET
DURING THE HOLIDAYS'
The Third Talk on the Maintenance of
Sets by the B.B.C. SENIOR EDUCATION
ENGINEER

3.0 Evensong
From Westminster Abbey
3.45 MISS BERY DRILLIEN: 'Simple Book
Binding for the Amateur—II'
BOOKBINDING is one of the simplest as well
as one of the most attractive of the crafts
that can be practised at home. From the
simple and plain linen-stitched cardboard
cover to the ornate and more permanent
leather cover, there are all sorts of grades
of difficulty matching our development in
the craft and our ability. Publishers are
gradually achieving real distinction in
their machine-made covers; but it is
neither practicable nor commercially
possible to achieve the charm and dis-
tinction that is possible in the hand-bound
book, given craftsmanship, time, and
artistic sensibility.

4.0 A Concert
Thérèse Gordon (Contralto)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

5.15 THE CHILDREN'S HOUR
Fourth Day of Request Week
'Nothing Venture, Nothing Gain'—wherein we
go mountaineering with 'THE WICKED UNCLE'
There will also be the Story of 'Jess' (H. Mortimer
Batten), and 'The Wallflower Bed,' 'Rosemary
Ann,' 'Birthdays,' and 'Heigh-ho,' composed and
sung by HELEN ALSTON

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

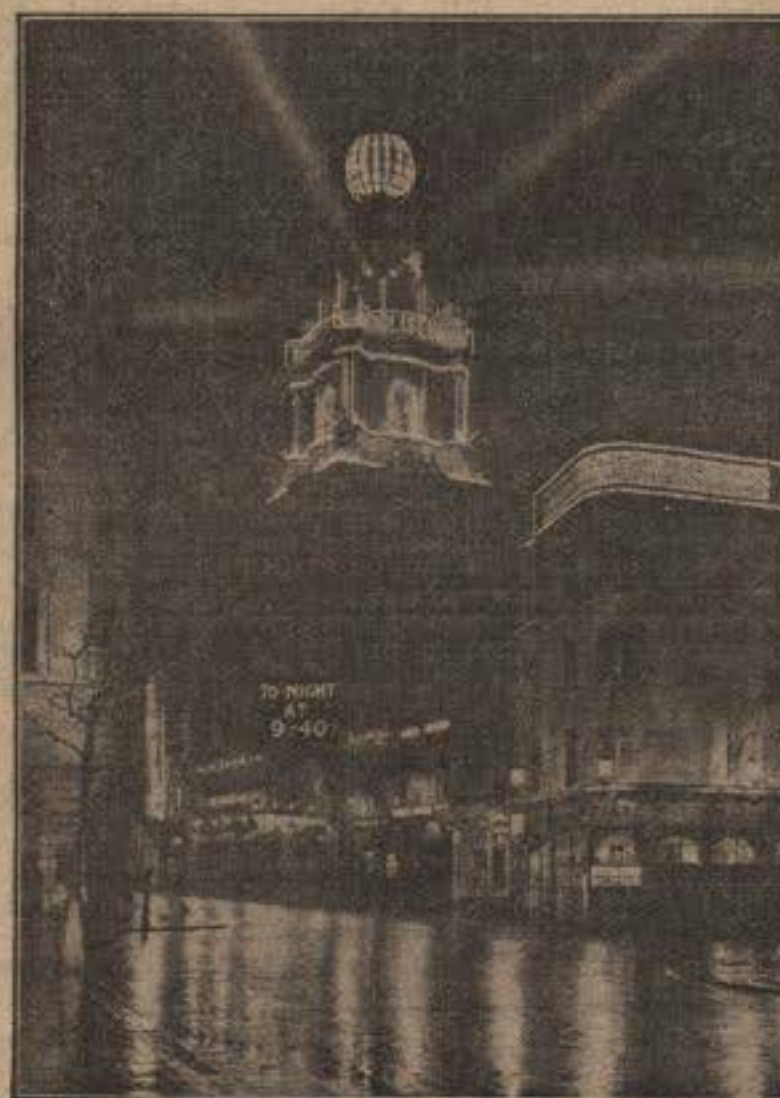
6.35 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
EARLY ITALIAN SONGS
Sung by
EMILIA CONTI (Soprano)

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

7.15 Musical Interlude

7.25 China Today—I
Education by Dr. CHANG PO LING

7.45 'Amo-Amas-Amat'
A Somewhat Sentimental Journey
planned by
GORDON MCCONNELL
Music selected and arranged by D. G. ARNOLD
'Out upon it! I have loved
Three whole days together!'
(Sir John Suckling.)
'More sobbestuffe!' (Olde Saying.)
'I'm so blue!' (Modern Disease.)



VAUDEVILLE.
From the London Coliseum Tonight, at 9.35.

The Travellers:
JOHN THORNE
OLIVE GROVES
EWART SCOTT
THE WIRELESS CHORUS
THE GERSHOM PARKINGTON QUINTET

8.30 Duets for Two Pianofortes
RAE ROBERTSON
and
ETHEL BARTLETT
Sonata in F E. F. Bach
Allegro—Andante—Presto
Moy Mell (The Happy Plain) Arnold Bax
Scherzo Arensky
Tarantelle Rachmaninov

For many generations duets for two players on
one pianoforte have been among the most popular
of all forms of music-making in the home. Much
music has been written specially for performance

in that way, and nearly all the classical
orchestral music has been so arranged for the
endless delight of enthusiastic players, as well as
their friends; it has spread a knowledge of the
classics in many places where there was no chance
of their being heard in their original forms. The
chief difficulty which the players have to over-
come is the tendency to get in each other's way.
The left hand of the treble player and the right
hand of the bass sometimes overlap, and unless
the two performers are both reasonably slender
in build, each is apt to complain of being thrust
too far from his or her part of the keyboard.

That difficulty, of course, vanishes when two
pianofortes are used; the composer or arranger
of the music, too, has a much wider scope
in making the parts overlap where neces-
sary, adding considerably to the volume
and richness of tone, when both players
can use the same part of the keyboard at
once.

Listeners have already had many oppor-
tunities of enjoying the effect when two
distinguished artists like Ethel Bartlett
and Rae Robertson join forces; for some
time past they have specialized in playing
duets for two pianofortes, discovering
many attractive pieces which can be
delightfully presented in this way.

The Sonata by one of the many Bachs
who had so big an influence on the music
of the seventeenth and eighteenth cen-
turies, is a slight piece as compared with
modern Sonatas, and each of its three
movements is short and simple in form.

Arnold Bax, represented by a short
descriptive work, is already known to
listeners as one of the foremost English
musicians of his generation. This piece,
which appeared in 1917, is a tone poem
on an Irish theme.

Arensky, one of the most distinguished
Russians of the last generation, was a
great teacher as well as composer. Best
known to us in this country by songs and
pianoforte music, and particularly by his
pianoforte Trio in D Minor, he showed
his interest in music of this order by
composing three Suites for two piano-
fortes.

Rachmaninov is well known to English
audiences not only as a brilliant pianist
himself, but as conductor and composer
also.

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

9.15 Mr. H. HUNTINGDON GILCHRIST: 'The Week
Abroad'

9.30 Local Announcements: (Daventry only)
Shipping Forecast

9.35 Vaudeville
ALEC MCGILL and GWEN VAUGHAN
(The Cheerful Chatterers)
PERCY HONRI (a Concert in-a-Turn)
KEITH WILBUR (The New Zealand Mimic)
A VARIETY ITEM
from the
LONDON COLISEUM
JACK PAYNE and THE B.B.C. DANCE
ORCHESTRA

10.35-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
(Thursday Programmes continued on page 579.)

At 11 Ack Emma

NOT a minute is lost. By 11 a.m. the day after to-morrow, the Postman has delivered your Rothman cigarettes. Not ordinary cigarettes these. Even while your order is on its way, they are actually being made for you. Always quite fresh—pure, cool, and thoroughly enjoyable.

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Per 100 **4/1**
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Post Extra 9d.
1,000 39/8
Post Free
Also Untipped at same prices.



Rothman's C.T.V. Cork-Tipped-Virginia

This Cork-Tipped Virginia cigarette, in ribbed water-marked "rice paper," is for those who prefer a mild Cork-Tipped cigarette. 48-hour-fresh. Let us include a trial tin of 100 in your parcel.

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Per 100 **4/2**
Post Extra 3d.
500 20/1
Post Extra 9d.
1,000 40/2
Post Free



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Shop Value 7/10
Per 100 **5/8**
Post Free
500 27/8
1,000 55/2
All Post Free

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— Branches — see above —

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..... postage extra	3d.	9d.	Free			
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Your taste, your aroma

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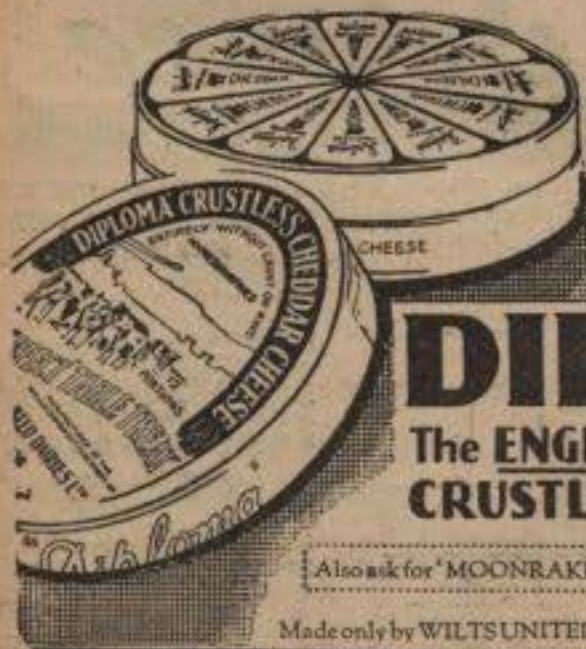
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THURSDAY, JUNE 20
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

10.15
A MILITARY
BAND
CONCERT.



CONSTANT HEADACHES

Continual headaches are a warning you must NOT neglect. They show your nervous system is overtaxed, and that you are lacking in vitality generally. What you need is a good tonic—such as Cassell's Tablets. Tired headachy days will soon disappear. With fresh health comes high spirits, and life becomes worth while once more.

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1/3 & 3/- per box.

CASSELL'S TABLETS

3.0 A Symphony Concert
No. IV of the Summer Season
Relayed from the Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Conductor, Mr. MONTAGUE BIRCH
Overture, 'The Vikings' *Hartman*
St. Paul's Suite for Strings *Holst*
Jig; Ostinato; Intermezzo; Finale (The Dargason)
Concerto for Pianoforte and Orchestra, in A
Mozart
Allegro; Andante; Presto
Soloist, JOSEPHINE BROWN
Symphony ('The Clock') *Haydn*
Adagio, Presto; Andante; Menuetto; Finale
—vivace

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)
JOSEPH BOURNE (Tenor)

ORGAN
Overture, 'William Tell' *Rossini*
Nocturne *Hope*

7.0 DANCE MUSIC
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

7.30 'The Importance of being Earnest'
(See centre of page)

9.0 THE OLOF SEXTET
RONALD CHIVERS (Baritone)

SEXTET
'Eine Kleine Nacht-Musik' (A Little Serenade)
Mozart

RONALD CHIVERS
The Vagabond *Vaughan Williams*
The Sun God *W. G. James*
Onaway, awake, Beloved *Cowen*

SEXTET
Serenade to a Bride *Gibson*
Minuet, 'My Lady Lavender' *Leo Peter*
Poupée Valsante (The Dancing Doll) .. *Poldini*

RONALD CHIVERS
Credo (A Chinese Creed) *R. Redman*

7.30 'The Importance of being Earnest'
(From Birmingham)

A Trivial Comedy for Serious People, by OSCAR WILDE
John Worthing, J.P. (of the Manor House, Woolton, Hertfordshire)
Algernon Moncrieff (his Friend)
The Rev. Canon Chasuble, D.D. (Rector of Woolton)
Merriman (Butler to Mr. Worthing)
Lane (Mr. Moncrieff's Man-Servant)
Lady Bracknell
Hon. Gwendoline Fairfax (her Daughter)
Cecily Cardew (John Worthing's Ward)
Miss Prism

Act I. Algernon Moncrieff's rooms in Half Moon Street, W.
Act II. The garden at the Manor House, Woolton.
Act III. The morning-room at the Manor House, Woolton.
Incidental Music by THE MIDLAND PIANOFORTE SEXTET.

JOSEPH BOURNE
Roses *Adams*
Trusting Eyes *Gartner*

ORGAN
Selection, 'Rose Marie' *Friml*
Italian Caprice, 'Mariette Coquette' .. *Ancliffe*

JOSEPH BOURNE
Moon of the Desert *Oliver*
For You Alone *Geehl*

ORGAN
Entr'acte, 'The Monk's Dream' *Holmes*
Suite, 'The Two Pigeons' *Messenger*

5.30 THE CHILDREN'S HOUR:
(From Birmingham)

'The Honey Quest'—A Nature Sketch by Dorothy Cooper
SIDNEY HEARD (Flute and Piccolo Solos)
ARTHUR LINDSAY will Entertain
'Let's add up the Score'—a further Cricket Talk by MAURICE K. FOSTER

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

6.30 ORGAN RECITAL
By Dr. HAROLD RHODES
Relayed from the Cathedral, Coventry
Prelude and Fugue in C Minor *Mendelssohn*
Chorale Prelude, 'Nun Komm, der Heiden Heiland (Come, Redeemer of our Race) *Bach*
Allegro vivace, Symphony No. 5 *Widor*
Chorale Prelude, 'May the Grace of Christ' *Reger*
Postlude in D *Smart*

St. GOVERN *J. Morgan Lloyd*
Boys *M. Jacobson*

SEXTET
Suite, 'Cobweb Castle' *Liza Lehmann*
In the Owl's Turret; Fly away, Ladybird; By the Sundial; A Legend; My Lady Jester

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

10.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
ANNE WOOD (Mezzo-Soprano)

BAND
Overture, 'Cockaigne' *Elgar*
ANNE WOOD
The Arrow and the Song *Balfe*
Proud Maisie *Parry*
Love is a Bable *Parry*

BAND
Pictures from an Exhibition
Moussorgsky, arr. R. J. F. Howgill
Gnomus; The Old Castle; Ballet of the Chickens emerging from their Shells; Tuileries—Children Quarrelling at Play; The Witches' Hut—Baba Yaga; The Great Gate of Kiev

ANNE WOOD
Touch not the Nettle ('Songs of the North,')
arr. Malcolm Lawson
A Soft Day *Stanford*
My true love hath my heart *Tovey*

11.2-11.15 BAND
Toccata and Fugue (C Major) *Bach*
Spanish Rhapsody *Chabrier*
(Thursday's Programmes continued on page 580.)

Thursday's Programmes continued (June 20)

**OUTSTANDING
ITEMS FROM
THIS WEEK'S
PROGRAMME**

obtainable on
"His Master's Voice"
RECORDS

THE TWO GRENADIERS—Chal-a-pine—DB 933—Sunday 4.30, London.

MENDELSSOHN'S VIOLIN CONCERTO IN E MINOR—Kreisler—DB997-1000—Sunday 9.20, London.

ALDERSHOT TATTOO—C1552-1268-1270—Tuesday 9.35, London.

HÄNSEL & GRETEL, OVERTURE—Symphony Orchestra—D 1261—Tuesday 4.0 c., Daventry 5GB.

LES PRELUDES (Liszt)—London Symphony Orchestra—D1616-17—Tuesday 5.10, Daventry 5GB.

MANON LESCAUT—IN QUELLE TRINE MORBIDE—Spani—DA879—Tuesday 8.55, Daventry 5GB.

EGMONT, OVERTURE—New Light Symphony Orchestra—C1385—Wednesday 3.0, Daventry 5GB.

PRELUDES (Chopin)—Cortot—DB 957-60, Wednesday 7.45, Daventry 5GB.

WILLIAM TELL, OVERTURE—Royal Opera Orchestra Covent Garden—B 2437-8—Thursday, 4.30, London.

EINE KLEINE NACHTMUSIK—Barbirolli's Chamber Orchestra—C1655-6—Thursday 9.0 London.

ONAWAY AWAKE—Peter Dawson—B 2561—Thursday 9.25, London.

COCKAIGNE, OVERTURE—Royal Albert Hall Orchestra—D1110-1—Thursday 10.15, London.

THE LOVER'S CURSE—Sheridan—DA985—Thursday 10.55, London.

DIE POST—Schumann—D1411—Friday 3.0, Daventry 5GB.

HINDU SONG—Noel Eadie—C1542—Saturday 4.15, London.

LE CYGNE—Casals—DA776—Saturday 8.0, Daventry 5GB.

SOLEMN MELODY—R. Goss—Custard—C1305—Sunday 9.20 London.

THE VAGABOND—Peter Dawson—B2297—Thursday 9.20, London.

NORMA—CASTA DIVA—Ponselle—DB1230—Wednesday 10.0 o'c., London.

NORMA—MIRA O NORMA—Ponselle and Telva—DB1276, Wednesday 10 o'c., London.

**GREATEST ARTISTS—
FINEST RECORDINGS**



5WA CARDIFF. 323.2 M. 928 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 Mr. F. O. MILES, 'The Film and the Other Arts: A Contrast—The Film's Influence on itself'
- Mr. MILES in this, the final talk of his present series on 'The Film,' will show how the limitation of the screen has reacted on its technique.
- 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 Many Happy Returns

CLAUDE APPLEJOHN has always been addicted to music, beginning with his first appreciation of a rattle and developing through trumpets, mouth-organs, and concertinas to a really fine baritone voice. We give samples of every five years up to the present time.

- 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
St. Anne's Fugue Bach
Liebeslied (Love Song) Henselt
Largo Handel
Serenade Moszkowski
Marche Militaire Schubert
Nocturne ('A Midsummer Night's Dream') Mendelssohn
Entr'acte Gavotte ('Mignon') Am'roise Thomas
Intermezzo Mascagni
Grand Choeur in D Guilmant
- 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 Mrs. ERIC SHARPE: 'Rural Industries of Wessex—III, A School of Modern Furniture'
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for South of England 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



From Cardiff Tonight, at 7.45.

- 2.30 London Programme relayed from Daventry
- 5.15 **The Children's Hour:**
We know it for a fact that—
'Summer is a-coming in' (C. E. Hodges), a Play with a Robin Hood Plot
- 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**
HILDA SINGLETON (Pianoforte) and EVELYN THORNTON (Violin)
Sonatina in G Dvorak
DOROTHY PEARCE (Soprano)
Spring Morning arr. Lane Wilson
Little Red Lark Stanford
Grace for Light Hartly
The Riddle Song arr. Cecil Sharp
EVELYN THORNTON (Violin)
Rondo Mozart, arr. Kreisler
Caprice Viennoise (Viennese Caprice) Kreisler
DOROTHY PEARCE
Desire in Spring Ivor Gurney
Whither runneth my Sweetheart? arr. Keel
Someone Besly
Soft-footed Snow Lie
La Girornetta Sibella

(Manchester Programme continued on page 581.)

MAXIMUM INSURANCE for MINIMUM OUTLAY

THE Prudential Assurance Co. Ltd. will be pleased to supply particulars of a scheme whereby a man, who for the present can afford only a small outlay, may yet secure adequate cover against the risk of death, and have a valuable option for insurance at a later date.

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Age next birthday.....

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Address.....

R.T.

P.P. 183

Programmes for Thursday.

(Manchester Programme continued from page 580.)

HILDA SINGLETON

Berceuse Chopin
Spanish Caprice Moszkowski
Accompanist, HILDA SINGLETON

3.45 Mr. CHARLES OWEN: 'Humorous Lancashire Stories'

4.0 Famous Northern Resorts
'Buxton'

THE PAVILION GARDENS ORCHESTRA
Relayed from the Pavilion Gardens
Musical Director, HORACE FELLOWES

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

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 243.9 M. 1,250 KC.

12.0-1.0:—Gramophone Records. 2.30:—For the Schools: Prof. J. L. Morison, M.A., D.Litt., 'Some Important People in the Reign of Queen Victoria—IX, Louis Botha, Boer General and Imperial Statesman.' 3.0:—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:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Recital on the New Zealand War Memorial Carillon, relayed from the North-East Coast Exhibition. 8.0:—Orchestral Concert, conducted by Capt. H. G. Amers, T.D., relayed from the Festival Hall, 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. 2.45:—Mid-Week Service, conducted by the Rev. Adam Burnet, M.A., of Westbourne U.F. Church. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—Musical Interlude. 3.45:—Mrs. Edith Burnett-Hughes: 'Scottish Architecture—IV, The Eighteenth Century and Later.' 4.0:—A Scottish Concert. The Station Orchestra. Robert Fairman (Bass-Baritone). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 7.45:—Keith Wilbur (The New Zealand Mimic). 8.0:—The Govan Burgh Band (Conductor, Gregor J. Grant): Overture, 'Rosamunde' (Schubert, arr. Grant); Fantasia, 'Scotland Calling' (arr. Grant); Sextet from 'Lucia di Lammermoor' (Donizetti, arr. Grant); Selection of Leslie Stuart's Popular Songs (arr. J. Ord Hume). 9.30:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-12.0:—S.B. from London.

2BD ABERDEEN. 311.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—Broadcast to Schools. S.B. from Edinburgh. 3.30:—S.B. from Glasgow. 4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert. The Station Octet: Overture, 'Il Seraglio' (Mozart); Menuet from 'Berenice' (Handel). 4.15:—Jack Van Lyle, Banjo Solos: Languid Blues (Edmund Caselli); Take your Pick (Pete Mandell). Mandoline Solo: Waltz, 'Bena' (Thos. Ballantine). 4.25:—Octet: Suite, 'Sylvan Scenes' (Fletcher); Gipsy Life (Le Thiere). 4.45:—Jack Van Lyle, Banjo Solos: The Minstrel Man (Emile Grimsshaw); Tune Tonic (Emile Grimsshaw); Caller Herrin' (arr. Van Lyle). 4.55:—Octet: Bergamasque Suite (Debussy). 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:—S.B. from Glasgow. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 KC.

2.30-3.0:—London Programme relayed from Daventry. 3.30:—A Religious Service. 3.45:—'Life in Foreign Lands'—IV. 4.0:—Ketilbey Orchestra: Descriptive Overture, 'Chal Romano' (Gipsy Lad). Three Pinnacled Etchings. 4.22:—Suite, 'In a Fairy Realm'; Intermezzo, 'In a Persian Market.' 4.40:—Romantic Suite. 4.52:—Cockney Suite (Cameos of London Life). 5.2:—George Simpson (Clarinet): Air Varie (Mohr); Traumerei (Schumann). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—Fantasy. The Choir and Orchestra (Conducted by E. Godfrey Brown): June Twilight (Eric Fogg). 7.57:—Rhapsody on Scottish Airs for Chorus and Orchestra (Percy Fletcher). 8.12:—Phantasy (with Running Commentary), 'The Three Bears' (Eric Coates). 8.22:—Choral Fantasia on Airs from 'The Beggar's Opera' (Jacobson). (Tenor Solos sung by Robert Johnson.) 8.35:—Entr'acte, 'Moon Magic' (Eric Coates). 8.40:—Choral Fantasia on Irish Airs (C. Hutchins Lewis). 8.55:—Dance of Witches from Suite 'In Fairyland' (F. Cowen). 9.0-12.0:—S.B. from London (9.30 Regional News).



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PLAYER'S "MEDIUM" NAVY CUT CIGARETTES

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7.45
MILITARY
BAND
CONCERT

FRIDAY, JUNE 21
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9.35
SPANISH
SYMPHONY
CONCERT

- 10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Recipes for Strawberry Short Cake, etc.
11.0 (Daventry only) Gramophone Records Miscellaneous
12.0 A Sonata Recital
RUTH ABANJO and DENISE DURBEC (Duets for Two Violins)
12.30 ORGAN RECITAL
By LEONARD H. WARNER
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
'THE WHY AND WHEREFORE OF FARMING' (Course III)—VIII, Conclusion, by Dr. B. A. KEEN
2.55 Interlude
3.0 'Round the World'
VIII. 'The Polar Regions,' by Captain A. M. ARMITAGE, R.D., R.N.R. (Rtd.)
3.25 Interlude
3.30 Concert to Schools
THE SYBIL EATON QUARTET
SYBIL EATON (1st Violin); PIERRE TAS (2nd Violin); RAYMOND JEREMY (Viola); ALAN FORU (Violoncello)
CHRISTINE McCLURE (Soprano)
4.15 LIGHT MUSIC
SOFFI SCHONING (Soprano)
THE CHELSEA OCTET
5.15 THE CHILDREN'S HOUR:
FIFTH DAY OF REQUEST WEEK
'A FAMILY PARTY,' which will include—'Cockles and Mussels,' 'Gentle Maiden,' and Mouth-Organ Solos by 'UNCLE STUART'
'It's a Waste of Time to Bother' and 'Old Mother Hubbard à la Handel,' by 'UNCLE BUNNY'
6.0 Mr. F. W. MILES: 'Preparations for the Flower Show'
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Musica! Interlude
6.45 THE FOUNDATIONS OF MUSIC
EARLY ITALIAN SONGS
Sung by EMILIA CONTI (Soprano)
7.0 Mr. ERNEST NEWMAN the B.B.C. Music Critic
7.15 Musical Interlude



Binnie Hale

8.25 An excerpt from the musical comedy

'MR. CINDERS'

by Clifford Grey and Greatrex Newman
Additional Lyrics by Leo Robin.

Music by Vivian Ellis and Richard Myers

Dances arranged by Max Rivers.

Presented under the direction of George D. Parker.
Musical Director: Arthur E. Godfrey

The scene opens at the home of Sir George and Lady Lancaster, their sons Lumley and Guy, and the poor relation Jim (Bobby Howes.) The broadcast begins with dialogue leading up to Jack Melford's song, 'True to Two,' followed by the entrance of the millionaire Mr. Kemp. He has just been rescued from drowning by Jim, who, after Basil Howes and Lorna Hubbard have sung 'I want the world to know,' appears in a barrel, his clothes having been stolen. Then Jill (Binnie Hale) and her cousin Minerva appear in a car, and to escape the clutches of P.C. Merks, Jill changes clothes with the new maid. Jim (with mowing machine) and Jill finish the excerpt with the duct, 'One Man Girl.'



Bobby Howes

Act 1. Scene 1. The Garden at Merton Chase.

Characters in the order of their appearance in this excerpt:

- Lumley JACK MELFORD
Sir George Lancaster SEBASTIAN SMITH
Phyllis Patterson LORNA HUBBARD
Guy BASIL HOWES
Henry Kemp CHARLES CAUTLEY
Butler PHIL LESTER
Lady Lancaster RUTH MAITLAND
Jim BOBBY HOWES
Jill Kemp BINNIE HALE
Minerva Kemp REITA NUGENT
Lucy Smith RENE MALLORY
P.C. Merks PADDY DUPRES

7.25 'Some Makers of Modern Politics'
'II, Lord John Russell: The Ascendancy to the House,' by Mr. R. H. GRETTON

7.45 A MILITARY BAND CONCERT

RONALD GOURLEY (Entertainer)
THE WIRELESS MILITARY BAND:
Conducted by B. WALTON O'DONNELL
March, 'Dunedin' Kenneth Alford
Intermezzo, 'Zazza' York Bowen
Suite of Waltzes Chabrier
RONALD GOURLEY
Imitations
Song, 'The Green Grass'
Whistling Improvisation
Song, 'Drake is going to Sea' .. Sterndale Bennett
BAND
Overture, 'Magon' Auber
Bal Masque (Masked Ball) Fletcher

8.25 Excerpt from the Musical Comedy
'Mr. Cinders'
Relayed from the Adelphi Theatre, London
(See centre of page)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Topical Talk

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

9.35 A Spanish Symphony Concert

NINON VALLIN (Soprano)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PEREZ CASAS
Sinfonia Sevillana Turina
NINON VALLIN with Orchestra
La maja y el Ruiseñol (from 'Goyescas') Granados
ORCHESTRA
Escenas populares Murcianas (Popular Scenes of Murcia) (One Movement) Perez Casas
NINON VALLIN and Orchestra
El Amor Brujo (Love, the Magician) de Falla

11.0 SURPRISE ITEM

11.15 DANCE MUSIC

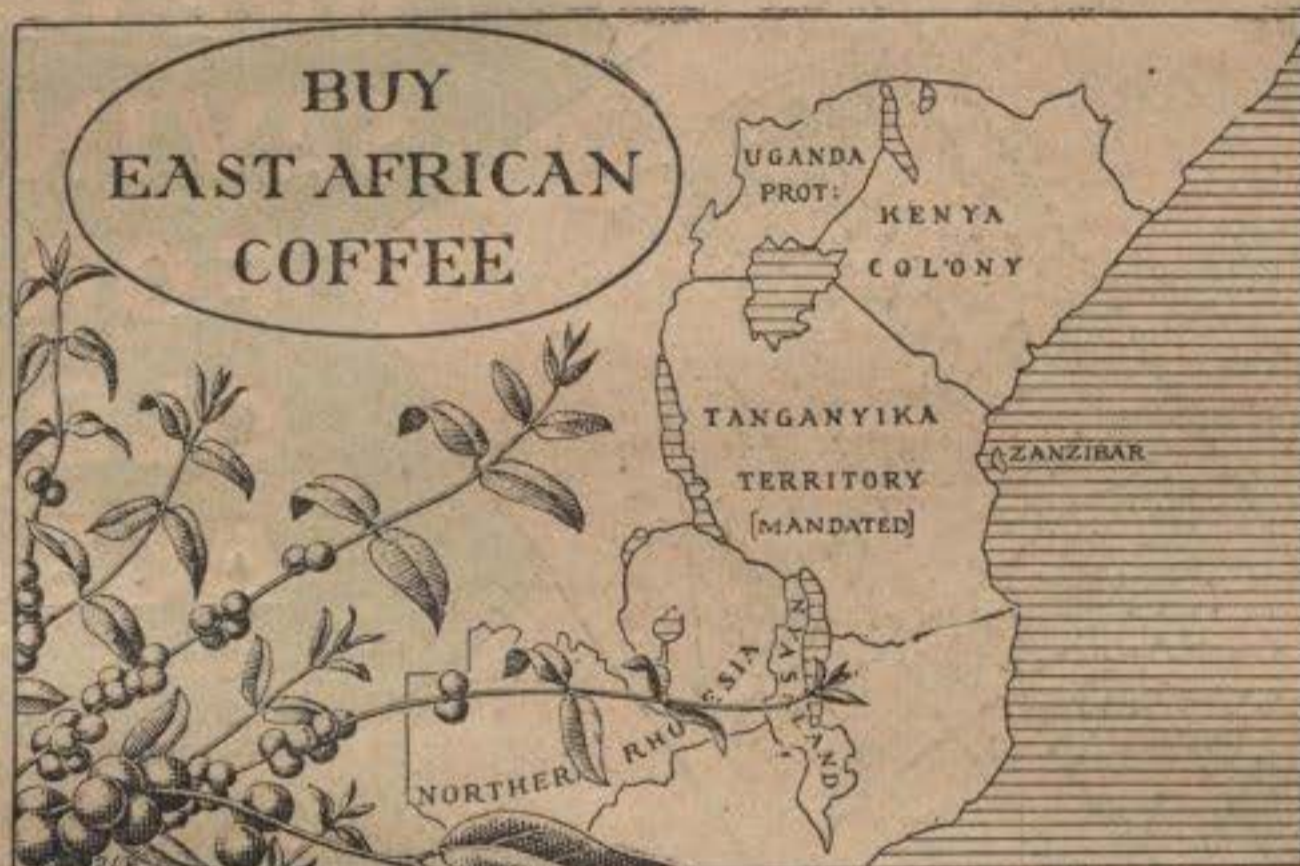
TEDDY BROWN and his BAND from Ciro's Club

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

(Friday's Programmes continued on page 585)



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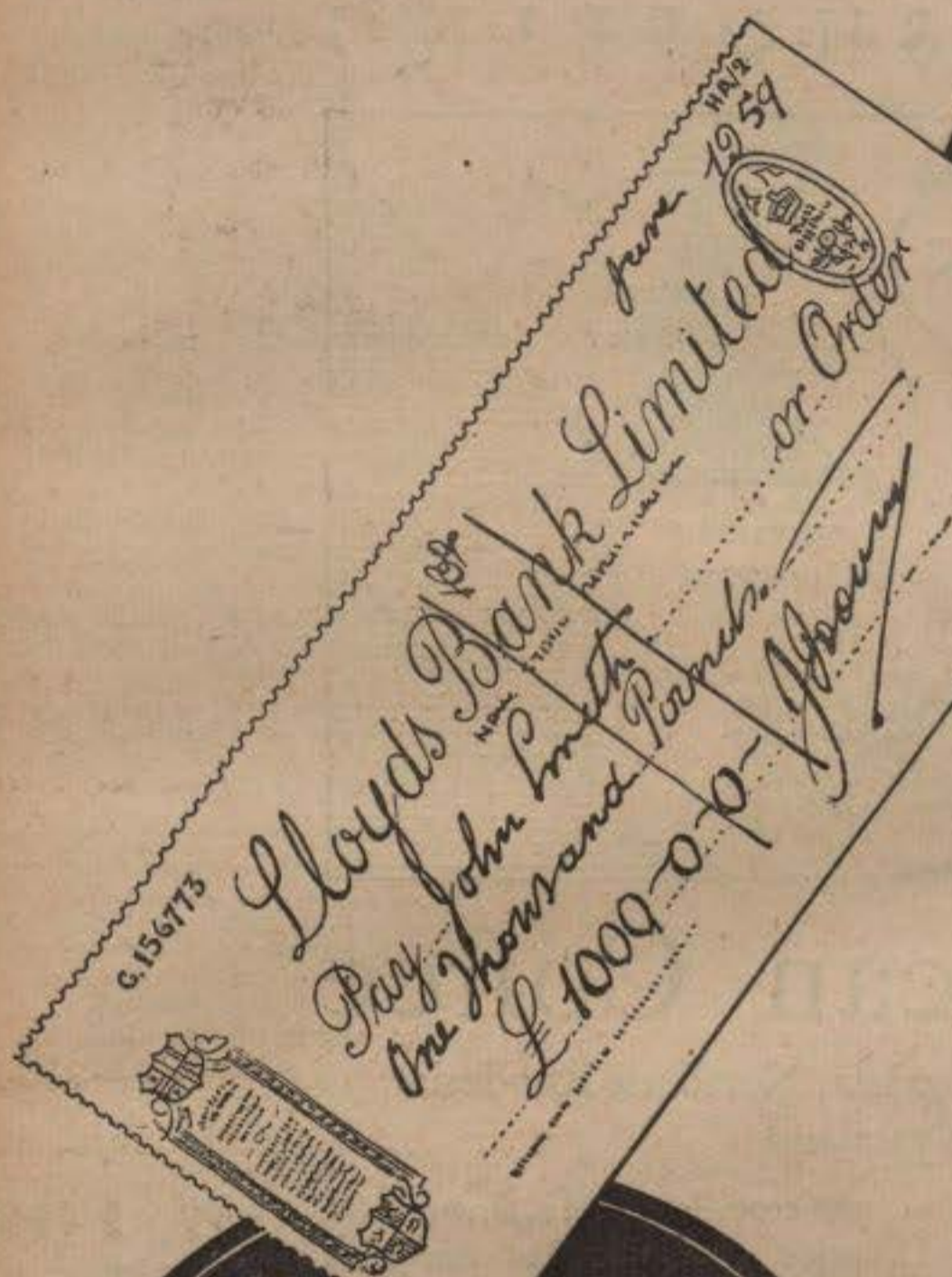
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5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
NEW FRIENDS IN MUSIC

3.0 **ORGAN RECITAL**
by STANLEY BLIZARD
(Organist and Director of the Choir, St. Barnabas, Clapham Common)

Relayed from St. Mary-le-Bow

Prelude in D Minor Mendelssohn
Vivace (Trio Sonata No. 2) Bach

MARY BONIN (Soprano)
Das Veilchen (The Violet) Mozart
Die Post (The Post) Schubert
Haiden Roslein (Wild Rose) Schubert

STANLEY BLIZARD
St. Patrick's Breastplate (Sonata 'Celtica')
Stanford

Prelude on a Theme by Tallis Harold Darke
Imperial March Elgar

MARY BONIN
The Stranger's Grave
Harty

Lillies are White
Cecil Sharman

Rachem (Mercy) (A Hebrew Melody)
Mann-Zucca

STANLEY BLIZARD
Allegro Cantabile (Symphony V.) Widor
Finale César Franck

4.0 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 **THE CHILDREN'S HOUR:**
(From Birmingham)

'Jumping thro' the Fire,'
by T. C. LAWTON
Songs by PHYLLIS PECK (Soprano)

VICTOR SHEATH (Banjo)
'The Fairy Rebellion,' by HELEN WHITE

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

6.30 **Light Music**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
CECIL LUCAS (Contralto)
ORREA PERNEL (Violin)

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn

CECIL LUCAS
Songs my Mother taught me Dvorak
A Soft Day Stanford
The Stars Phillips

ORCHESTRA
First Selection of Sullivan's Works arr. Godfrey

ORREA PERNEL
Preludium and Allegro Pugnani, arr. Kreisler
Malaguena (Spanish Dance) Albeniz, arr. Kreisler

ORCHESTRA
Selection of Italian Folk Songs arr. Langley

CECIL LUCAS
Lament of Isis Bantock
Invocation to the Nile Bantock
Feast of Lanterns Bantock

ORREA PERNEL
Holy Boy Ireland
Leprechaun's Dance Stanford
The Tenpenny Bit Jig arr. Hughes

ORCHESTRA
Spanish Scenes Mulder

8.0 **New Friends in Music**

Introduced by Mr. PERCY SCHOLES

THE announcement that Arnold Bennett and Eugene Goossens were, as librettist and composer, collaborating in the preparation of an opera aroused everybody's interest a year or two ago. But when was it to be heard? New operas in this country sometimes take a long time to reach the footlights. Now comes the news that the great moment is at hand. In a few days a Covent Garden audience will enjoy the unusual opportunity of hearing a work by a living British composer. This gives point to the subject of Mr. Percy Scholes' 'New Friends in Music' hour of tonight. He will probably introduce us to this 'new friend' by means of some of his piquant little piano pieces of the 'Kaleidoscope' and 'Ships' series, so accustoming our ears to a code of harmonies that may be new to some of them. The composer himself will perform those pieces through his electric 'Duo-Art' recordings, and will explain the pictures and stories behind them (for they are pictures and story pieces) by means of the annotations he has written alongside the perforations of the 'Audio-graphic' Rolls. So far Mr. Scholes' treatment of Goossens' music will be similar to that which he gave to Stravinsky's 'Fire Bird' a month or two ago. This done, he will tell us something of the new opera and will probably offer us the opportunity of making acquaintance with its music by means of typical 'samples.'



Herbert Lambert

'A NEW FRIEND IN MUSIC.'

Eugene Goossens, will be introduced by Mr. Percy Scholes, from 5GB tonight, at 8.0.

9.0 **Vaudeville**

(From Birmingham)

JACK MORRISON (Entertainer)
STAINLESS STEPHEN (Comedian)

HOPE CHARTERIS and EVE DICKSON in Duets
MARIO DE PIETRO (Banjo and Mandoline Virtuoso)
JOAN REVEL (Soprano) in Italian Folk Songs with Mandoline Accompaniment
PHILIP BROWN'S DOMINOES DANCE BAND

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 **DANCE MUSIC**

THE PICCADILLY PLAYERS directed by AL STARITA and
THE PICCADILLY HOTEL DANCE BAND
Directed by JERRY HOEY
From the PICCADILLY HOTEL

(Friday's Programmes continued on page 586.)

This Week's Epilogue

'LOVE'

Hymn: 'Souls of men why will ye scatter'
I Corinthians, xiii, 1-8

Hymn: 'Love divine all loves excelling'
John, xiv, 2 and 3

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Friday's Programmes continued (June 21)

5WA CARDIFF. 323.2 M. 928 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant
- 5.15 The Children's Hour
- 6.0 Mr. SID G. HEDGES: 'Swimming' Mr. HEDGES has written books on Swimming, and is known on both sides of the Atlantic as an authority on the subject.
- 6.15 S.B. from London
- 6.30 Captain THOMAS JOHNSTON (Extra Master): 'Careers—Navigation'
- 6.45 S.B. from London
- 9.30 West Regional News
- 9.35-11.15 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-11.15 S.B. from London

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

- 2.30 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.30 Local Announcements)

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

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour: THE LONGEST DAY Thus Long Notes with Long Ta(i)l(e)s.
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.30 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 KC.

- 2.30 For the Schools 'Experiments with Plants—VIII. Germination and Growth. Storage of Surplus Foods,' by Mr. L. F. J. BRIMBLE
- 2.55 London Programme relayed from Daventry
- 4.15 THE NORTHERN WIRELESS ORCHESTRA G. VAN DEN BULCK (Soprano)
- 5.15 The Children's Hour: HOME, SWEET HOME Music by THE NORTHERN WIRELESS ORCHESTRA Songs sung by MARY MOON Poems by ROBERT DONAT

- 6.0 'Roaming Abroad'—V. Mrs. STORR BEST, 'Wanderings in Carniola,' S.B. from Sheffield

6.15 S.B. from London

7.45 'Such Is Life'

A Philosophical Review of Things in General by

- EDWARD P. GENN and MURIEL E. LEVY
- MARJORIE FARNHAM HYLDA METCALF
- LUCIA ROGERS BERENICE MELFORD
- D. E. ORMEROD HAROLD CLUFF
- A. G. MITCHESON D. W. KING
- NORRIS PARKER

Supported by the REVUE CHORUS, and THE NORTHERN WIRELESS ORCHESTRA

9.0-11.15 S.B. from London (9.30 Local Announcements)



KEITH WILBUR, the New Zealand Mimic, is touring the wavelengths this week. He broadcasts from Cardiff on Saturday night. Listeners to London and Daventry heard him during the Vaudeville programme on Thursday night.

Other Stations.

5NO 243.2 M. 1,250 KC. NEWCASTLE.

- 2.30:—For the Schools: Prof. Arthur Holmes, D.Sc., 'Simple Geology—IX. Animals and Plants as Rock-builders.' 3.0:—London Programme relayed from Daventry. 4.15:—Music from Tisbury's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—S. B. from London. 6.30:—For Farmers: Prof. Hingham, 'The Summer Beef Trade.' 6.45:—S. B. from London. 7.45:—Keith Wilbur (The New Zealand Mimic). 8.0:—Sunderland Programme: Wyneth Auld (Soprano); Christine Collinge (Violoncello); Sunderland Constabulary Band. Conducted by W. K. Straghan. 9.0-11.15:—S. B. from London.

5SC 401.1 M. 748 KC. GLASGOW.

- 2.30:—Broadcast to Schools: S.B. from Edinburgh. 3.10:—Musical Interlude. 3.15:—A Concert for Schools. 4.0:—S. B. from Edinburgh. 4.45:—The Station Orchestra: Ballet Music ('La Source') (Delibes); Ballet Music ('Le Cid') (Masseuet). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Miss Elizabeth Blackie: 'Sweet Seventeen.' 6.15:—S. B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S. B. from London. 9.30:—Scottish News Bulletin. 9.35-11.15:—S. B. from London.

2BD 311.2 M. 964 KC. ABERDEEN.

- 2.30:—Broadcast to Schools. S.B. from Edinburgh. 3.10:—S. B. from Glasgow. 4.0:—Fishing News Bulletin. 4.5:—A Light Orchestral Programme by The Station Octet: Overture, 'Martha (Plotow)'; Two Norwegian Dances (Grieg); Egyptian Ballet (Luigini) Suite, 'Othello' (Coleridge-Taylor); Selection, 'The Belle of New York' (Kerker); March, 'E. Captain' (Souza). 5.0:—Mrs. John Stewart: 'The Modern Chinese Girl' 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. 9.30:—S. B. from Glasgow. 9.35-11.15:—S. B. from London.

2BE 303.7 M. 991 KC. BELFAST.

- 12.0:—Musical Comedy. The Radio Quartet. Selections: Queen High (Genser); The Geisha (Sidney Jones); Lucky Girl (Charig). 12.30-1.0:—Gramophone Records. 2.30:—London Programme relayed from Daventry. 4.15:—Dance Music. Sibald Treacy's Syncope Four. 5.15:—The Children's Hour. 6.0:—Preparations for the Flower Show, by Mr. F. W. Miers. 6.15:—S. B. from London. 7.45:—A Symphony Concert. The Symphony Orchestra, conducted by T. H. Morrison. Movements from Ballet, 'D'Ascario' (Saint-Saens). 8.5:—William Barrand (Bass) and Orchestra: Prologue (Leoncavallo); Vulcan's Song (Gounod). 8.15:—Orchestra: Symphony, No. 5 in E Minor, Op. 95 (from 'The New World') (Dvorak). 9.0:—S. B. from London (9.30 Regional News). 9.35:—British Composers. Orchestra: Irish Rhapsody, No. 1 in D Minor, Op. 78 (C. V. Stanford); Spring (from Suite, 'The Seasons') (German). 10.0:—William Barrand: Myself, when Young (L. Lehmann); The Happy Man (T. Dunhill); Ethiopia Saluting the Colours (Chas. Wood); The Fisherman's Tomb (Bernard Everett); My Love's an Arbutus (C. V. Stanford). 10.12:—Orchestra: Ballad in A Minor (Coleridge-Taylor). 10.30:—Dance Music. 11.0-11.15:—S. B. from London.

Both Sides of the Bristol Channel.

THE FUTURE OF DRAMATIC ART IN WALES.

Influence of Repertory Theatres and the Amateur Movement—The Demons of Tibet—A Concert from Taunton—Corporate Life in the Villages—A Welsh Audience for Scotland.

An Experiment in Wales.

THE sixth and last talk on 'Experiment in the Theatre' will be given by Mr. Ifan Kyrle Fletcher on Thursday, June 27, at 3.45 p.m. Mr. Kyrle Fletcher has very carefully reviewed the present state of the theatre in London and the Provinces and has discussed the influence of repertory theatres and the amateur movement. He has probably done great service to young students of drama in bringing to them knowledge of many pioneers of experiment of whom they have probably not previously heard. With justifiable pride he tells of the performance in Newport, for which he was responsible, of *The Soldier's Tale*, by Ramuz and Stravinsky. This series of talks is run alternately with Mr. F. O. Miles' series—'The Film and the Other Arts'—and the drama, from the angle of the film, is dealt with by Mr. Miles on Thursday, June 20.

A Little Theatre for Wales?

I ASKED Mr. Kyrle Fletcher what he thought of the future and how far the dramatic activities of Wales will be influenced by the experimental work now being done on the Continent. 'This is difficult to answer,' said Mr. Kyrle Fletcher. 'It does not seem likely that the advanced theories of Meierhold and Tairoff will ever receive much attention from Welsh producers, but evidence does suggest that the more old-fashioned forms of realism are already passing. Every year at least one play, based on modern theories of the theatre, is produced in Newport. Ramuz and Stravinsky's *The Soldier's Tale*, Elmer Rice's *The Adding Machine*, and Evrieffoff's *The Merry Death* have already been produced. These plays have their supporters, and it is certain that the theories of production used in them will spread to other towns. The engagement of Kommissarjevsky to produce Ibsen's *The Pretenders* at Holyhead a few years ago was a step in the same direction. When a Little Theatre is founded in Wales (and the day cannot now be far distant) we may expect further developments in the technique of stagecraft.'

What of the Audience?

BUT the future of the theatre does not lie only with new developments in the technique of stagecraft. It depends, amongst other things, on its audience and the behaviour of the audience. Sometimes the house is divided; the stalls may rhapsodize while the gallery condemns vigorously, but the bane of the theatregoer is the woman who has simply paid for a seat in order to take shelter from the rain and who carries on a conversation with her companion on intimate domestic matters. A clever sketch showing up the behaviour of latecomers and the general inattention during a curtain-raiser will be broadcast from Cardiff on Monday, June 24, at 9.35 p.m. This sketch is called *The Theatre*, and is by H. F. Rubinstein. The sketch has a large cast, which sounds difficult for radio drama, but actually many of them will be bad manners rather than characters. The National Orchestra of Wales will play incidental music.

Tales from Tibet.

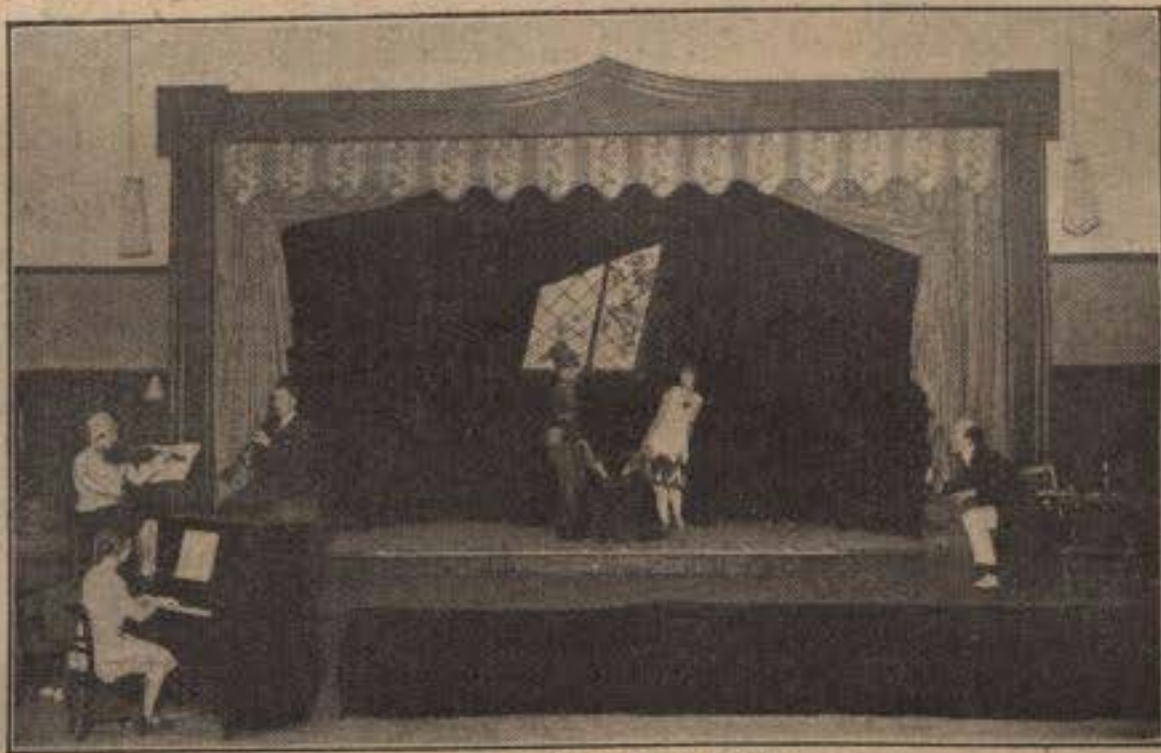
IN the second of her talks on 'Tales from Tibet,' which Miss Esylt Newbery will give on Friday, June 28, at 6.0 p.m., she will tell of the redemption of Treshe, the wicked King. This talk should be peculiarly interesting to students of Welsh folk-lore, for Miss Newbery will give the background of beliefs which add point and terror to the tales. In Tibet, it is believed that the gods inhabit the sky, man the earth, and demons the waters under the earth. And there are four kinds of demons—white, yellow, red, and black. The black demon, the bringer of pain and suffering, got the wicked Treshe in his power and caused him to be dragged down to the lower world. That is not the end of the story, however. And as light relief Miss Newbery will tell afterwards how the King's son subdued the nine-headed tigress.

Rural Community Councils.

CORPORATE life in the villages' is the subject of Mr. J. Maddox Yorke's second talk on Rural Community Councils which is to be broadcast at 5 p.m. on Tuesday, June 25. The Education Committee of the Gloucestershire Rural Community Council has issued a pamphlet on Village History—Hints as to Form and Authorities. One of the suggestions is that an up-to-date record might be kept of village life including copies of programmes of entertainments, reports of public meetings, and so on. Such a work gives a sense of pride in the present and inspiration for the future which is often more useful than pride in a past which does not touch their lives.

But She Got There.

THE successful series of Sunday concerts in the Park Hall, Cardiff, finished on Whit-Sunday for the season. The programmes were all of a popular nature and one vocalist took part in each. Sunday, May 5, ran a grave risk of being an orchestral concert only, for the artist, Miss Betsy de la Porte, found, on arrival at Paddington, that the train she meant to catch did not run on Sunday, and the next train was due to arrive at Cardiff after the time of starting of the concert. With two friends, she came down in a tempest of wind and rain in a 'baby' car, and as the 'road performance' had to be fairly reasonable, there was no time for meals on the way. Nor was there time for the artist to go to an hotel to change for the concert, so the changing had to be done in the car. On arrival, Miss de la Porte was met by anxious officials who led her straight to the platform for her to



'THE SOLDIER'S TALE.'

As performed privately by the Round Table Fellowship, at Newport, and produced by Mr. Ifan Kyrle Fletcher, whose concluding talk on 'Experiment in the Theatre' will be broadcast from Cardiff on Thursday, June 27.

Salad.

AN old-fashioned recipe for salad dressing runs as follows: The oil should be poured by a spendthrift, the vinegar added by a miser, and the mixture stirred by a madman. I don't know if the Super Six had this in mind when they arranged the light programme, entitled 'Salad,' which will be given on Tuesday, June 25, at 8.0 p.m. Mr. Sidney Evans, who directs it, tells me that he describes it as 'a mixture of music and mirth.' A world-famous lady spoke of the days of her youth contemptuously as 'My salad days.' But youthfulness was not prized in Ancient Egypt as it is now.

Relay from Taunton.

LISTENERS are to hear a concert relayed from Priory Park, Taunton, on Friday, June 28, at 7.45 p.m., in which music will be given by the Band of the 2nd Somersets. In A.D. 710 Ine, the West Saxon King, built a fortress at Taunton which was rebuilt as a castle by Bishop Williams in the twelfth century, and added to in the thirteenth and fourteenth centuries. The fortress was significant of the part the town was to play during the Middle Ages. More pleasant is the association of its name with cricket, for the county cricket ground has been described as a batsman's paradise.

sing immediately. By the way, a Popular Concert will be given in the studio on Sunday afternoon, June 23, when the artists will be Ethel Barker (contralto) and Seymour Dossor (tenor).

From Pitlochry.

A SCOTTISH CONCERT (S.B. from Glasgow) will be heard on Saturday evening, June 29. It will be relayed from the Atholl Palace Hotel, Pitlochry, the artists taking part being Helen Ogilvie, of the Carl Rosa Opera Company, Florence McBride (violinist) and Robert Burnett, the expert on Scottish songs. The Scottish National Players will also present a one-act Scots play, and the Vale of Atholl Pipe Band will open and close the programme.

Other Items.

ON Tuesday, June 25, Mavis Bennett (soprano) will be the vocalist at an Orchestral Concert. On the following day the artist is J. Eifion Thomas (tenor). Mr. Fred H. Clements, clarinet player of the National Orchestra of Wales, gives a Clarinet Recital in the Studio on Tuesday, June 25, at 7.45 p.m. 'STEEP HOLM.'

7.30
**GEORGE GROSSMITH
 AND
 'MR. POOTER'**

SATURDAY, JUNE 22
2LO LONDON & 5XX DAVENTRY

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

9.35
**THE MUSIC
 OF
 HAYDN WOOD**

10.15 a.m. **THE DAILY SERVICE**
 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH ;
 WEATHER FORECAST.**
 10.45-11.0 **Mrs. DOREEN KEMPSTER: Simple Home
 Dying.**
 1.0-2.0 **LIGHT MUSIC**
THE CARLTON HOTEL OCTET
 Directed by **RENE TAPONNIER**
 From the Carlton Hotel
3.30 A Light Octet Programme
DONALD MATHER (Tenor)
JESSIE CORMACK (Pianoforte)
FRED ADLINGTON'S OCTET

Rustic Suite.....Rowley
 Legend ('Pastoral
 Sketches').....Meyerl

DONALD MATHER
 The Old Bold Mate
Esmond Bristol
 Diaphenia...*Harold Samuel*
 Maire, my girl
George Aitken
 The Yeoman's Wedding
 Song.....*Poniatowski*

JESSIE CORMACK
 Valse Caprice...
 Finnish Dance
 Harlequinade...
 Night in May
 En route.....
Palmgren

OCTET
 Bourée.....
 Pastorale.....
 Three Marionette Dances
Adlington
 Hornpipe; Valse;
 Tarantella

DONALD MATHER
 Familiar Things
K. A. Wright
 The Tea Caddy; The tall
 Clock; The Old Chair
 Sigh no more, Ladies
W. A. Aikin

JESSIE CORMACK
 Scherzo.....*K. A. Wright*
 Barcarolle.....*Moszkowski*
 Rigaudon.....*Raff*

4.30 **OCTET**
 Canzonetta.....*Geehl*
 Hindu Song.....*Rimsky-Korsakov*
 Allegretto.....*Laloux*
 By the Mill.....*Leo Peter*

4-45 **ORGAN RECITAL**
 By **ALEX TAYLOR**
 Relayed from The Davis Theatre, Croydon

5.15 **THE CHILDREN'S HOUR:**
 Sixth and Last Day of Request Week
 wherein 'ERBERT WINS A CAR'—according to
C. E. HODGES

6.0 **Musical Interlude**

6.15 **'The First News'**
**TIME SIGNAL, GREENWICH ; WEATHER FORECAST,
 FIRST GENERAL NEWS BULLETIN ; Announce-
 ments and Sports Bulletin**

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**
EARLY ITALIAN SONGS
 Sung by
EMILIA CONTI (Soprano)

7.0 **Mr. HARVEY GRACE: 'Next Week's Broad-
 cast Music'**

7.15 **Col. M. F. McTAGGART: 'The International
 Horse Show'**

7.30 **'The Diary of a Nobody'**
 By the late **GEORGE and WEEDON GROSSMITH**
 read by
George Grossmith

BAND
 Duet for Cornet and Euphonium.....*Barlow*
 (Soloists, C. JONES and F. GARTH)
 Allegro Molto, 'From the New World Symphony'.
Dvorak

LILY ALLEN
 Serenade.....*Gounod*
 Now sleeps the crimson petal.....*Quilter*

KLINTON SHEPHERD
 Memory.....*Vivian Hickey*
 Sittin' Thinkin'.....*Howard Fisher*
 Fair House of Joy.....*Quilter*

BAND
 Selection, 'Don Sebastiano'.....*Donizetti*

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

9.15 **Mr. GERALD BARRY,
 'The Week in London'**

9.30 **Local Announce-
 ments; (Daventry only)
 Shipping Forecast and Fat
 Stock Prices**

9.35 **A Haydn
 Wood Concert**
MEGAN THOMAS (Soprano)
THE WIRELESS ORCHESTRA
 (Conducted by the
 COMPOSER)

ORCHESTRA
 New Suite, 'Egypta'
**MEGAN THOMAS and
 Orchestra**
 Three Songs of June
 (a) June's a Gipsy
 Pedlar; (b) Butterfly;
 (c) June is here

ORCHESTRA
 A Southern Rhapsody,
 'Virginia'
 Variations on a once popu-
 lar Humorous Song


MEGAN THOMAS
 A Song of Quietness.....
 Daffodil Song.....
ORCHESTRA
 New Suite, 'Three Famous Cinema Stars'
 (a) Ivor Novello (Valse apache); (b) Dolores
 del Rio (Romance); (c) Charlie Chaplin
 (Humoreske)

10.30-12.0 **DANCE MUSIC**
AMBROSE'S BAND, from the MAY FAIR HOTEL


No wireless receiving apparatus,
 crystal or valve, may be installed or
 worked without a Post Office licence.
 Such licences may be obtained at
 any Post Office at which Money
 Order business is transacted, price
 10s. Neglect to obtain a licence
 is likely to lead to prosecution.

To be Broadcast this evening at 7.30.

**'THE DIARY OF
 A NOBODY.'**
 by the late
**GEORGE GROSSMITH and
 WEEDON GROSSMITH.**



THE LAURELS.



**MR.
 POOTER.**

Mr. Pooter was a City Clerk. As he quietly re-
 marked to Borset, the butterman, he thought it was
 possible for a City Clerk to be a gentleman; but he would not
 have liked to think that he might be immortal. Supposing the
 neighbours had come to hear of it! And what if Mr. Perkupp, the head of the firm, were
 to learn that his senior clerk would one day be ranked with Don Quixote!


We all know Mr. Pooter, although he lived thirty years before the days of broadcasting;
 this is a great pity because his letters to the B.B.C. would have become national
 possessions immediately upon receipt.

Yet perhaps it is as well; for had he known that his cele-
 brated diary was destined one day to be broad-
 cast, it is unlikely that it would have ever seen the
 light.


But how his dear wife, Carrie, would have loved
 the wireless! She was so fond of music and practised
 the Sylvia Gavotte all her life.

Tonight's broadcast is the first of a series, in the
 character of Mr. Pooter by George Grossmith, son
 and nephew of the authors of a book of which the
 late Lord Rosebery wrote:

'I regard any bedroom I occupy as unfurnished
 without a copy of it.'



GOWING.



CUMMINGS.

I.
WE SETTLE DOWN IN OUR NEW HOME
I RESOLVE TO KEEP A DIARY
TRADESMEN TROUBLE US A BIT
I MAKE ONE OF THE BEST JOKES OF MY LIFE
A CONVERSATION WITH MR. MERTON ON SOCIETY
EXPERIMENTS WITH ENAMEL PAINT
I MAKE ANOTHER JOKE ; BUT GOWING AND CUMMINGS
ARE UNNECESSARILY OFFENDED
THE BALL AT THE MANSION HOUSE

7.45 **A BRASS BAND CONCERT**
S.B. from Manchester
THE IRWELL SPRINGS BAND
 Conducted by **HARRY BARLOW**
 March, 'Machine Gun Guards'.....*Marchal*
 Overture, 'The Barber of Seville'.....*Rossini*
LILY ALLEN (Soprano)
 Dearest Name ('Rigoletto').....*Verdi*
 The Almond Tree.....*Schumann*
KLINTON SHEPHERD (Baritone)
 A Pleading.....*Tchaikovsky*
 To a Miniature.....*May Brahe*
 Song of Thanksgiving.....*Allitsen*

SATURDAY, JUNE 22

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A SYMPHONY CONCERT

3-30 A BAND PROGRAMME
(From Birmingham)
THE DUNLOP WORKS BAND
Conducted by **ARTHUR TOMLINSON**
EDDIE ROBINSON (Comedian)

BAND
March, 'The 20th Century' *Ord Hume*
Selection, 'A Souvenir of the Operas' *arr. Rimmer*

EDDIE ROBINSON
Our Georgette
I reckon he'll be much obliged to me } *Maurice Scott*

BAND
Euphonium Solo, 'Pretty Jane' .. *Hartmann*
Tone Poem, 'Lorenzo' *Keighley*

EDDIE ROBINSON
That's what folks call love *Robinson*

BAND
Selection, 'The Desert Song' *Romberg*
Military March *Schubert*

BAND
Duet, 'Lo! here the gentle lark' *Bishop*
Valse, 'Jeunesse Dorée' (Gilded Youth) *Waldteufel*
Selection, 'H.M.S. Pinafore' *Sullivan, arr. Godfrey*

3.0 THE GERSHOM PARKINGTON QUINTET
WINIFRED DAVIS (Mezzo-Soprano)

QUINTET
Valse, 'Dorf Kinder' (Village Children) .. *Kalman*
Serenade *Till*
Pas des Echarpes (Scarf Dance) *Chaminade*

WINIFRED DAVIS
So we'll go no more a-roving *Maud Valerie White*
The Dusty Miller *Ben Burrows*
The Guardian Angel *Liza Lehmann*

QUINTET
Suite, 'Jeux d'Enfants' ('Children's Games') *Bizet*
Le Cygne (The Swan) *Saint-Saëns*



'It's mixed
in no time, Mum'
—says Mrs. Rawlins

"I can well remember the days before we had Robin Starch, Mum. It's what you might call a real bit of progress, an' no mistake! It's no trouble to mix, and, what's more, you get results—smooth, easy ironing and a finish that satisfies you. It's me that's telling you, Mum—Mrs. Rawlins, and I've had a lot of experience. You must 'ave two things by you if you're 'oping for any success. One is Reckitt's Blue. That's for keeping your white things really white like they should be. And the other is this Robin Starch for doing the work in 'alf the time and doing it better."

RECKITT'S BLUE
AND
ROBIN
Starch

RECKITT & SONS LTD., HULL & LONDON

4-30 THE DANSANT
BILLIE FRANCIS and his
BAND
Relayed from The West
End Dance Hall,
Birmingham

5-30 THE CHILDREN'S HOUR:
(From Birmingham)
A Further 'Snooky'
Adventure, by Phyllis
Richardson
Selections by **CYRIL
JOHNSON'S JUVENILE
ORCHESTRA**
'Queela goes Hunting'
—A Mexican Story by
Mildred Forster

6.15 'The First News'
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST, FIRST GENERAL
NEWS BULLETIN

6.30 A Pianoforte Interlude
By **MARGARET
ABLETHORPE**
(From Birmingham)
Chants Polonais (Polish
Songs) *Chopin, arr. Liszt*

6.45 A BAND CONCERT
(From Birmingham)
THE CATHEDRAL QUARTET
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by **RICHARD WASSSELL**

Relayed from the Bandstand, Cannon Hill Park

Military March, '(Algerian Suite')
Saint-Saëns, arr. Godfrey
Overture, 'Ruy Blas' *Mendelssohn, arr. Relford*
Tone Poem, 'Carnival in Paris'
Svendson, arr. Godfrey

THE QUARTET
When Evening's Twilight *Halton*
The Long Day Closes *Sullivan*

BAND
Cornet Solo, 'Absence' *Berlioz*
Two Slav Dances *Dvorak*
No. 1 in B Flat; No. 2 in D Minor

QUARTET
From distant lands I greet thee *Marschner*



Claude Harris

WINIFRED DAVIS
sings Mezzo-Soprano songs during the concert given by the Gershom Parkington Quintet from 5GB tonight.

9.12 SHERIDAN RUSSELL and Orchestra
Concerto, Op. 104 *Dvorak*
ORCHESTRA
Suite, 'Vasantasena' *Halvorsen*

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

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert
Part II
SHERIDAN RUSSELL and Orchestra
Ballade *F. d'Erlanger*
ORCHESTRA
Symphony in G Minor, Op. 43 *Sterndale Bennett*

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

(Saturday's Programmes continued on page 591.)



Here is the Super Portable you have been looking for. Unobtrusive yet superlative. Low in price and economical in upkeep cost, yet manufactured of finest materials, and designed to take fullest advantage of modern improvements.

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Saturday's Programmes continued (June 22)

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.
(Cerddorfa Genedlaethol Cymru)
Overture, 'Le Baruffo Chiozzotte' (The Habbub at Chioggia) *Sinigaglia*
The Bees' Wedding *Mendelssohn*
Flight of the Bumble Bee *Rimsky-Korsakov*
The Swan *Saint-Saëns*
Forest Murmurs ('Siegfried') *Wagner*
Oh Hearing the First Cuckoo in Spring. *Delius*
Overture, 'Di Ballo' (The Ball) *Sullivan*

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

7.0 Mr. EDDIE WILLIAMS, 'Travellers' Tales—On the Road to Mandalay'

7.15 Captain A. S. BURGE, 'Sports Gossip'

7.30 KEITH WILBUR (The New Zealand Mimic)

7.45 NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) Conducted by WARWICK BRAITHWAITE Suite, 'Algerian' *Saint-Saëns*

SAINT-SAËNS, who, throughout a great part of his long and busy life, was the acknowledged master musician of France, was a great traveller. As pianist, organist, and composer, he visited most of the countries of the world, but travelled besides for his own pleasure, and was more than once in Algiers. Listeners will remember that it was there that he died at the end of 1921, at the ripe old age of 86.

This Suite records his impressions of an earlier visit to the North of Africa, and is worked out with all his skill in the use of the orchestral instruments, to give a very vivid and picturesque impression of that sunny part of the world.

'The Turn of the Tramp'

A Play in one Act by CONSTANCE SMEDLEY

Characters:
The Girl
The Tramp

A girl is alone at midnight in a squalid room on the top floor of a ramshackle block of studios.

ORCHESTRA

Introduction, Act II, 'Königskinder' (King's Children) *Humperdinck*
Nocturne *Mendelssohn*
Pastorale d'Eté *Honegger*
Waltz, 'Sleeping Beauty' *Tchaikovsky*

9.0 S.B. from London

9.30 West Regional News; Sports Bulletin

9-35 'Les Vivandiers'

Relayed from the Pavilion, Llandaff Fields

The Queue

Kindly imagine you are outside a Theatre waiting to go in

VI TEMPEST and LESLIE COOKE With Banjos and Hawaiian Steel Guitars

DELLA FREDRICKS and CHARLES RESTI In 'Cats'

FLORENCE ROSE and DELLA FREDRICKS In Melodies Old and New

CHARLES RESTI

Will Sing a Duet by himself

ERIC FAVESHAM (Baritone)

Selected Songs

ALFRED GARWOOD

And a Violin

Song Scenes

'Coontown'

Introducing the Child

Rustas Resti Recites

Plantation Melodies.

Coon Town Band

10.30-12.0 S.B. from London

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

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

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 S.B. from London

7.15 Sir LEONARD LYLE: 'The Sport of Motor Boat Racing'

7.30 S.B. from London

7.45 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 Of LIGHT ORCHESTRAL MUSIC

Overture, 'Stradella' *Flotow*

Scherzo, 'Midsummer Night's Dream'

Mendelssohn

Nocturne *Debussy*

(Plymouth Programme continued on page 592.)



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H.C.T.

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Can you invent a slogan? We want a terse, pithy phrase or sentence about the Tellus Super Vacuum Cleaner. Example, "Tellus if you want a clean home." Simple, isn't it? This competition is open to every housewife who uses electricity. Just write your slogan in the coupon below and post it right away.

NO ENTRANCE FEE.

There are scores of fine prizes, including a Tellus Super Vacuum Cleaner, a Portable Wireless Set, electric fires, fans, hair curlers, toasters, irons, fountain pens, &c.

Entries must be enclosed in sealed envelopes stamped 1d., and sent by post to "Competition," c/o Tellus Super Vacuum Cleaner, Ltd., 68, Victoria Street, London, S.W.1, to arrive not later than July 1st, 1929.



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I submit the following slogan for the Tellus Slogan Competition:—

Name.....

Address.....

Voltage of Lighting Circuit.....

Please send me your Catalogue, or Please send B.T. representative to give me a free demonstration.

Saturday's Programmes continued (June 22)

(Plymouth Programme continued from page 591.)

Down in the Forest Landon Ronald
Waltz, 'Wiener Blut' Strauss
Norwegian Rhapsody Lalo
Summer Night on the River Delius
Chalita Scherzinger
Triumphal March, 'Cleopatra' Mancinelli

3.30 London Programme relayed from Daventry
5.15 The Children's Hour:
The Garden of Let's Pretend raided by 'The
Trespassers'
(H. Mortimer Batten)
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Sports Bulletin
6.35 S.B. from London
7.45 S.B. from Manchester
9.0-12.0 S.B. from London (9.30 Items of Naval
Information; Local Announcements; Sports
Bulletin)

1400 A.D. It is late evening, and the woodman's wife is carefully turning a large pie, which she has just taken from the oven.

Incidental Music by the NORTHERN WIRELESS ORCHESTRA

10.30-12.0 S.B. from London

Other Stations.

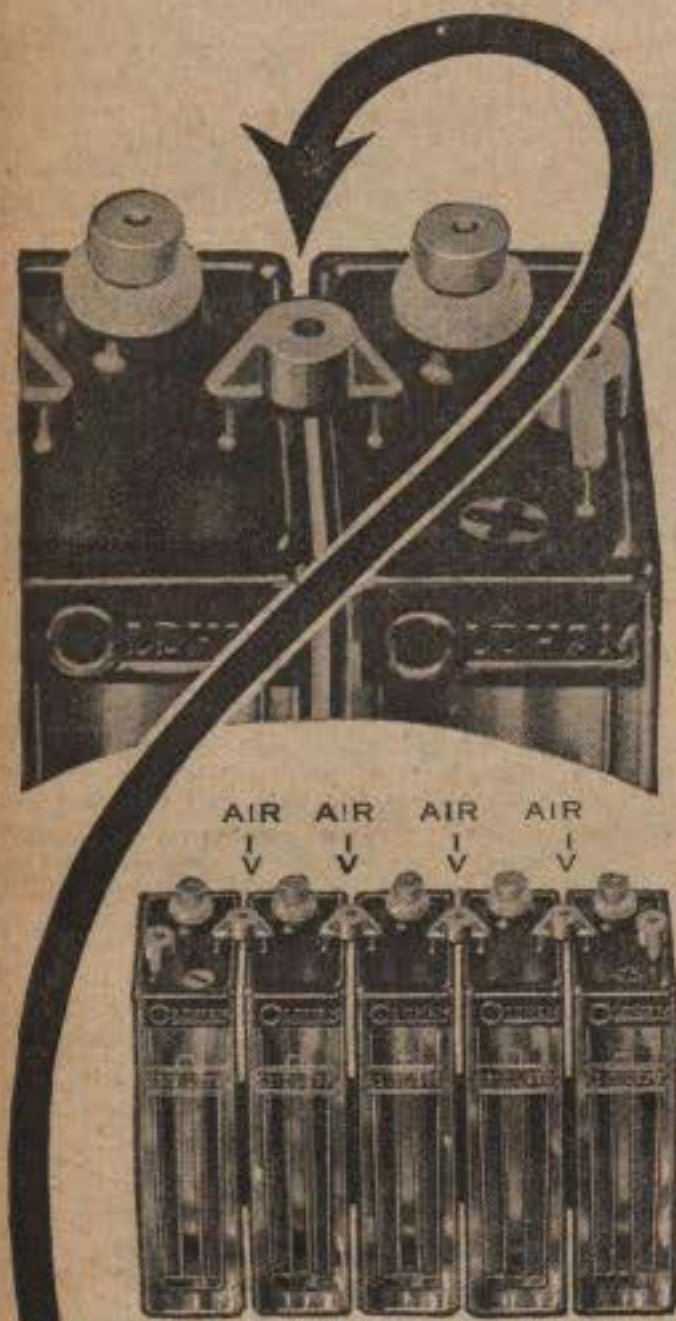
5NO NEWCASTLE. 243.9 M. 1,250 KC.
12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Band Concert, relayed from the Bandstand, North East Coast Exhibition. 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 Gamblers Concert Party, from the Bandstand, Kelvingrove Park. 5.0:—A Song Recital by William G. Noble (Bass). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Maude Bowie (Soprano). 6.15:—S.B. from London. 7.0:—Scottish Topical Talk. 7.15:—S.B. from London. 7.45:—'Radiotics.' A Radio Revue. Presented by The Radioptimists. 9.0:—S.B. from London. 9.30:—Scottish News and Sports Bulletins. 9.35-12.0:—S.B. from London.



MISS ENGLAND AT SPEED.

Sir Henry Segrave at the helm of his famous racing motor-boat with which he recently captured the world's championship from America. Sir Leonard Lyle talks on motor-boat racing from Bournemouth this evening at 7.15.



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2ZY MANCHESTER. 378.3 M. 793 KC.
12.0-1.0 The Northern Wireless Orchestra
WILLIAM MANGHAM (Baritone)
3.30 THE NORTHERN WIRELESS ORCHESTRA
CLIFTON HELLIWELL (Pianoforte)
PERCY BILSBURY (Tenor)
5.15 The Children's Hour:
S.B. from Leeds
'In my young days,' says Mother and Father
'we used to sing'
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Mr. W. P. CROZIER: 'The Best Nonsense'
7.15 Mr. F. STACEY LINTOTT: Sports Talk
7.30 BERT GUNN and G. B. WESTOBY (Syncopated
Songs)
7.45 A Brass Band Concert
Relayed to London and Daventry
(For Programme see London)
9.0 S.B. from London (9.30 Local Announcements;
Sports Bulletin)
9.35 'The Devil Among the Skins'
by ERNEST GOODWIN
The Tanner
The Woodman
The Miller
The Woodman's Wife
The action takes place partly inside, and
partly outside a woodman's hut in the year

2BD ABERDEEN. 511.2 M. 964 KC.
11.0-12.0:—Recital of Gramophone Records. 3.30:—Dance
Music from the New Palais de Danse. 4.0:—Ivan Knox (Baritone). 4.7:—Barbara and Margaret Ludwig (Violin and Piano-
forte). 4.22:—Ivan Knox. 4.30:—Dance Music (continued).
5.15:—The Children's Hour. 6.0:—London Programme relayed
from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from
Glasgow. 7.15:—S.B. from London. 7.45:—Scottish Program-
me. The Oakbank Boys Pipe Band. Elder Cunningham
(Bass-Baritone). Nell Ballantyne (Reciter), Florence Macbride
(Violin). The Craison Vocal Quartet. 9.0:—S.B. from London.
9.30:—S.B. from Glasgow. 9.35-12.0:—S.B. from London.

2BE BELFAST. 502.7 M. 991 KC.
3.30:—Old Friends. Orchestra: Marche Hongroise (Berlioz)
Overture, 'Poet and Peasant' (Supp.); Suite, 'L'Arlesienne'
(Bizet). 4.0:—Selection, 'Carmen' (Bizet). 4.12:—Mary
Spencer Smith (Soprano); They call me Mimì (from 'La
Bohème') (Puccini); Love's Sanctuary (R. Franz); The Fuggy
Dew (arr. Milligan Fox); I forget what I am (Mozart). 4.24:—
Orchestra: Keltic Suite (Foulds); Overture, 'Di Ballo'
(Sullivan). 4.45:—Organ Recital by Charles Howlett, from
the Classic Cinema. 5.15:—The Children's Hour. 5.8:—
Gramophone Records. 6.15:—S.B. from London. 7.45:—
A Military Band Concert. The Station Military Band, con-
ducted by E. Godfrey Brown. Overture, to 'Richard III'
(German); Andante con moto, from Fifth Symphony in C
Minor, Op. 67 (Beethoven). 8.7:—Welan Rhapsody (German).
8.22:—Agnes Charleston (Mzzo-Soprano): A Soft Day (C. V.
Stanford); Now sleeps the Crimson Petal (Quilter); Slave
Song (T. del Riego). 8.32:—Band: Selection, 'The Pirates of
Penzance' (Sullivan). 8.42:—Agnes Charleston: At Dawning
(C. W. Cadman); Bird Songs at Eventide (E. Coates); Thank
God for a Garden (T. del Riego). 8.52:—Band: Hungarian
Dances, Nos. 5 and 6 (Brahms). 9.0:—S.B. from London
(9.30 Regional News and Sports Bulletin). 9.35:—The
Duds' Concert Party. 10.30-12.0:—S.B. from London.

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.

Home, Health, and Garden.

A LESSON IN SIMPLE MODERN EMBROIDERY.

With Practical Examples described by Mrs. J. Webb.

THE modern housewife has not much time for embroidery as our mothers and grandmothers knew it. There was a more leisurely age, and they thought nothing of spending months over a piece of linen for the table or dressing-chest.

We are equally house-proud, but we have so little time for working elaborate designs that we are always looking for ideas which will help us to achieve good effects with the minimum of labour. It is largely a question of the time you have to spare. With modern woolwork, you can make your own designs very quickly to suit the article you wish to decorate. It is also a question of money; for a very few shillings you can have cushions, and curtains, and covers of inexpensive materials embroidered in coloured wools, which look just as effective as expensive silks, and are often more suitable.

Let us begin with materials. Linen is an ideal background for woolwork, so is linen-crash. The latter, with its grey and neutral shades, makes an excellent ground for brightly coloured wools. For large articles, such as bedspreads, curtains, chair-covers, etc., you will find materials like unbleached calico and sheeting most excellent. The natural unbleached colour is attractive for curtains and bedspreads, and wears clean longer than white. For chair and chesterfield covers, however, you will want to dye the material tan or French grey—not a dark colour, for the notion that dark colours do not show the dirt is utterly wrong.

Now for stitches and design. I always use the simplest stitches which I am sure you all know—hemming, darning, back-stitch, chain-stitch, the single chain-stitch, known as loop-stitch, feather-stitch, stem-stitch, plain running. You do not need transfers for your designs, as they did in the old days. With woolwork, you aim at conventional flowers, and pencilled circles are sufficient for most of these. There are dozens of objects which you can use to help with your designs: pennies, all coins, tea and coffee-cups and saucers, bowls, thimbles, your husband's collar-box and collar-studs, too—anything round. A penny is the most useful size for flowers, with a farthing for buds.

Suppose you begin by practising work on a spray of flowers. Marigolds are effective and come up quickly. Draw a circle round a penny. Make a large dot in the middle of the circle, and a straight stem, 3 ins. long. Here you have the rough sketch of your flower. When you come to work it, make single chain-stitches from the large dot in

the middle to the edge of the flower all round, in orange wool—these are the petals. This loop-stitch, as it is called, is mainly used for petals and leaves; some people call it lazy-daisy stitch. When you have filled in the flower, make three black French knots in the centre, and work the stem in tiny running-stitch in jade green. At each side of the stem-foot, work a green loop-stitch about an inch long. These are for leaves. Above each leaf, draw a circle round a farthing, and work these in exactly the same way as the large marigolds. Here you have a simple spray of flowers which can be used in a great many ways. It is quickly done and effective, and would look charming worked at intervals round the border of casement curtains, or at the corners of a tea-cloth in natural linen, or growing from the hem of a cot-cover in a nursery, or embroidered on the pocket of a child's summer frock, or on the pocket of your own sleeveless waistcoat over a tennis-frock.

Here is another flower-spray which is quickly worked. Draw a vertical line about 6 ins. long. Now draw penny-circles up the stem, irregularly—about four on one side and three on the other. At the top, draw two smaller circles round a farthing. Inside each circle draw a smaller one, so you have a ring. These flowers are to be worked to simulate hollyhocks, and the stitch used is simple buttonholing. Use different colours for the flowers in something like this order: periwinkle blue, lavender, magenta, pale mauve—or use the colours alternately. Fill the centres of the blossoms with half a dozen large French knots in dark purple wool, and stem-stitch the stem in Chinese green. Work loop-leaves, as I have described for the other spray, between the flowers, but *downwards*, not upwards. A row of hollyhocks of varying heights would make a beautiful decoration for a cushion or a screen.

Yet another easy flower to work is one filled in solidly with back-stitch. Draw a penny-circle, and, beginning on the pencilled line, back-stitch round the flower in wool. When that ring is completed, work another immediately inside it in the same way, and so on until the flower is solidly filled. Always have a central stitch, however—a tiny cross or a French knot. You can get lovely effects by doing the outer rows of this flower in a vivid colour, and the inner rows in paler shades. This coloured woolwork is very good for people who are ill or depressed and bored. The fact of having to create their own designs and colour-schemes is in itself an interest.

THIS WEEK IN THE GARDEN.

TAKE advantage of moist soil to thin out annuals to their final distance apart. It is not too late to sow seeds of many perennial plants for flowering next year, and it ought to be done wherever there is time and room for raising a stock. Delphiniums, lupins, *Campanula Persicifolia*, and aquilegias are a few of the commoner and more useful kinds that can be raised at very little cost.

In private gardens it is a good practice to gather part of the fruit from each of the gooseberry bushes in the green state. By thus thinning the fruit the bushes are given a much better chance of swelling the remainder of the crop to the full size.

If strawberries are required for forcing next season, or for forming new plantations during late summer, the runners should be chosen at the earliest opportunity and layered in small pots. The pots should be filled with a mixture of good fibrous loam and plunged between the lines of the old plants. By doing so the need for watering is much reduced.

As each plant is layered a small stone or peg should be used to keep it in place until it is rooted. By selecting and rooting the earliest runners, and then planting them in well-prepared quarters during August, strong crowns are formed which will give a good crop of large fruits in the following season.

The celery main crop should be planted out in prepared trenches. Place the plants in single rows if possible. Water well and dust with soot once a week. Spinach beet is a useful green vegetable, and a sowing should be made now in drills fifteen inches apart.

Vegetable marrows that have been raised in pots will now be ready to plant out. Many unsightly corners can be planted with them. They like a rich moist soil and in dry districts positions should be prepared for them by using a plentiful supply of manure or decayed vegetable compound and giving plenty of water in dry weather. Sow salad vegetables at intervals. The sowing must be more frequent if the weather is dry and hot.—*Royal Horticultural Society's Bulletin.*

FEEDING A FAMILY ON 15/9 PER WEEK.

THERE are many households, especially in rural areas, where the total income does not much exceed 30s. per week, and this means that the greatest care must be exercised in planning the family meals. In most budgets for small incomes at least half of the money available is allotted for food and in considering a 30s. a week budget 15s. 9d. may be taken as a suitable figure for a family of four, plus the parents. This means 2s. 3d. per day, and as a slight guide it may be reckoned that this would allow per week: 3s. 9d. for meat and fish, 2s. 7½d. for milk, 2s. 11d. for bread and flour, and 6s. 5d. for groceries, including cheese, margarine, tea, jam, cocoa, sugar, matches. A certain amount of vegetables should be got from the garden or allotment, and, if possible, chickens should be kept, as eggs are so valuable. If things are got in in quantity once a week, it is much cheaper in the end than getting in a little at a time.

Reduce the amount of bread usually eaten, as there are many foods more valuable and cheaper, such as the pulse foods or macaroni, etc. Use more brown bread—it is so much more satisfactory and has a more lasting effect than white bread.

Here are one or two recipes for the midday meal that are great favourites amongst the many mothers I have known, and if you arrange to have one good meal per day, the other meals do not matter so much.

Savoury Pudding

Line a pudding basin with pastry or ½ lb. of macaroni previously soaked for an hour in cold water.

The mixture for the middle is:—

½ lb. shin or neck of beef, cut small.

½ lb. stale bread, soaked in boiling water till soft, then beaten smooth.

2 ozs. fine oatmeal.

1 grated onion.

1 teaspoon of parsley and herbs.

Salt and, if possible, 1 beaten egg.

Mix these ingredients well and fill into the basin. Put a layer of the macaroni or pastry on top. Cover with a greased paper and boil 1½ hours. If potatoes are cooked for the same meal, scrub well and cook in their skins in the same saucepan as the pudding. Some families prefer this without meat and in that case use 4 ozs. of fine oatmeal and one or two eggs, and even then the dish does not cost more than 2d. per head.

Savoury Batter

½ lb. shin or steak, or mutton, or rabbit, cut up small or minced, or ½ lb. sausage meat, or ½ lb. grated cheese, mixed into the following batter:—

½ lb. flour. ½ teaspoonful salt.

½ pint milk. ½ .. bicarb. soda.

1 teaspoon vinegar.

Dissolve the soda in the milk—stir slowly into the flour that has been previously mixed with the salt. Then add the vinegar. Either mix the meat well in this or pour this batter over the meat in a pie-dish and bake three-quarters of an hour.

Cheese and Potato Pie

2 lbs. mashed potatoes.

6 ozs. grated cheese.

2 ozs. margarine.

1 teacup of milk.

Salt and, if possible, 1 beaten egg.

Mix thoroughly well together, giving the mixture a good beating. Bake in a pie-dish in a moderate oven for half an hour.

Favourite Stew

½ lb. any kind of meat cut up small.

2 ozs. lentils.

2 ozs. whole rice.

2 onions (grated), 2 carrots (grated).

1 lb. potatoes.

Salt to taste.

1 pint of hot water.

Put these ingredients in a saucepan or in a large pie-dish or large jar in layers. Pour the water over them. Cover with lid, or, if in pie-dish, with another pie-dish. Cook slowly for an hour to an hour and a quarter. Add the salt shortly before dishing.

Dumplings could be cooked in this and should be put in twenty minutes before dishing up.—*From a talk by Miss F. Potts, 'The Pudding Lady.'*



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THE MAN WHO ESTABLISHED SUNDAY SCHOOLS.

Interesting Talk for Welsh Listeners—The Adventures of Tramping—Children's Festival at Plymouth—Concerts by the National Orchestra of Wales.

PROBABLY Wales is the only country in the world which would include the man who established Sunday Schools in a selected list of Great Leaders. Professor Ernest Hughes takes Thomas Charles as the last of his great men. It is important to realize, however, that while children had their place in the schools founded by Charles of Bala, they were primarily intended for the education of adults. In reality they were study-circles presided over by a leader. The students took the Bible as their text-book, but they discussed nearly every topic pertaining to this life and the hereafter. With the Bible as the subject of constant study the language became the vehicle of their thought. It is interesting to see how representative of a full culture is the list of Great Men chosen in this series. Two warriors, a saint, a lawgiver, an historian, a bishop, a poet, and a Nonconformist divine. Professor Hughes gives this talk from Cardiff on Wednesday, June 26, at 2.30 p.m.

TO tramp for miles across purple heather, or to wander half a day in the green shade of oak and beech woods in the New Forest; to stand on the brow of the Purbecks or at the end of a long day's vagabondage to splash in the sunlit waters of the Channel is to discover something of the charm of Wessex. Miss Marjorie Simmons in her talk from the Bournemouth Station on Thursday, June 27, entitled 'Vagabond Days in the South Country,' will tell of these experiences and of some of the adventures met with by the way.

THE annual Children's Festival, which is to take place at the Guildhall, Plymouth, on Sunday, June 23, is as usual to be broadcast from the local station. It begins at 6.30 p.m., and continues until just before 8 o'clock, and while singing by the children will, of course, be a feature of the service, listeners will also hear items by the choir of George Street Baptist Church, and an address by the Rev. T. Wilkinson Riddle.

MR. ISAAC J. WILLIAMS takes 'The Escorial' as the subject of the last of his series of talks on 'The Land of Spain' from Cardiff on Monday, June 24, at 4.45 p.m. This Royal Palace, Mausoleum, and Monastery of Spain is an immense pile of buildings built of dark granite. It owes its existence to Philip II, who ended his days there. Mr. Williams will also speak of Toledo, the ancient capital of Spain.

THE first of a series of talks entitled 'The Story of English Music,' will be broadcast by Dr. Thomas Armstrong from Plymouth at 7 p.m. on Tuesday, June 25. Dr. Armstrong, who is Organiser of Exeter Cathedral and Director of Music at University College, Exeter, is a newcomer to the microphone.

THE Children's Hour from Plymouth on Wednesday, June 26, will include a new play specially written for broadcasting by Carey Grey, entitled *There's Many a Slip*. On the following Friday there will be a 'Great News Bulletin full of Wonder Items' for members of the Radio Circle.

THE Museum Concert by the National Orchestra of Wales at Cardiff on Monday, June 24, at 1.15 p.m., will include Rimsky-Korsakov's *Capriccio Espagnole* and other items. At the Symphony Concert on Wednesday, June 26, at 1.15 p.m., Beethoven's *Symphony No. 7*, in A will be played, and on Saturday, June 29, Dvorak's *New World Symphony* will be given at noon.

CHATTERLY INGRAM (contralto) and Edith Penville (flute) are the artists in the Light Music programme from 5GB on Monday, June 24, while Alec Shanks (baritone) appears in a similar programme to be relayed from Pattison's Restaurant on Wednesday, June 26. Joseph Bloomer (baritone) sings in the relay from Lozells Picture House on Thursday, June 27. On the same date Dr. Harold Rhodes gives another recital on the Coventry Cathedral organ.

THE programmes for the Children's Hour from 5GB for the week beginning June 24, will open with a play entitled *On Midsummer Night* by Gladys Joiner, songs by Marjorie Palmer (soprano), and flute solos by Edith Penville.

There will be stories and some musical items by Alice Vaughan and Harold Casey on the following day, while on Wednesday, June 26, Dennis O'Neil, the Irish entertainer, will be heard. Another play entitled *Caravans*, by Florence M. Austin, is down for Thursday, June 27, and an interesting talk on swimming by Percival Hardidge will be broadcast on Friday, June 28.

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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'ELEKTRA.'

Elektra, by Euripides, to be broadcast on July 16 and 17, is the eleventh 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 *Elektra* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining two of the series for 4d.

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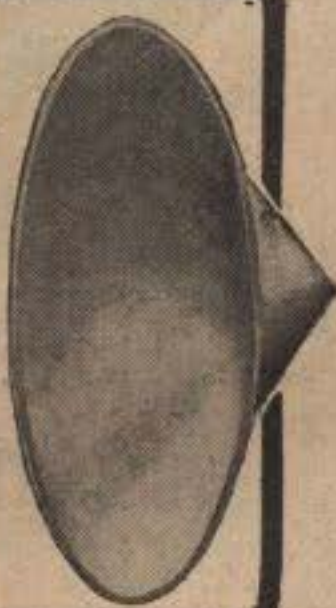
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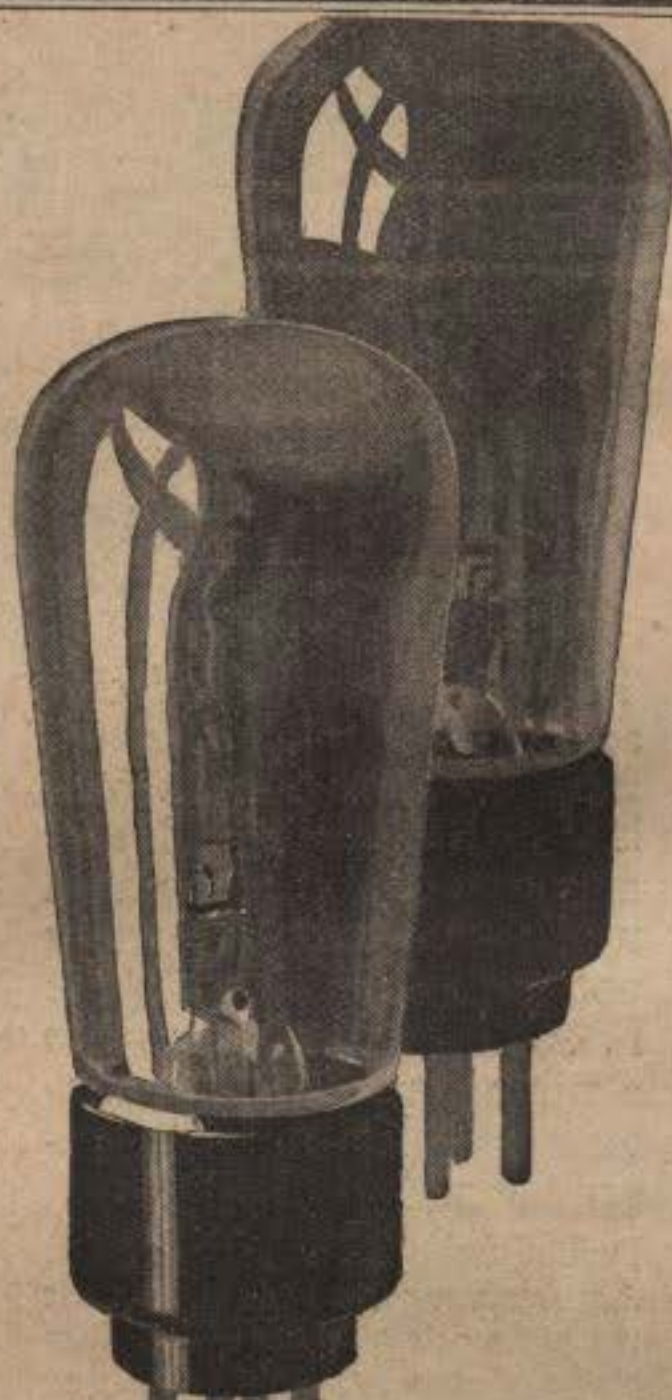
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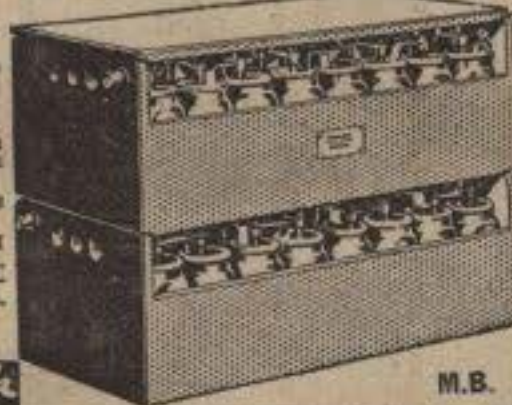


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