

THE BROADCAST PROGRAMMES FOR JUNE 23—JUNE 29

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 299.

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

JUNE 21, 1929.

Every Friday. TWO PENCE.

An Opera Number for Opera Week



EUGENE GOOSSENS

a young English composer of the progressive school, whose new opera, written to a libretto by Arnold Bennett, will be relayed from Covent Garden (Daventry Experimental) at 8 p.m. on Thursday, June 27. Not only is the opera particularly interesting in view of the collaboration between Mr. Bennett and one of our younger composers, but the story itself is a very dramatic one, being the Apocryphal story of Judith, the Israelite widow, who saved Bethuliah by slaying Holo-

fernes, general of the invading Assyrian army. For a new English opera to be given at Covent Garden is an event of importance.

'JUDITH'

An Opera in One Act.

GIACOMO PUCCINI



is perhaps the most popular of all composers with English opera-goers. *Tosca*, *Madame Butterfly* and *La Bohème* are included in the repertory of every opera company; melodies from these operas are known to almost every listener. Puccini is represented on three occasions in this week's broadcast programmes. On Monday, Act Three of *La Bohème* will be relayed from the Royal Opera House, Covent Garden. On Friday evening, the 'last night' of this year's Grand Opera Season, the last act of the same opera will be relayed; while on Monday (5GB) and Wednesday listeners will hear Studio performances of Puccini's little-known work

'LA RONDINE'

An Opera in Three Acts.

Do you want your programmes conducted on American lines?

See, on page 610 of this issue, an important article on 'Financial Broadcasting.'

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OPERA in England, in the sense understood by the term on the Continent of Europe, does not exist; that is to say, there is in the

whole of the United Kingdom no permanent Opera House devoted regularly to operatic performances, and there is no permanent opera company with a fixed domicile. Such operatic performances as we have are, to a greater or lesser degree, of the nature of a makeshift, wherein one element, the spectacular, indispensable in proper operatic productions, is inevitably and invariably absent, while the other elements, vocal, histrionic and instrumental, range from the frankly defective to the adequate. They never surpass the level indicated by the latter and usually approach nearer to that indicated by the former adjective. It is necessary that this sorry state of things should be completely realized before any discussion on the subject of Opera in England takes place.

There are three permanent organizations in the United Kingdom concerned with the presentation of opera; four, if the Gilbert and Sullivan operettas are taken to fall within the limits of the general category—which they certainly should. The most important of these, of course, is the British National Opera Company, which leads a precarious and vagabond existence and never seems quite sure at the end of one season whether it will survive to open another. I have a very great admiration for the members of this company. They have shown pluck, resource, and, on occasions, real self-sacrifice in their efforts to provide decent operatic performances in the provinces and suburbs of London. At their best, as in operas like Verdi's *Falstaff*, depending primarily on teamwork, they have given performances that almost surpass the limits of the adequacy postulated at the beginning of this article. I have seen them do *Carmen* and *Manon* in a manner that would not disgrace the ordinary standard Opera House on the Continent. How they have managed to achieve the measure of success that they have achieved remains a mystery to me. Most of the singers spend their lives in the railway train, flying from engagement to engagement, in order to earn their living in other than operatic work; the orchestra has to be reinforced by local recruits usually of doubtful value; the scenery has to be carted round the country; the theatres are unsuitable; the audiences, if not exactly unresponsive, are stodgy, dull, and, operatically, uneducated.

Taking everything into consideration, I consider that the English public gets far more than its money's-worth from the

OPERA IN ENGLAND.

Francis Toye on its Present and Future.

B.N.O.C., for the prices of admission are definitely below those that obtain in the ordinary London theatre. You cannot expect a Covent Garden, much less a La Scala or Vienna Opera, standard for 7s. 6d.

Next in importance comes the Carl Rosa Opera Company, from whose performances I have had considerable pleasure at times, though their orchestra is always, of course, too small. Frankly, this organization does not seem to aim at anything higher than the ordinary standards of a provincial touring company. Within those limits, however, they are competent; indeed, in a sense, more professional than the B.N.O.C. They neither court nor receive much publicity; they pay their way. I have a great respect for them.

IT would be idle to pretend that either of these organizations can ever hope to give the operagoer that exquisite thrill which comes from a first-class performance given by artists of superlative capacity. So far as the thrill is given at all, it is distinctly a suburban thrill. The mere surroundings in which the operas are given put anything else out of the question.

In this respect, the third of our organizations under consideration has an advantage. This is the Old Vic Opera Company, which plays to an audience far more enthusiastic and in a way more sophisticated than either of the other two. Opera at the Old Vic corresponds essentially to the performances of opera at the popular theatres that are now found in every Continental city of importance. Prices are, of course, very cheap, but the public is constant and the company is always playing together in its own theatre—a tremendous advantage. What is more, the Old Vic has among its governors musicians of wide experience and great learning. If only the allied Sadler's Wells scheme would materialize, if only there were operatic performances on every night of the week and sufficient money to dispense the members of the company from the necessity of seeking outside engagements, to pay a permanent chorus and slightly to augment the orchestra, I believe the Old Vic Opera Company would very soon be as good as any of its class in the world. In that sense it may, indeed, be considered the most promising of all our operatic organizations.

The D'Oyly Carte Opera Company needs no discussion. It presents the Gilbert and

Sullivan operas exactly as the admirers of Gilbert and Sullivan wish them to be presented, except when it indulges in some exceptionally intelligent or novel

essay in the matter of mounting, when there is an immediate outcry in favour of the merely familiar. All musicians agree that its standard of vocal accomplishment is insufficiently high, but this defect is difficult to remedy in what must remain practically a touring company.

No consideration of Opera in England would be complete without some consideration of the part played by effort wholly or mainly amateur. One has only to think of the operatic performances at Bristol which reintroduced *Così Fan Tutte* and other unfamiliar works to public attention, of Rutland Boughton's Herculean labours at Glastonbury. Then there is the Liverpool Repertory Opera, which has produced works so widely different as *Dido and Æneas*, *The Travelling Companion*, *The Immortal Hour*, and *William Tell*, while as regards interesting productions pure and simple, the Universities of Oxford and Cambridge have deserved uncommonly well of their county. It was Cambridge that paved the way for the present Mozart renaissance by its enterprising production of *The Magic Flute* in the first decade of the twentieth century. Oxford has given performances of Monteverdi that attracted European attention. Nor is this all, for Cambridge has experimented with Handel and Purcell, and Oxford with Gluck and Weber. Needless to say, some of these performances were technically very poor, but they served an invaluable purpose in bringing unfamiliar works to the notice of the public, and incidentally in showing what good service intelligent amateur effort can render to the community.

So much for actualities. As regards the future, the hope, the sole hope, lies in the materialization of the Beecham Opera Scheme. I have purposely said nothing of Covent Garden in this article, for despite the intelligent resolve of the present management to employ British artists when and where suitable, the activities of Covent Garden lie definitely outside English musical life—which the cynic may not unreasonably consider one of their principal charms. But in any case, only a miracle can save Covent Garden from destruction in three years' time, so that eventually we shall have to rely on the Beecham Scheme for our sole operatic salvation. Presumably, Beecham will build on the foundation of the B.N.O.C., not forgetting, I hope, to incorporate in his structure

(Continued on page 619).

'The Broadcaster's' Notes on Coming Events:

BOTH SIDES OF
THE MICROPHONE*The Wireless 'League of Nations.'*

THE Union Internationale de Radiodiffusion, recently concluded its Annual General Assembly at Lausanne. Vice-Admiral C. D. Carpendale, C.B., Contoller of the B.B.C., was elected President for the fifth year in succession. For the first time France was represented in the Assembly as an active member, so that, with other adhesions actual or pending, the Union is now representative of all European broadcasting. As recommended by the Prague Conference, the Union is the recognized centre for discussion of all broadcasting questions of an international character. One of the most important steps taken by the recent Assembly was to establish the wavelength checking station at Brussels as official master-regulator for Europe.

Kilohertz and Kilocycles.

THE frequency of transmitting stations has hitherto been indicated by the B.B.C. in terms of 'kilohertz' (one thousand cycles per second.) It has, however, been decided internationally that the expression 'kilohertz,' not being in general use, should be abandoned and frequencies expressed in terms of 'kilocycles per second,' a practice to which the B.B.C., in common with other nations, will henceforward conform.

Giving a Talk.

TO have given a really successful broadcast talk—that is achievement. We take it that a talk, to be successful, must sound as though it were delivered spontaneously, and not read from a prepared manuscript. We are giving nothing away when we reveal that almost all talks are read. Few talkers have as yet achieved the intimate conversational style of reading. The rule that a manuscript must be produced is a double protection for the B.B.C. and the talker. It provides proof, if proof be afterwards needed, of what the latter said; it enables the B.B.C. to give the maximum amount of help to a speaker in presenting his talk; and it also ensures that he will not 'dry up.' The microphone, though seven years old, has not lost its terrors. We know of two impromptu talks delivered during the past few weeks. In one case the speaker, who for years has lectured without notes to University students,



'It has not lost its terrors.'

lost his nerve entirely; in the second instance the experiment was a triumphant success. In very early days a chair was placed below the microphone and in front of the talker; he was supposed to deliver his talk 'at' the chair, in order to achieve the correct conversational pitch. With the improvement of technique this chair has vanished. One of the most charming and interesting of recent talks was directed at a photograph propped on the desk under the microphone. The picture was of the talker's son who was killed in the war.

Relay from 'Christie's.'

THE name of 'Christie's,' like that of Tattersall's, has acquired an almost symbolic celebrity; both represent the ordinary man's acquaintance with the world of the sale-room. General interest will be aroused by this week's relay from the famous rooms in St. James's, when a number of fine pictures—two Zoffanys, two Vandycks and Rembrandt's 'Descent from the Cross'—come under the hammer. The sale takes place at 2.55 p.m. on Friday, the auctioneer being the celebrated Mr. Lance Hannen. We hope that a concession will be made to the presence of the microphone in the sale-room, that the bidders will speak up their thousands of guineas instead of merely nodding the head or raising a hand as is generally the custom.

History Preserved.

THE history of 'Christie's'—which is also a history of English taste and prosperity in the last century—has been admirably told by Mr. H. C. Marillier in his 'Christie's—1766—1925' (Constable). It bristles with facts, enchanting, amusing, and picturesque. Previous to the middle years of the eighteenth century, which saw the birth of 'Christie's,' there had been a lull in the collection of pictures and *objets d'art*. A hundred years before Cromwell had sold the fine collection of Old Masters gathered by Charles I; since then collectors had shown a mild interest in pictures of the Dutch and Flemish Schools. But, with increasing travel and, later, the French Revolution and Napoleonic Wars, which broke up the art collections of the great French and Italian noblemen, famous pictures began to appear for sale in London—and the early catalogues of Christie's show a bewildering number of great names against which are recorded such modest prices as £2 2s. for a Titian, 14s. for a Teniers, and £4 10s. for a Holbein. The original sale-rooms were in Pall Mall, in a building which also housed the Royal Academy. There were sold 'a fine large india bandazeer,' 'two hartychoaks,' and 'a bird in a Jessamy tree and a nest of young.' In the catalogues we read of the sale of Sir Joshua Reynolds' collection of pictures, Madame Dubarry's jewels, and Le Brun's portrait of Lady Hamilton, of the appearance of which in the sale-room Nelson wrote: 'You at auction, or rather to be sold by private contract. Good God! My blood boils.' This letter is in the private collection of 'Christie's.' Nelson bought the picture. Into the home of such memories, peopled with such ghosts of a past made beautiful by its association with beauty, the microphone is on Friday to take us.

Wagner and the Concert Hall.

A WAGNER programme is to be broadcast from London on Wednesday evening, July 3. The increasing popularity of Wagner's music has not followed altogether along the lines he would have wished. He lived for opera: all his finest ideas were poured into it, his best energies spent upon it, and he would have said that without opera he could not adequately have expressed himself. Yet increasingly, today, people are preferring concert-versions of his work—a preference Wagner would have surely despised. With him music, in this matter of operas, was only a part of the whole; the poetry (which today no one reads) and the *mise-en-scène* were equally important. The fact remains, however, that Wagner's music makes its appeal unaided; and that being so, why should one hinder that appeal by sitting in a theatre watching an incredible setting by incredible characters? That, anyway, is one point of view.

A Respectful Suggestion.

SINCE various enthusiastic publicists seem determined that we shall conduct our programmes on transatlantic lines, how about selling 'space' on July 16 and 17, when *Elektra* is to be broadcast. We suggest some such announcement as this: 'Radio listeners, you are now going



'A kick in every iambic.'

to hear *Elektra* by Calvin P. Euripides, a real-life crime story with a kick in every iambic. For the benefit of listeners who may get tired half-way there, the story may be summarized as follows: 'ROYAL SIREN BUMPS OFF SPOUSE IN WASHROOM DEATH ORGY. CHILDREN WILL AVENGE, THEY SAY—AND HOW!'

Elektra has been provided by the Evershine Electricity Corporation to bring before the public their new 'Elektra' half-watt bulb—as classic as ancient Greece.

The Madrigals of England.

THE history of the madrigal, could one trace it, dates so far back that it is not even certain what may have been the origin of the word itself. Some have seen in it 'a hymn to the Virgin'; others 'a rustic song in the mother-tongue' (*matricale*). If the origin of madrigals was, as the former derivation would suggest, religious, they had gone far on their travels by the fifteenth and sixteenth centuries; we find Palestrina making allusions to the 'lasciviousness' of these choral works—particularly of the wedding madrigals that were then so popular. Italy may have been the native home of the madrigal, but England adopted it whole-heartedly in the days of Elizabeth. Byrd, Bull, Tallis, Morley, and others of that pretty nest of singing birds, employed this particular form—with its contrapuntal fluencies and imitations and often gay rhythms—for some of the very best of their work. A glance at the scores of these madrigals, by the way, will quickly reveal how competent were the average musicians of Elizabethan times. It takes the professionalism of today to cope with the intricacies of, for instance, some of Byrd's best scores; and there was no professionalism in those times. The week's 'Foundations,' beginning July 1, consist of Elizabethan madrigals sung by the Wireless Singers.

Fair of the North.

THE idea of a great English Fair of the North, that might favourably compare with the Leipzig Fair in Germany and the Barcelona Fair in Spain, has long been favoured by many who firmly believe in this most pleasurable of all ways of advertising. The idea has come to fruit this year in the North-East Coast Exhibition that, in May last, was opened by the Prince of Wales in Newcastle. Listeners will be interested to hear that relays are to be given, through London and Daventry Experimental, of various bands playing at the Exhibition. The dates are June 28, July 11 and 25, August 8 and 22, and September 5 (4-5.15 p.m.).



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Dominion Day.

SIXTY-TWO years ago, on July 1, the provinces of Canada, Nova Scotia and New Brunswick were united by Royal Proclamation in the Dominion of Canada. 'Dominion Day' is one of the outstanding festivals of our Empire. This year it is to be celebrated with a special programme which bears the sub-title 'A Sketch Portrait of Canada from East to West in Thirty Minutes.' This programme is to be broadcast between 7.45 and 8.15 on Monday evening, July 1.

The Fatal Crinoline.

ON July 4 (5GB) and 5 there will be performances of *Betty in Mayfair*, by John Hastings Turner, with music by H. Fraser Simson and lyrics by Harry Graham. The plot of this musical comedy is, in outline, the same as that of Mr. Hastings Turner's comedy *Lilies of the Field*, from which it was adapted. The original play was produced by Basil Dean, with Edna Best and the late Meggie Albanesi in the two leading parts. A few years later the present adaptation of it was given at Daly's, with Evelyn Laye as Betty. The story is a very thin one. Two daughters of a country vicar are visited by their godmother, who invites one of them to visit her in town. Which is to go? The choice must be made—and the method of choosing is no sillier than the complications of most musical comedies. An antiquarian is staying at the vicarage. Whichever of the two girls succeeds in 'vamping' him wins the prize. Betty is successful. She dresses up in a crinoline and thereby attracts the antiquarian, who has a partiality for old-fashioned girls. But, once crinolined, Betty must remain so. Hence Acts II and III. *Betty in Mayfair* is an ideal microphone show, for its dialogue, coming from Mr. Hastings Turner (author also of *Wake Up and Dream*) is, in a light vein of humour, delightful.

Run Radio.

THERE are many strange jobs in the world—but few stranger than that of a young Englishman who has recently returned home on a visit. When at work, he is wireless operator to a big 'boot-legging' organization on the east coast of America. Radio is now, it seems, an intrinsic part of any 100 per cent. efficient run-running organization. It is used to keep the ships in touch with developments ashore, to give the 'all



'Thinking up a new one.'

clear' signal when the cases of liquor are rushed to shore in racing motor launches and thence in bullet-proof cars to their destination. Our distinguished visitor complains that, owing to police supervision, he has consistently to be moving his apparatus. All communications, both by telephone and short-wave radio, are conducted in code. Sometimes the police find out the code, then the bootleggers have all the bother of thinking up a new one. A favourite way of keeping the code out of harm's way is to put it in an envelope and post it off to yourself. The police are not yet wise to this,

Viola.

NOT until Haydn and Mozart had given the viola an integral part in the formation of the string quartet was this unfortunate Cinderella of the violin family considered in the least important. Hitherto it had been used merely to double either the bass part or the second violin. Its new prominence in the String Quartet was its opportunity. And now, today, its peculiar beauty as a solo instrument is slowly being realized—chiefly, let it be said at once, by virtue of the fine solo-playing of Lionel Tertis. Composers, too, are realizing the opportunities—though with extraordinary slowness. It must be possible to count upon one's fingers the really important works that have been written especially for the viola—and among the finest of them stands Benjamin Dale's *Sonata for Viola*. Lionel Tertis is giving a broadcast recital from London on Monday, July 1. Marian Anderson will sing Negro Spirituals.

Christopher Stone.

FROM July 1 onward Mr. Christopher Stone's lunchtime gramophone recitals will be moved from Thursday to Friday. Mr. Stone, the London editor of *The Gramophone*, is one of the most regular and experienced of broadcasters, though his recitals of new records are known only to those listeners who are fortunate enough to be near a wireless set during the luncheon hour. Among the new gramophone records broadcast on Thursday, June 13, were *Suppé's Morning, Noon, and Night*, H.M.V. C1667; *Donizetti's Daughter of the Regiment Overture*, H.M.V. C1654; *the Soldiers' Chorus from Faust*, Col. 9747; *Valente (tenor) in Ch'ella mi creda libero* from Puccini's *Girl of the Golden West*, H.M.V. B3015; *Bettendorf and Branzell in the duet from Lohengrin, Act II, Parlo*, E10852; *Clara Serena in I'm a-longing for you*, Col. 5362; and *Kasbek*, played by Zygfyrd and his Gypsy Orchestra, Regal G9299. A number of new dance and popular vocal records formed the first half of the programme.

The Beethoven Number One.

INCLUDED in a symphony concert programme from 5GB on Sunday afternoon, June 30, is Beethoven's First Symphony. The early symphonies of Beethoven are still unwisely shunned. The common attitude seems to be: 'We prefer our Haydn undiluted.' Perfect performances, however (and nothing of Beethoven demands quite the same kind of disciplined orchestral playing), reveal that, much as they may owe to Haydn and Mozart, they have yet enough of Beethoven in them to be vital on their own account. We recall especially a performance of No. 1 by the Berlin Philharmonic—as polished as anything we have ever heard. Bekker, a well-known German authority on Beethoven, puts the matter well when he says: 'In the sonatas he reasons with himself; in the symphonies with the world—and this world is, at first, that of Haydn and Mozart, though seen through Beethoven's eyes.' For Beethoven was already a mature thinking man. He was thirty—an age when Mozart, for instance, had already completed a whole galaxy of symphonies with the exception of the last, and greatest, three. The performance, on this present occasion, will be conducted by Pedro Morales, whose name will be familiar to most listeners for his championship, in this country, of Spanish music. Appropriately, therefore, the programme includes a first performance here of a *Symphonic Poem* by Guridi, and Turina's *Fantastic Dances*.

Opening of the Dogsboddy Season.

LAST night we were in our summerhouse reading 'The Anatomie of Melancholie,' when we were deafened by the Wireless Military Band. Our neighbour, Dogsboddy, had placed his loud-speaker on the window-sill and, straining his set to oscillation point, had retired to the end of the



'The Siren of Southend.'

garden, where to bed out his lettuces and hum 'The Dance of the Hours' through his moustache. We were not pleased. Though there was a faint sentimental beauty in the occasion (for it was in somewhat the same manner that we first became acquainted with Dogsboddy a year ago), we became definitely indignant. We retired indoors to the telephone, and, asking for our neighbour's number, informed him in an angry feminine voice that we were the lady he had winked at on Southend pier in '87. We were, we added, coming round to see him. It was with some pleasure that we watched him switch off his set and hurriedly leave the house without bothering to put on his hat. May we beseech all listeners who are taken with a fancy to listen in the open air to be considerate of their neighbours.

Then—and Now.

WITH the beginning of the nineteenth century there comes a point in the series of English Eloquence where any attempt at representative continuity must break down. The selection of sixteenth, seventeenth, and eighteenth-century eloquence is simplified by the comparative lack of material preserved—e.g., none of Bolingbroke's speeches are available—and by the existence of a body of definite critical opinion upon that which is. Even at the end of the eighteenth century, the golden age of English political eloquence, although it is embarrassing to have to pick and choose among such names as Chatham, Burke, Sheridan, Charles James Fox, Grattan, and William Pitt the Younger, the inadequacy of Parliamentary reporting at the time provides an excuse for doing so. But in the nineteenth century even this excuse is withdrawn. In the last 120 years almost all 'memorable speech' and much that is not memorable is preserved in complete editions or in the files of newspapers. The choice of material, therefore, for such a limited series is bound to become arbitrary. This embarrassing situation is due mainly to the long memory and tyranny of the nineteenth-century printing press. It is one that will not be relieved by the still longer memory and tyranny of the twentieth-century microphone, which can preserve not only everybody's words, but also their voices. The extract chosen for the 'English Eloquence' series, on Sunday, June 30, is a sermon preached by the Rev. Thomas Chalmers, D.D., 'Thoughts on Universal Peace.' (Chalmers lived 1780 to 1847.)

'The Broadcaster'

The Midlands Calling!

A FAMOUS SPANISH MUSICIAN.

Pedro Morales to Visit Birmingham Studios—The Works of Sir Arthur Sullivan—A Programme of Students' Songs—Repetition of a Revue—Country Week-ends for Poor Children—A Pioneer Broadcast Artist.

A Notable Programme.

THE weekly symphony concert takes place on Sunday afternoon, June 30, the guest conductor, on this occasion, being Pedro Morales, the Spanish composer, poet, and critic, who has done more than anyone else to further the cause of Spanish music in this country. His gifts as a writer of verse have carried him, in the opinion of the best judges, into the first flight of modern Spanish poets, and have combined with his love for music to work for the development of the Spanish art-song, the least cultivated type of composition in his country. His programme on June 30 contains a certain amount of orchestral and instrumental Spanish music, the chief novelty being Guridi's Symphonic Poem—*Una Aventura de Don Quijote*. This will be its first performance in England. Antonio Brosa (violin) is the soloist at this concert and will play the conductor's *Bonto Andaluz* and Frederic d'Erlanger's *Tarantelle*, amongst other items.

Sir Arthur Sullivan.

IN view of the regret expressed in some quarters that the more important compositions of Sir Arthur Sullivan have not received the attention they deserve since his death, it is pleasing to note the periodical space allotted to his works in the B.B.C. programmes. The Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, will be heard on Tuesday, July 2, in a miscellaneous programme of his vocal and orchestral works, which will include the impressive *In Memoriam Overture*, written upon the death of his father in 1866, the incidental music to *Henry VIII*, and the song cycle, *The Songs of the Wrens*. This will be sung by John Armstrong (tenor) and has been arranged for orchestra by Victor Hely-Hutchinson.

Students' Songs.

REMEMBER once travelling down the Danube from Linz through Austria to Hungary. We slipped along with the fast-flowing current on a breathless summer evening, through country which alternated between low-lying marshland, stretching away as far as the eye could see on either side, and narrow mountain gorges with their fir-clad slopes bathed deep purple in the glow of the setting sun behind us. In the fore part of the vessel were a group of German Rover scouts—*Wandervogel* was, I believe, the name they went under, and for three hours the waters of the Danube echoed to the strains of folk-songs and student songs of the Fatherland, sung in perfect harmony and without a note of music. I wondered how many groups of young men in this country could have shown such musical enthusiasm and knowledge. The periodical programmes of choral sing-songs from the Birmingham Studios have done a great deal in reviving the old melodies, and a special programme of students' songs will be heard from 5GB on Saturday, July 6.

A First Broadcast.

IN an orchestral concert by the Birmingham Studio Symphony Orchestra on Friday, July 5, the first broadcast performance will be given of Norman Denneith's Prelude—*The Poisoned Kiss*. This is a prelude to a dance suite of Anglo-Saxon days. Tom Bromley plays Rachmaninov's *Pianoforte Concerto No. 2 in C Minor*, while another interesting orchestral item is Leslie Woodgate's *Impression for Orchestra—Caerdydd* (Cardiff).

'Moonshine.'

THE first radio revue given by the talented band of artists which has been responsible for most of the revue work from the Birmingham Studios for the last six months was *Moonshine*, put on the air in December last. This met with such a favourable reception that it has been decided to repeat the dose on Wednesday, July 3. Although written with the Christmas pantomime season in mind, it makes good entertainment all the year round, and will be presented by the original cast of Edith James, Phyllis Lones, Harry Saxton, Harry Sennett, Alfred Butler, Brian Victor, Ewart Mason, together with Jack Venables and Gerald Armes at the pianos. The book has been written by Charles Brewer, with sketches by Edwin Lewis.



Foulsham & Banfield, Ltd.

PEDRO MORALES,

the well-known Spanish conductor, poet, and critic, under whose direction a Symphony Concert will be given at Birmingham for 5GB listeners on Sunday afternoon, June 30.

A Holiday Camp.

THE Wolverhampton Children's Holiday Camp has been described most aptly as Happiness House. Since its inception in 1923 over 10,000 necessitous children attending elementary schools in the borough have each been given a week-end in the country. The camp consists of scullery, and is situated on an ideal site. The generous population in Wolverhampton and its immediate vicinity has so far maintained the camp without outside help, but it has now become necessary to substitute permanent buildings for the Army huts, which are practically worn out. The cost of these will be £10,000, and it is hoped by making known the claims of the camp further afield to find new friends who will help to raise this amount. On Sunday, June 30, the Lady Mayoress of Wolverhampton (Mrs. Wood) will make an appeal from 5GB with this object in view.

The Profession—

WHEN I was a small child my great ambition was to be an actor, or in some way connected with the profession, and I remember one summer holiday at Llandudno seeing a member of the pier concert party in full pierrotic regalia giving away particulars of their concerts outside the pier gates. This I felt was my long-sought opportunity to be thought at any rate connected in some way with the stage, so seizing a bunch of pamphlets hanging near, advertising—I never noticed it in my enthusiasm—wagonette tours, I stood by his side and solemnly distributed these to the passers-by, where I was found by my irate parents.

—and its Glamour.

BURTON HARPER (baritone), who sings in the light music programme on Wednesday, July 3, had a somewhat similar experience, but as he had arrived at years of discretion and had already achieved fame, I feel the occasion was not appreciated by him to the same extent. He was singing at the Albert Hall, and while waiting for his call, strolled along the corridor with a programme under his arm. A young lady dashed up, held out a shilling, exclaimed 'Programme, please!' and almost snatched the one from under his arm. He was so astonished that he let it go. At the conclusion of the concert several of the audience asked for his autograph, among them being the aforesaid young lady, who was covered with confusion at having treated him as a programme seller. No young lady at Llandudno asked me for my autograph. It's an unfair world—some people have all the luck!

Among the First.

IS there a brass plate erected anywhere to the artists who formed the first B.B.C. programme? As time goes on and that first evening in 1922 fades still further back, it is well to remember the names of those who were responsible for the first official programme. They were Sydney Pointer, Helen Mar, Ethel Fenton, J. W. Hanvel, Peter Grahame, Vivienne Chatterton, and Hilda Searle. The last-named artist, whose voice combines lyric, operatic, and coloratura qualities with equal success, is to be heard in 5GB's light music on Monday, July 1. Miss Searle, like many other singers, has had experience of the importance of a singer being trained musically as well as vocally, taking principal rôles in unfamiliar works at a few hours' notice, most of the requisite studying being done in the train on the way to the engagement. Hilda Searle has also appeared at the Old Vic, playing leading characters in many of the best-known operas.

High-Power Short Waves.

ERNEST ELLIOT (entertainer) appears in the Birmingham Military Band's concert on Wednesday afternoon, July 3. Leonard Gordon (baritone) sings in the relay from Lozells Picture House on Thursday, July 4. The Hasland Silver Prize Band, conducted by H. F. Moseley, which has won numerous cups and trophies at contests throughout the country, gaining first place in the Leicester Band Contest of 1927, opens 5GB's programmes on Saturday, July 6.

'MERCIAN.'

GIACOMO PUCCINI by PERCY PITT.

Mr. Pitt, Musical Director of the B.B.C., was closely acquainted with Puccini, whose opera *La Rondine* (The Swallow) he is to conduct from the studio on Monday and Wednesday. Puccini is also represented in this week's programmes by relays of *La Bohème* from Covent Garden on Monday and Friday evenings.

ALTHOUGH the opera-lover of today knows only one Puccini, the composer of *Manon Lescaut*, *The Girl of the Golden West*, and other even more famous works, was descended from a long line of musicians, unbroken for many generations. And in spite of the fact that his renown has thrust theirs wholly into the background, several of them achieved reputations of more than merely local distinction.

Left fatherless at an early age, the fifth of seven children, Giacomo owed his upbringing and education to the heroic devotion and self-sacrifice of his widowed mother. His own achievements at school gave no great promise of fulfilling her hopes for his career, and not till 1877, in his twentieth year, did he show himself to be possessed of that tenacity of purpose and determination to succeed, which was to those who knew him one of the impressive traits in his personality. With only the scantiest means of subsistence, he set himself to the study of music in earnest, and at the Royal Conservatory in Milan, soon gave evidence of the freshness and individuality of his genius, earning the encouragement of his teachers, Ponchielli and Bazzini. He lived, in those early days, along with two other students, under conditions very like those depicted in his opera *La Bohème*; the incident of the herring for supper, in the fourth act, is said to be based upon an actual experience of his own.

His first opera, *Le Villi*, brought him some £80; the reward of *Edgar*, which followed, was much more substantial, and *Manon Lescaut*, the third in order, assured his position and his reputation alike, and may be said to foreshadow the later Puccini as exemplified in his next work, *La Bohème*, produced at Turin in February, 1896. Although based upon a disconnected series of episodes rather than what one might term a straight libretto, has won itself a position in the forefront of our modern operatic literature by reason of its beauty, spontaneity, and melodic grace.

Of Puccini's later works it is perhaps, with one or two exceptions, hardly necessary to speak; their titles and merits are well-known to all opera-lovers. *Tosca* and *Madame Butterfly*, for instance, have become household words. His next opera in order of composition, *The Girl of the Golden West*, based upon a play by David Belasco, has not had the success it deserves, although evincing a considerable technical advance upon its predecessors; and perhaps the composer is a little to blame, for he has allowed himself to be very much influenced by the so-called modern French idiom as exemplified in the works of Debussy, Ravel, etc.; and as this is foreign to the average opera-goer,



By courtesy of Metro-Goldwyn

PUCCINI'S LOVERS OF BOHEMIA

Mimi and Rodolfo, the story of whose lives is told in *La Bohème*, an opera based on Murger's famous novel of the Latin Quarter.

it is not difficult to understand why this particular work has not made an immediate appeal to its hearers.

The next work, the *Trittico* (or rather *Trilogy*), a series of three short one-act works severally entitled *Il Tabarro* (The Cloak), *Suor Angelica* (Sister Angelica), and *Gianni Schicchi*, was produced simultaneously at the Costanzi Theatre, Rome, and the Metro-

*Mimi, Tosca, and Butterfly—these we know—
and this week we are to make the acquaintance
of yet another of Puccini's gay and tragic
heroines, Magda of 'La Rondine.'*

politan Opera House, New York, on December 14, 1918. A general consensus of opinion has given the premier position to the last of these three operas, a veritable masterpiece of musical humour worthy to be ranked with Wagner's *Mastersingers* and Verdi's *Falstaff*. *Sister Angelica*, the second in order, was Puccini's favourite work, as he himself frequently told me, but in spite of its deep sincerity of purpose and its atmosphere of religious fervour, success has not come its way.

Turandot, his last work, was incomplete at his death, but fortunately only so far as the closing duet was concerned; and this was successfully taken in hand by Franco Alfano and finished upon the lines that were indicated by the composer. Although its success has not been so decisive as that of

its immediate predecessors, it has many qualities to recommend it, notably the flow of easy melody, interesting use of local colour, to say nothing of its rich and varied orchestration.

And now a few words about *La Rondine* (The Swallow), a work composed just before the *Trilogy* of short operas, which is to be heard for the first time in Great Britain during the forthcoming week.

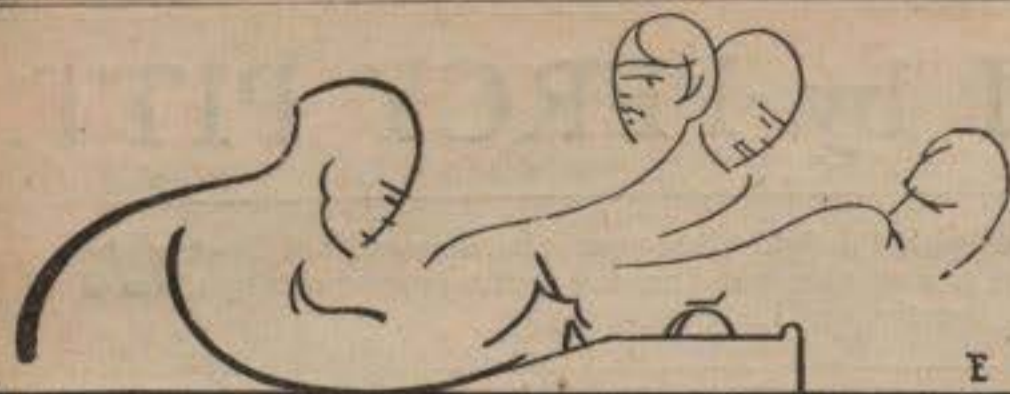
The early part of 1914 found Puccini in Vienna, for the purpose of superintending a production of his latest opera *The Girl of the Golden West*, and here he was approached by the directors of an important firm of music publishers to know whether he would be prepared to consider the composition of an operetta for the Carl Theater, the leading musical comedy theatre of the Austrian capital. However, in spite of great financial temptation, in the shape of an offer of preliminary payment to the extent of 200,000 kr. plus performing rights—for Austria and Germany only—he refused; first of all, because he happened to be under contract to the house of Ricordi, and secondly for the very simple reason that he had no desire to enter the field of light music.

The publishers were insistent, and letter after letter followed the master upon his return to Milan, but all to no purpose, as it would seem. Then a difference between Tito Ricordi and Puccini paved the way for a reopening of the matter, and the composer telegraphed to Vienna that he was prepared to reconsider the offer.

At this point, however, certain difficulties arose, for the sketch-plots submitted did not appeal to Puccini, nor was he comfortable in the idea of having to descend to the form his new work would have to take. In other words, he felt that a lyric comedy would be more his line, and this indeed was the shape the libretto ultimately assumed. In July, 1914, within a week or so of his having started work, the great War broke out,

and as a result of this the opera was withdrawn from its prospective publishers and issued in Italy. Its production took place at Monte Carlo in 1917, followed by performances at Bologna, Bergamo, Milan, Turin, Vienna, New York, etc., meeting everywhere with a very popular success.

His first visit to London was in 1894 for the production of *Manon Lescaut* at Covent Garden, and he was in this country again in 1897, when the Carl Rosa Company produced *La Bohème*. Later, he was a frequent visitor to our shores, and those who made his acquaintance then, and particularly the fortunate ones who could count themselves his friends, remember him as a man of particularly simple tastes, modest, and unaffected by all the success which came to him.



The Wireless Play—V.

PEOPLE OF THE PLAY.

Since the characters of his play are not visible to the eyes of his audience, the wireless dramatist must do his utmost to enable listeners to visualise them in imagination. The means at his disposal are (a) strong and careful characterisation in dialogue, and (b) simplicity in the human motives which go to make up the story.

A MOST important factor in radio drama, and one which is often astonishingly neglected, is a certain carelessness and inadequacy in authors about fixing the physical identity of their characters and their background. This may appear as though I were contradicting myself. I have insisted at some length on the necessity for thinking of appealing to the ear only as opposed to the eye; but both eye and ear are merely a means by which you make an impression on the imagination of your audience.

Not an Abstract Medium.

Because radio drama deals with what is heard as opposed to what is seen, a great deal of nonsense has been talked and written about it being an 'abstract' medium. There are even enthusiasts, in my opinion definitely misguided, who conceive of the ultimate ideal of radio drama as dealing purely with abstract sounds—sounds without any interpretative significance whatsoever; but this is only a *reductio ad absurdum* of a practice which has built more than one radio drama about characters so abstract or so symbolical that they are without sufficient identity to make them interesting. Even extremely successful radio plays—for example, *Kaleidoscope the First*, *Kaleidoscope the Second*, and *Squirrel's Cage*—lacked something, in so far that by the end of the play you knew as little about the *dramatis personæ* as you did at the beginning. How many of the people who heard *Kaleidoscope the Second* could describe Sylvia's appearance or recognize her more personal characteristics? Deliberately or not, rightly or wrongly, Sylvia was a puppet. The interest of the audience was directed to the circumstances which swayed her life. They were, I think, completely unimpressed by the character of Sylvia the girl. Henry, in *Squirrel's Cage*, was better. At any rate, we knew that he stammered slightly. But he, too, and in this case I am quite sure it was deliberately done, ran too true to type to be real.

Care in 'Stamping' Characters.

To take other examples, apart from the fact that Rassendyl and the king both had red hair, and that the king was vaguely drunken and Flavia vaguely beautiful, I do not think the characters in *The Prisoner of Zenda* were sufficiently described to come to life. They were little more than mouth-pieces moving through a capital story. On the other hand, where you had a play like *Carnival*, with its passages of explanatory narrative, you definitely secured physical pictures of the people involved; physical pictures of the rooms and background through which they moved. The play gained accordingly. But this is not really an additional argument in favour of the narrative type of play. It is merely a plea for

greater care and greater emphasis—that may no doubt, in practice, seem a little unreal and exaggerated on the part of an author—in stamping his characters and his settings to further the easier working of the imagination of his listeners.

A perfectly casual phrase, 'the disembodied voice,' has been caught up and run to death by various persons knowing next to nothing of what they are talking about and used to prove that, by abstracting the personalities of the actors from radio plays, the B.B.C. was trying to turn all the characters in radio dramas into dreary, formless phantoms, mouthing at the microphone. The truth, of course, was precisely the opposite, in so far that the object was simply to bring the actual character in the play closer to his audience by assimilating the actor entirely in the character he is representing, and thereby increasing the reality and, as it were, the corporate existence of the character in question.

It is well known that people as a rule are not interested in other people that they do not know or have never met. Therefore, to get your audience into human relationship, with knowledge and understanding, with the characters in your play and with the conditions and places in which the play is laid, is vitally important for the radio dramatist. Because you demand more of the imagination of your listeners than a writer for the stage, so you must provide that imagination with more material on which to work.

Food for the Imagination.

There are, of course, innumerable ways in which this can be done. It is a matter for the individual writer. I have already mentioned narrative, but for plays without narrative there are dozens of ways by which, in the course of ordinary dialogue, the little personal idiosyncrasies are slipped in, or the most important features in a scene underlined. That A, for example, is left-handed, or that the carpet in B's drawing-room is bright pink.

There is no doubt that people like to follow the experiences of characters whom they can understand, whom they can recognize among their friends, and at least some of whom they can like. The reason why most foreign plays fail utterly in this country, is that we are not a cosmopolitan nation. The mentality of the average foreigner is a closed book to us. The creations of Chekov and even Ibsen strike the average Englishman as being fantastically unreal and very often quite simply lunatic. Whereas children in many cases find the characters in *The Cherry Orchard* perfectly comprehensible, reacting as they do perfectly naturally to their surroundings, most people who see it come away with their minds in a fog and with the conviction that Gaev, Lopakhin,

and the rest are qualifying rather for Colney Hatch than for any cherry orchard, however beautiful. The reason being that they have forgotten their natural childish reactions to places and people, and that in their ordinary grown-up minds people 'simply don't behave like that.' And so foreign plays are left for the rather dismal appreciation of so-called high-brows who spend their time in inserting fantastic meanings into them which were never intended by authors with the simplicity of genius.

This may seem a far cry from the subject of this article, but I do not think anything is more important than that radio drama should be fixed in the minds of would-be authors for the microphone as a drama of real people for real people. Preciosity has its place, but that place is not in radio drama.

Above all, listen!

One more obvious piece of advice to the would-be radio dramatist is an exhortation to listen often and listen intelligently. At present there are many people who lack a real appreciation of the factors of the problem explaining what is wrong with plays before the microphone.

Within the last month, Miss V. Sackville-West wrote an article in which she suggested that to recognize which characters were speaking in a radio play it was necessary for a woman's voice to be alternated with a man's; after which she asked, 'Where are the Shaws and Barries of the wireless?' You cannot expect people of brains and common-sense to be interested in a medium which is apparently dependent upon a mechanism so creaky that the first steam engine would be up-to-date compared with it. Probably Miss Sackville-West's experience of radio drama, or at least of its more recent development, is limited. But I do not wish to appear to be joining issue with what may after all be a couple of carelessly correlated phrases. The principal point of this article was that we should call upon those of our playwrights who have 'a sense of the theatre' to write dramas for the microphone.

Reply to Miss Sackville-West.

Except in so far that certain authors with a 'sense of the theatre' are also authors of fine intellectual attainment with a gift for writing dialogue and funds of ideas, their theatrical sense is immaterial. That the author of a radio drama should have a sense of the theatre is the very last thing that is necessary. Authors of radio plays must solve their own problems in the light of their peculiar medium. A 'sense of the theatre' implies knowledge of one set of tricks; a sense of the microphone implies knowledge of another set of tricks. It is the latter set of tricks which the radio dramatist has got to learn, and knowledge of the former is not only little help, but also in many cases definite hindrance.

MERRY ENGLISH—

AS FRITZ CHARLEY SPEAKS HER.

In this article Mr. Harvey Grace introduces listeners to Fritz Charley, the ingenious author of what is surely the most naive guide to opera that was ever written.

ON my shelves stands a whole row of opera guides, of all shapes and sizes, and every degree of quality, from Kobbé's 'Complete Opera Book' of a thousand pages down to the neat little pocket guides of Corbett-Smith. . . . The most enjoyable, however, happens to be the worst of the lot—'The New Opera Glass,' by Fr. (Fritz) Charley, published at Leipzig about 1895.

I do not bring it forward as a discovery, for it has long enjoyed a kind of fame. It is possessed, however, by a comparatively small number of folk. Such things ought to be shared, so, for the benefit of the unblest, here are a few crumbs. . . .

The Preface tells us that the book was designed for the benefit of English and American visitors to the Continent; that it found a good—though probably disrespectful—market is shown by its having in 1900 reached a fourth edition. The odd thing is that Charley should have complacently allowed his 'howlers' to remain. He says in his note to the fourth edition that it has been 'revised and augmented from the author through nearly thirty new operas,' and hopes it 'may find the same kindly reception which has been proved to the faregone editions.'

It may have been augmented from the author through nearly thirty new operas, but the revision was very casual. Yet, oddly enough, some of the synopses are written in good English. How came it that the writer of these allowed the remainder to appear in one of the funniest travesties of our language that exists? One suspects a touch of malice on the part of the colleague. Or perhaps Charley fancied himself as a linguist, and was above asking for help. How much he needed somebody at his elbow is shown by the result of his wrestlings with the story of *Turandot*:—

Kalaf, prince of Assam, has leaved his fatherland; after the death of his father, a relates has takes possess of the throne. He intended to enter in service of the prince of Kaschmir. Coming to the castel, he is recognised from the gardener, but he do'nt like to be known him. He has saved the prince his life justly, but is gone away not awaiting the thanks.

Both leaves the stage. Now Turandot, daughter of the prince of Kaschmir, is carry on the stage; also the parrot is brought, which Kalaf had catched. Turandot and Kalaf falling in love together. Kalaf does choose a favour; he begs to can loose the riddle Turandot. All are astonished, Turandot herself, who may save the life of the stranger; but Kalaf remains on his desire.

Second Act: Turandot is happy; Kalaf has loosed all her riddle and she hopes now to get him als bridegroom but Kalaf gives non himself such a riddle, which had to loose Turandot, to tell him his name and his native. But she is sorry, she can not find out the right name and so she is loosing all hopes; all troubles are vainless. Till, at last, she

heard the name: Achmed of Samarkand. But this is not the right name: Great meeting. Turandot is greeting as Prince Achmed of Samarkand, but must hear from him, that this is not the right name. In a humble manner, she say, that Kalaf must be her Master and commander and that a hearth that deeply loves, much better is, than humour and mind. Turandot and Kalaf have found to another and enjoyment is everywhere.

Especially among the readers.

We meet with this confusion between 'hearts' and 'hearths' elsewhere—e.g., in Charley's version of Act II of *Romeo and Juliet*:—

Second Act: Pavillon in Capulets garden. Romeo singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding together and after lovely sweers are going from another.



'Suddenly ghosts are appearing, amusing themselves to strike Falstaff in the best manner.'

'Lovely sweers' for the young couple's vows is one of Charley's happiest feats, though he remains at a good level in his description of the final catastrophe:—

Fifth Act: Romeo enter; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming: Romeo falling on the bottom, Julia takes the sword and murdered herself.

Charley's version of *The Merry Wives of Windsor* is one of his best efforts. I give it in full, prefacing it with the biographical note about Nicolai:—

OTTO NICOLAI.

B. July 9th 1810 at Königsberg. Left the house of his most strongly father and take lessons on music by Klein and Zelter. 1833 he accepted a position as organist on the Chancellery at Rome and gained as composer of operas a well known name in the whole Italy. D. May 11th 1849 at Berlin, 8 weeks later as his opera: *The merry wives of Windsor* were given at first.

'Juny' leaves us in a state of suspense as to whether June or July is meant. Reference to 'Grove' shows that when Charley says Juny he means June. 'Left the house' is a euphemism for 'ran away.' Nicolai's home,

we know, was unhappy, probably because of that most strongly father.

THE MERRY WIVES OF WINDSOR.

Text after Shakespeare.

Sir John has written two love-letters to Mrs. Fluth [Ford] and Mrs. Reich [Page]. They resolved to take reveange to him. After leaving the stage their husband appears attended by Messrs. Spärlich [Slender] und Cajus. The Stage is changed: Mrs. Fluth awaits Mr. Falstaff. Mrs. Reich entered too and now the wonderful scene: Mr. Falstaff in the clothes-baskets.

Second Act: The same play: Falstaff appears at the second time. Now he is putted in the cloths of an old aunt, whom is forbidden the house of Mr. Reich. After some merrily scenes he leaves the house as an old woman, attended by the strike of Mr. Reich's stick.

Third Act: Room in Reich's house. The married couples are in the best humour, the wives have confessed and now they have the intention the old Falstaff to punish the third time.

Changement of the stage: Midnight, in the forest with a hunting house; all persons appears; at least Falstaff too. The two wives are greeting him; singing a Terzett. Suddenly ghosts are appearing, amusing herself to strike Falstaff in the best manner. Cajus and Spärlich the lovers from Anna are also at present; but Anna loves Mr. Fenton, with whom she is hand at last for ever.

Of all the merrily scenes, give me that wherein the ghosts are amusing herself to strike Falstaff in the best manner.

Occasionally Charley's linguistic haziness leads to the coining of some expressions that are none the less happy for being ambiguous. Thus, in the course of a bewildering version of Flotow's *Indra*, he speaks of Camoens as 'a famish poet.' Camoens was poor (as all poets and composers

ought to be), and this makes the expression 'famish poet' singularly neat and appropriate. Nevertheless, I think we may take it that Charley is really thinking of the poet's fame rather than of his *faim*. I am strengthened in this view by the fact that Boito is alluded to in a biographical note as a 'famish poet.'

In the synopsis of *Othello*, Act III, we read:—

Receiving the orders from the Dogen of Venedig through a assembly, Othello orders also his wife on the place, but he is wrathful with his wife, warping her on the ground, so that the people is thinking that Othello is fallen suddenly in insanity.

There is a fine summary vigour about this method of putting people out of action by warping them on the ground, and I commend it to those of you who have not yet left off beating your wives. Charley evidently knew he had hit on a good word, for he uses it elsewhere, telling us in *Esmeralda* that

Quasimodo looking out for that [Frollo's rageful rushing on Phoebus] and observing Frollo, is warping himself between the both and is now stabbed instead of Phöbus.

(Continued on page 623.)

FINANCIAL BROADCASTING:

THE BRITISH BROADCASTING CORPORATION, because of its privileged position in holding a monopoly of broadcasting in this country, is inevitably the target for a steady fire of criticism. We accept that as right, and as evidence that the work the B.B.C. is doing, essentially concerned as it is with matters of individual taste and preference, excites the right kind of interest in the public mind. The B.B.C. has always welcomed criticism, in the hope that something could be learned from it by which the actual work of those who provide the programmes could be tested and proved. The result, however, has hitherto been disappointing; now and then an individual letter contains some really helpful criticism or suggestion; when it does, it is always most gratefully accepted and acted on. But the amount of constructive criticism from the outside is extremely small. There is more constructive criticism expressed within the B.B.C. organization in one month than is received from the whole of the public in a year.

Apart from individual letters, we are sometimes honoured with a more comprehensive consideration in an article, written with a view to pointing out our defects and contrasting the way the B.B.C. does its business with the far, far better way which obtains in some other country. The latest of these somewhat rare utterances appears in the second number of an important publication entitled *The Realist*, which boasts an editorial board of twenty-five names, some of which are known to the public. In the May number of this publication appears an article entitled 'Financial Broadcasting,' by a Mr. Reynolds, who makes up for his somewhat sketchy knowledge of British broadcasting by an almost inspired familiarity with the figures and statistics of American broadcasting which, as we have pointed out before in these columns, consists of a kind of hoarding on which rival advertisers, by the provision of programmes, call attention to their merchandise.

Mr. Reynolds bases his articles on two somewhat startling premises; first, that the British Broadcasting Corporation's service is admittedly and notoriously a bad one, and, secondly, that the service of the National Broadcasting Company of America is admittedly superior and, in fact, almost perfect. Both these premises—unfortunately for Mr. Reynolds's arguments—are false. There is always a number of grumblers at any public service; and the B.B.C. is not without its share. In spite of the fact that people who find fault are always more prone to write letters than those who are pleased and satisfied, the number of complaints or criticisms received by the B.B.C. is very small in comparison with letters of praise and appreciation. Their programmes are admitted by those who conduct broad-

casting in other countries (not excluding America) to be, in breadth, quality and variety, unrivalled by the work of any other broadcasting organization. By these experts the cause of this is almost universally attributed to the fact that the B.B.C. has a monopoly and that it is wisely used. Yet this monopoly, of course, is made possible by the licence system whereby every proprietor of a re-

year are spent in providing programmes which embody a considered and progressive policy of giving the public the best of everything, instead of, as in America, more than a million pounds being spent by advertisers in providing programmes which they think will incline the public to think most favourably of the goods which they sell. Mr. Reynolds is very much impressed by sums of money; he quotes with almost breathless appreciation a characteristic article by Mr. Hannen Swaffer mentioning the fees paid to various people in America—Paul Whiteman receiving £1,000 for a quarter of an hour, Al Jolson a similar amount, and Fanny Brice, £500, for singing the same number of minutes. All this is very impressive and very satisfactory to the people who receive these sums of money, but it does not necessarily benefit the public very much. There is no living person who in any ordinary computation of values can be worth a thousand pounds for a quarter of an hour's unrecorded speech or song. Among other inaccurate, not to say

'Is there any wonder that the British listener is dissatisfied?'

'The B.B.C.'s function should be simply to rent, operate and maintain studios and stations and co-ordinate programmes prepared by national advertisers who, incidentally, would be only too glad of the opportunity of providing the British listener with first-class concerts free, in return for the opportunity of keeping their names before the British public.'

'When one contemplates the terrific competition among British newspapers to give their readers free insurance, one has no difficulty in visualizing something of the competition which would arise to secure the use of the broadcasting stations for the most popular hours.'

The Realist, May, 1929.

ceiving-set pays ten shillings per annum, of which, on present licence figures, roughly seven shillings is passed on by the Post Office to the Corporation to provide, not the programmes which some capricious advertiser may think desirable, but which are considered independently and for their own sake to be the best possible programmes obtainable.

Mr. Reynolds thinks this is all wrong. He thinks the British public is in a deplorable position because half-a-million pounds a

unjust, statements of Mr. Reynolds's, is that the fact that the B.B.C. possesses a monopoly of broadcast entertainment is 'directly responsible for the mediocrity of our programmes and the mass of complaints which are pouring into the B.B.C. today.' As we have already pointed out, there is no mass of complaints pouring into the B.B.C. and no serious student of its programmes has accused them of being mediocre.

We have a very high opinion of our friend Mr. Aylesworth, the President of the National Broadcasting Company, and we believe that he is far from sharing Mr. Reynolds's views about the service of the B.B.C., appreciation of which he has expressed himself in no measured terms. But he is quoted against us by Mr. Reynolds in a sentence which might have been written with exact truth about the B.B.C.: 'each feature . . . must conform to our high standards of quality and must be timed and placed in the day's programme to best meet the requirements for diversity of broadcasts.' The fact that Mr. Aylesworth said this about the work of his own Company seems, to Mr. Reynolds, evidence that an entirely opposite standard exists in the B.B.C. If he had consulted Mr. Aylesworth he would probably have been corrected on this point.

The same impartial spirit is shown in Mr. Reynolds's statement that whereas the national advertisers of America spent a million-and-a-half for the right to supply the American public with 'first-class programmes free,' the B.B.C. spent only half-a-million in supplying 'poor programmes'; and he adds, with a fine patriotic touch, 'is there any wonder that the British listener is dissatisfied and the wireless industry is unable to give employment to more men?' The trade, he asserts,



IN A BACKWATER OF THE STRAND.

Savoy Hill, Headquarters of the B.B.C., soon to be replaced by a new building near Oxford Circus.

'REALISM' AND REALITY

has a 'tax' imposed upon it by the B.B.C. producing 'uninteresting programmes,' and finally he makes the remarkable statement that the B.B.C. 'forces' the British listener to pay the gigantic sum of £401,503 for the purchase of their various programme publications, out of which, in 1927, they made a net profit of £93,686.

It is a sad picture, this, of the B.B.C. 'forcing' the unwilling listener to buy its publications; we are not told by what agency this sinister power is exercised, but the statement, like some others of Mr. Reynolds's, is absurdly and wildly far from the fact. There is no publication of the B.B.C. which is not issued in response to a public demand; there is no publication which is issued for any other reason than that its contents are not available in any other form at a popular price. And the fact that the public gladly pay the small sums charged for these conveniences, and that the programme service benefits to the extent of something like a hundred thousand pounds, is surely a testimonial to the popularity of that service which ought to appeal to the financial imagination of Mr. Reynolds. For a similar reason, because advertisers compete for space in *The Radio Times*, and find that it pays them to buy it at a profitable rate, Mr. Reynolds informs us that '£200,000 per annum is thus being diverted from Income Tax-paying newspaper and periodical proprietors.' You see, when American advertisers spend their money in what they consider the best interests of their business, all is well, all is as it should be; but when the British advertiser does it, it is a robbery of the public, because the money thus spent is 'diverted from Income Tax-paying' enterprises. It was not to be expected that Mr. Reynolds would emphasize or even mention the fact that each year the Treasury retains for public funds a substantial proportion of licence revenue—in 1928 the sum of £271,776, clearly a tax on the resources of broadcasting.

But there is one startling and confounding fact which Mr. Reynolds was apparently not aware of, or chose to ignore, when he penned so fervidly his praises of 'financial' broadcasting. He cites in its favour the action of the American Tobacco Company. This great concern was so satisfied with the results of its broadcast advertisement in increasing the sale of cigarettes in America that it wrote to the National Broadcasting Company, announcing



AL JOLSON
£1,000



FANNY BRICE
£500



PAUL WHITEMAN
£1,000

The above fees are earned by these American artists for a quarter of an hour before the microphone.

In America advertisement implies Big Names. The heart of the American people is quickly won by the romance of personal success with its implication of personal wealth. Names count for more than the quality of achievement they represent.

Our own people are less dazzled by the use of sensational names. But if names are in question, let us glance through the following list taken at random from the programmes of the past few months—names chosen in the first place not for their advertisement value, but for what their owners had to give the listener:

Sir Thomas Beecham, Glazounov, Ansermet, Sir Henry Wood, Elizabeth Schumann, Sir Walford Davies, Stravinsky, Olczewska, Lionel Tertis, Fried, Sir George Henschel, Poltronieri Quartet, Bruno Walter, Bellezza, Mrs. Gordon Woodhouse, Pouishnoff, Olga Haley, Sir Hamilton Harty, Jack Hulbert, George Grossmith, Binnie Hale, Bobby Howes, Mabel Constanduros, Deslys and Clark, Clapham and Dwyer, Edna Thomas, Gracie Fields, Hugh Wakefield, Compton Mackenzie, Hugh Walpole, Vernon Bartlett, Sir Hubert Wilkins, Sir Henry Segrave, V. Sackville West, Prof. Eddington, Rebecca West, Ernest Newman, Lord Lytton, and Harold Nicholson.

that, in view of these results, its advertising policy would be revised, to the end that the sale of cigarettes to American listeners might be still further increased.

This is cited by Mr. Reynolds as an ideal result, and a proof of the superiority of the American system. But what is its reaction? Nothing less than this: a strong public protest, supported by much expensive advertising throughout the Press of the United States. The protest deplores the use of broadcasting to encourage tobacco-smoking and indicates a determination to seek revision of the system under which this is possible.

There is something about figures which gives a superficial air of reality and importance to a certain kind of writing, and Mr. Reynolds's article has achieved, perhaps, rather more attention than it deserves, because of its financial and apparently business-like tincture. But what really does it all amount to? The comparison of figures is in itself absurd in countries so differing in population and in conditions as America and England. Mr. Reynolds's whole plea amounts to this—that the ether in this country should, as it is in America, be thrown open to the competitive

advertiser, and our broadcast programmes be made an arena which should resound with the cries of competing vendors. If one examines his article one cannot find a single reason or argument in favour of this change, except a quite impudently false assumption that American programmes are all 'first-class' and British programmes all 'poor' and 'mediocre.'

In America, the ether is racked and torn with competing broadcasting stations filling the air with advertising matter, the sorting out of which involves very expensive and selective receiving-sets; in England, it is sufficiently peaceful for its alternative programmes to be employed by the humblest listener with the cheapest receiving-set. In America, even the wireless reception of a Beethoven Symphony cannot be free from association with someone's chewing-gum or pills. In England, the tired worker who has been all day shouted at and advertised to in his newspaper, on the hoardings, in train or omnibus, may settle down to his evening's wireless entertainment with the feeling that at last he is free from the necessity to listen to someone who has something to sell.

Which condition do our readers prefer?



RADIO TOWERING ABOVE NEW YORK.
This building, over two hundred feet high, houses one of the great broadcasting stations of New York.

PERCY
SCHOLES

on

'JUDITH'

by

EUGENE
GOOSSENS

The first performance of the Goossens-Bennett Opera will be relayed to 5GB from Covent Garden on Thursday evening.

THE warlike widow who delivered Israel—she, at last, is to tread the boards of Covent Garden. It will not be her first operatic appearance. The Russian, Serov, for one, sixty or seventy years ago won a great popular success with his five-act opera on the subject. Tchaikovsky, who praises it enormously, says the composer suddenly became 'the hero of the hour, the idol of a certain set, in fact a celebrity.' The subject is dramatic; it 'calls for' operatic treatment if any historical subject does. In Serov's opera the pomp of an Oriental camp and the dances of Oriental women were picturesque features that captured the public imagination, and doubtless we shall find that Arnold Bennett and Eugene Goossens have based some expectations on these too. But, apart from the opportunities the subject holds out for the delight of the eye, it teems also with suggestions for strong dramatic musical effect in the shape of love music, hate music, war music, and triumph music. It is a subject of eternal human appeal—a deathless story that is from time to time recalled to the world's attention by practitioners of all the arts. Botticelli, Cranach, Horace Vernet, and Etty have painted it. Donatello made it the subject of a bronze group at Florence. Poets and dramatists, from Hans Sachs to Hebel, have been inspired by it. And, of course, it has a good many times supplied the basis of oratorio, as, for instance, in works of Arne and of Hubert Parry, whose *Judith*, first heard at the Birmingham Festival forty years ago, has had many a performance since, and is doubtless familiar to a good many readers.

With all this varied and artistic treatment the story is probably but vaguely familiar to some who are looking forward to hearing the broadcast performance of the new opera, or, still better, to both seeing and hearing it at Covent Garden. It is said that people don't read the Bible as they used, and certainly they don't read the Apocrypha as they ought. So I will briefly retell the legend of the woman-hero's exploit, where authorities differ (as they do a little), necessarily accepting, for present purposes, Arnold Bennett in preference to Holy Writ.

Imagine a country of hill towns, fortified and victualled that they may protect from an advancing enemy the less defensible country that lies beyond. The harvest has been but lately reaped; there is food in abundance stored up, but the enemy is an enormous host, and it has captured the source of the water supply and diverted the stream that carried it. 'Therefore their young children were out of heart, and their women and young men fainted for thirst, and fell down in the streets of the city and by the passages of the gates, and there was no longer any strength in them.'

Judith, a widow of great beauty and equal courage, declares that she will deliver her people, and attended by her maid-servant, Haggith, sets out for the enemy camp.

Meantime in that camp the great captain, Holofernes, before his tent, is taking counsel with his lieutenant, Achior. And this is the point at which the opera opens.

ACHIOR (baritone) warns HOLOFERNES (bass-baritone) that if the people of the besieged city have sinned, it may be taken; if their hearts are right

with God, He will protect them, and the Assyrian invaders, at last, defeated, will become the scorn of the world.

This view is unacceptable. Holofernes calls guards to bind Achior, and he is left alone, tied to a stake.

HAGGITH (mezzo-soprano), the maid of Judith, enters. She exclaims at the sight of the prisoner, and he, on his part, questions her as to who she is. Then enters JUDITH (Soprano). Achior, impressed by her beauty, begs her to fly from so dangerous a spot. She tells him her purpose, asks him the cause of his punishment, is told of his warning to Holofernes against the wrath of Jehovah, and, moved to pious gratitude for



JUDITH RETURNING WITH THE HEAD OF HOLOFERNES.

From the famous picture by Sandro Botticelli.

this recognition of the God of Israel, cuts his bonds. He flies.

Then Judith prays—prays that 'by the deceit of her lips' the Assyrian tyrant may be delivered into her hands and every nation and tribe led to acknowledge the power and righteousness of God.

Now a multitude enters—the chief eunuch, BAGOAS (tenor) with soldiers and slaves. Bagoas starts at the unexpected sight of the two women. He asks who they are, contemptuously orders Haggith to be removed, and expresses his admiration of Judith's beauty. He demands her errand and, on hearing it, offers to carry any message to Holofernes. To his anger, Judith insists on direct speech with the great captain. Then, moved by the reflection that, whatever his part in the matter, she may come to have power with his master, he relents and begins to lead her away.

But Holofernes himself enters. The attendants quickly range themselves in front of Judith. Bagoas prostrates himself before his master. Holofernes demands to see Judith, of whose beauty all the camp is talking. Bagoas reveals her. Judith demands private audience in Holofernes' tent.

Then Holofernes catches sight of the stake to which his prisoner, Achior, has been bound. Judith confesses she has released him. Holofernes orders that she be strangled—then, impulsively, withdraws his order. He gazes at her, orders his tent to be opened and calls for food. Judith has brought to the camp her own provisions and insists upon making her own meal of those. Whilst Holofernes goes out to a council of his

officers, Haggith is called and brings the food. With it is the knife already used to release Achior. Judith conceals it in her dress. She then goes out of the tent to pray. Holofernes returns and misses her. After a time Judith re-enters. 'During the ensuing music, Judith and Holofernes remain gazing fixedly at one another, Judith inscrutable and Holofernes fascinated.'

Holofernes suddenly rises, dismisses Bagoas and orders that nobody shall approach within five hundred paces of the tent.

Then follows Judith's subtle dialogue in which she promises Holofernes great things—'to lead my lord and master in the midst of Judea until he comes to Jerusalem.' He drinks and she feigns to do the same. She has the knife ready. She has slipped it behind the couch on which Holofernes reclines. Holofernes calls for his dancing woman. For a time their entertainment goes on, and then Holofernes, who is oppressed with strange fears, calls for 'a wilder measure.' All the time Judith plies him with wine.

The dancers are dismissed. There is now talk of love and of a life of love and power—of sitting side by side on the throne of Assyria. There is a kiss and then—the knife flashes and Holofernes' head rolls to the ground.

Haggith enters. 'Take the head,' Judith commands. 'Put it in thy sack and let us depart again for Bethulia, which is now saved.'

That is the story, and I have tried to tell it in such a way that with this page before them those listeners whose Covent Garden is their own home, may follow all that goes on upon the stage.

Now for the music. Expect no set pieces. With the exception of the dance music and various brief instrumental interludes, there is continuous recitative—very vivid and expressive recitative it looks to me. This is supported by an orchestral accompaniment that to an enormous extent grows out of the bold phrase with which the music opens, which phrase (like a Wagnerian motif) incessantly changes in rhythm and intervals and harmonies and orchestration. By this repeated though varied use of a small amount of material is unity achieved—unity together with moment-by-moment dramatic characterization.

I would particularly call attention to the fact that the libretto and piano-vocal scores may be had (J. W. Chester, Ltd., 11, Great Marlborough Street, W.1, 1s. and 15s. respectively). To have the full libretto before one as the music proceeds would be a great gain.

PERCY SCHOLES.

WHAT SOME SAY OF THE 'TALKIES' 1929 OTHERS ONCE SAID OF THE OPERA

'An Exotic and Irrational Entertainment.' Such was Doctor Johnson's verdict.

THERE is an Italian Opera in London, wrote Monsieur César de Saussure to his family in 1728, the contractors being certain noblemen at Court. The symphony is composed of skilled musicians, both English and foreign, and the singers are all Italian. Two famous singers, the Faustina and the Cuzzoni, and one of the brothers Senazini are at present singing here; and they are said to be the first singers in Europe, and are very well paid, the two former receiving each £1,500 and the latter £1,200 for singing three times a week for four months. And he goes on to say what a delight it is to see the King, the Queen, and the Royal Family, the peers and peeresses at the opera, 'always beautifully dressed,' and that 'the opera is expensive, for you must pay half a guinea for the best places.' Translate these figures into modern money-value and you get some



JOSEPH ADDISON

idea of the cost of opera two centuries ago: more perhaps than at Covent Garden today. Indeed the whole thing sounds very modern: imported singers at huge salaries, financial backing by the rich, opera gowns, and prohibitive prices. The 'contractors' he refers to were, of course, the celebrated Royal Academy of Music, founded with a great flourish of trumpets in 1719, with a capital of no less than £50,000 (again translated into modern values), and the King and a number of grandees as subscribers. It was going to give London a permanent opera. M. de Saussure was probably describing the last season of that unhappy venture. He did not know that all the money was gone, and the familiar discovery made that imported opera costs more than it can ever take—even at half a guinea a stall!

But larger sums were still to be squandered before Society was rid of its craze. There was less outlet for the sporting instinct in the eighteenth century: no Wimbledon, no speed-trials. There was cock-fighting, of course; and politics. Opera furnished a welcome addition. When all that mattered were the singers, and the composers themselves were virtuosi, to get up sides was simple—and inevitable. From the first Handel had been pitted against Bononcini; after a few seasons Handel won easily. But when the Faustina was brought over to grace the same boards as the Cuzzoni—they had been rivals of old in Venice—it became a far more exciting business. Instantly parties were formed: my Lady Pembroke captained the Faustina's, my Lady Burlington the Cuzzoni's. There was the unfortunate affair of May 6, 1727, when a performance of Bononcini's *Astyanax* was

broken up by the competitive cat-calls and cheering of the opposing factions; and the still more regrettable incident of June 6 when the two ladies, stung to personal action by the cries of their supporters, went for each other on the stage and fought like wild-cats. Royalty on that occasion was represented by the Princess of Wales. But all this was eclipsed in the quarrel between the Prince and his royal father. The King patroned Handel; what more natural than for the Prince to start a rival opera-house, with rival composers and rival singers? All the politics of the town found expression in the two theatres. The King was exceedingly unpopular, and the Haymarket was empty; Frederick was idolized, and Lincoln's Inn Fields sang to capacity. In vain Handel scoured the Continent for singers: they were invariably lured away to the rival team. Is it music one is reading about—or league-football? Cuzzoni, Senesino, Farinelli—all of them deserted. Then the Prince of Wales turns round in favour of Handel. The King at once withdraws his support. Which opera will manage to hold out longest? Both race neck-to-neck into bankruptcy; but Handel falls first, and his rivals win by a beggarly ten days.

And yet there had been a time—barely thirty years before—when Italian Opera, in the wild fervour of its welcome, was considered a serious threat to domestic drama. When *Rinaldo* was produced with an all-Italian cast in February, 1711, its success was so triumphant that, says Dr. Burney, 'it alarmed the actors and friends of our own theatres, and Sir Richard Steele, a patentee, and Mr. Addison his friend . . . tried every means they could devise to check and disgrace our musical taste.' Steele, you see, was financially interested in Drury Lane; also he owned a concert-hall; and what he said in effect was: 'This Italian Opera is going to empty the theatre and ruin the concerts.' This has a familiar ring about it: indeed, one feels that if the elegant diction of the eighteenth century could have conceived such a phrase, he would have labelled the new craze 'the singies.' The first night of *Rinaldo* is one of those historic first nights that one would like to have attended. The *mis-en-scene* of the operas is always said to have been elaborate: one rather suspects, however, that it would have been a good dream to Mr. Vincent Crummies and a nightmare to Herr Rheinhardt. On this occasion they let loose an entire flock of sparrows on the stage, and search as one may there is no record of whether they attempted to recapture them for subsequent performances and, if so, how. But what were a few sparrows, fluttering among the dowagers and singing their little wings in the candles, in a theatre that was already a babel of chatter and a litter of refreshment? One wonders why no film-scenario has ever embraced a night at the opera as M. de Saussure beheld it.

What a scene it must have presented! Fashion in the boxes, supping, love-making, card-playing, turns an occasional ear to the stage to attend to some favourite soprano; the rabble in the pit, buying oranges from the orange-women who promenaded the intervals; even the gallery—that gallery where nowadays you and I, the *intelligentsia*, sit—gay with the bright liveries of the lacqueys, who are let in free, and from whom the choicer epigrams of approval or the reverse reach the singers. One likes the flunkey who, in a moment of passionate enthusiasm for the Cuzzoni, cried out, 'Damn her, she has a nest of nightingales in her belly!'—while on the stage, in improbable costume, to impossible words, the heroes and gods of antiquity sing and declaim. Each act is patterned formally, like an Italian garden: one type of aria following another in strict arrangement, like a Court ritual. Such rigid conventionality argued a short life: and Glück, indeed, was already in his nursery, who was going to blow the thing to pieces.



RICHARD STEELE

Sir Richard, then, might have spared his satire. This Italian opera carried the seeds of its own disintegration. As Dr. Johnson said, with uncanny shrewdness: 'it is an exotic and irrational entertainment.' *The Beggar's Opera*, if only they could have foreseen it, was going to do instantaneously far more damage than any ridicule of Addison's or Steele's. Yet the *Tatler* wrote: 'the theatre is breaking.' The theatre was not destined to break—it was the century of Garrick, Mrs. Siddons, Mrs. Jordan; of Goldsmith, too, and Sheridan—though for a time, for nearly three decades in fact, rank and fashion flocked to 'the singies.'

Turn over the mellow pages of Burney and be amazed at the list of operas produced in those years—surely classical mythology exhausts itself in their subjects?—and of singers, with 'soft meandering names,' who poured over from Italy, and whose ghosts this month must haunt the colonnades of Covent Garden, a *memento mori* to each diva of today as she crosses the stage-door. What remains of it all? Some exquisite airs that are still sung at concerts, and an opportunity for patient search, lest in the lumber of the past anything be overlooked. Who knows but that the scores even of Bononcini and Ariosto (if they are extant) may discover something? For if the operas themselves were bred in folly and strangled by convention, these men were artists and gave of their best.

WILFRID ROOKE LEY,



CHAMBER MUSIC AND POOR SETS.

IN *The Radio Times* recently a correspondent pleads for more Chamber Music. He says 'undoubtedly this type of music is best suited to the radio.' But is it? Theoretically yes, because Chamber Music was originally composed to be played under precisely the conditions under which most people listen in, i.e., at informal gatherings at home. But actually, I venture to suggest that it is the average receiving set (ably assisted, of course, by the Daily Press) that is doing much to turn the public against Chamber Music. Most sets in use today were bought or made two or three years ago, when practically no attention was paid to the reproduction of bass notes, with the result that in the majority of homes only a skeleton of what is originally broadcast is heard. With a large orchestra, this lack of bass is largely compensated in the minds of many people by sheer volume. Although the quality is bad, the quantity is there. But in a quartet or quintet of players this lack of bass is disastrous. Only the two (say) violins are heard, without, apparently, receiving any support from the bass, with the result that such comments as 'watery' are passed on what is really the most lovable form of music, and people will not go to Chamber Music concerts, as they naturally think they will sound the same as 'on the Wireless.'—*J. F. Deiman.*

THE SCHOOL ORCHESTRA AND CHOIR.

WHY all the expenditure of time and ink in contrasting jazz and the classics? Surely there is room for both in the world, and in the B.B.C. programmes. I feel certain that Mr. Jack Payne has no more wish to be held up against the Hallé and London Symphony Orchestras, than has Mr. Edgar Wallace to be played off against Shakespeare and Milton. All the same, I was sorry to read of the 'general scramble' after a classical concert in Tom Heron's letter. I attended a co-educational school where, far from being bored, we ourselves habitually performed the classics—and we were not prize either! Our school orchestra played Symphonies by Haydn, Mozart, and Schubert, and has been victorious at the Royal National Eisteddfod of Wales. At that time, the two boys—Fifth Formers—who played piano and double-bass, were also members of the Cricket First XI, which had as good a record as any in the country. Our school choir, assisted by a local male voice choir, gave annual concerts which won high praise from the Hallé and Philharmonic (Liverpool) players who came out to help in the orchestra. Concerts in my recollection include Mendelssohn's *Elijah*, Coleridge-Taylor's *Hinnothia*, Handel's *Messiah*, Brahms's *Requiem* and *Song of Isidore*, Parry's *Blest Pair of Sirens*, Elgar's *Dreams of Gerontius*, and Bach's *St. Matthew Passion* and *Mass in B Minor*. And be it said that the conductor and accompanist of that choir (the Head and a senior master) take it in turns to play the piano for dancing at the Annual Senior Social!—*Old Girl, H. C. S.*

THE YOUNGER COMPOSERS.

JUST a line in appreciation of the Symphony Concert devoted to our younger generation. Surely this was proof enough to the biggest doubter what a fine school of moderns we really have. But why a foreign conductor? With all respects to the greatness of M. Ansermet, surely a native conductor would have been more in keeping.—*G. B. Clark, The Studio, 27, Cecil Road, Norwich.*

[In reply to—'But why a foreign conductor?']—Three distinguished British Conductors were approached, one after the other, but none was able to accept. M. Ansermet is an enthusiast on behalf of modern British music, and already knew more than one of the pieces to be played, as well as several of the composers. They all welcomed the chance of having their music conducted by him; their ideas, in every case, were interpreted with a sympathy and understanding on which no British conductor could have improved.—*Music Ed., The Radio Times.*

HE PREFERRED THE BAGPIPES!

I AM listening to your programme of 'Young British Composers'—I have to pay a visit to my dentist tomorrow—I am beginning quite to look forward to that visit! On the whole, I think I prefer the bagpipes—except for quaint Peter Warlock, who took my antique fancy highly.—*Pifferari.*

OVER-TIRED?

LAST night, feeling the need of a little restful relaxation after an hour or two's gardening, I switched on to the symphony concert of music by modern young British composers. Judging from the noise that came through my loud speaker during the first fifteen minutes, the players must have mislaid their music and were each giving a selection of their own composition—mostly improvised. The row was horrible. How on earth anyone can call this music—and accuse fellows like me of insufficient capacity to understand it—passes my comprehension.—*G. W. H., Rotherham.*

THE ENGLISH TENOR.

I SHOULD like to convey my sincere thanks to the B.B.C. for broadcasting recently Act I of *Don Giovanni* from Covent Garden, thus enabling those of us in far corners of England to share in the triumph of our English tenor, Mr. Heddie Nash. The critics acclaim him the equal of any of the foreign singers, and Mr. Nash, I am sure, will carry with him the good wishes of his fellow countrymen who have heard him on the concert platform, in opera, and lastly the largest audience of all, those who know him through the medium of the wireless.—*Margaret C. Stagg, 15, Bewick Road, Gateshead, Co. Durham.*

'VARY THE BACH CANTATAS.'

I AM very glad to see that someone has at last written to protest against the only half hour given to sacred music on Sunday, at a sufficiently early time for invalids to listen, being taken week after week and month after month for Bach's Cantatas. This does not seem quite fair, as there are many listeners who would like to hear some other composers. Could we not have Mendelssohn's sacred music from St. Paul, also Spohr and Beethoven and some selected Anthems, such as 'King All Glorious' (Barnaby), 'God shall wipe away all tears' (Field)?—*Edith E. Memois, 17, College Road, Bromley, Kent.*

MELANCHOLY SINGERS.

I HAVE read with interest the letters of 'W.H.T.' on Bach Cantatas, and of 'Pluvius' and earlier ones on the wearisome ballad singing in the mornings, etc., and I should like to mingle my tears with theirs—not in any complaint of the music chosen, nor of the often great ability of the performers but because of the unsmiling melancholy of the renderings. It may be that singing to the microphone petrifies the performers, but this can hardly apply to the Bach singers. Also how I wish that we could have a little verve and cheerfulness in most of the Chamber music!—*N.R. Desperandum.*

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

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

THE ENGLISH ELOQUENCE SERIES.

INSTEAD of making Aunt Sallies of Announcers and so criticising those who probably know more about elocution and pronunciation than was ever dreamt of in their philosophy, certain listeners would be better advised to centre attention on the method of delivery of your splendid specimens of English Eloquence Sunday after Sunday. These are not only well chosen, but magnificently rendered. In fact, they are usually delivered with such power as to become impassioned; such insight, verve, and sincerity, that the very scene is recalled to life and the speaker of the oration reincarnated in our imagination. Here listeners are presented with a lesson worth studying by all interested in the elocutionary art.—*Criticus.*

I LOOK in vain each week for an appreciation by other listeners of your wonderful 'English Eloquence' series, and the marvellously natural manner in which they are delivered. I listen to them each week with bated breath and shut my eyes and imagine I am back in the centuries listening to the original—long may they continue.—*S. Colbin, 53, Ferndale Road, Clapham.*

TO THE LADY PIANIST.

'Her voice was ever soft, gentle and shy, an excellent thing in woman' (*Shakespeare—Improvise*).

Fair One of the sweet, shy voice, I appeal to thee
Even if one ought, by rights, to write the B.B.C.
When London 'takes some music' and Daventry's at sea
We country listeners get let in, or so it seems to me.
We listen for that soft, shy voice, ever more and more,
Instead of which we get the Basso-baritone roar
'I've just played Etude Nocturne, Szwedky Op. 34.'
We like to hear the shy voice, although he's not a bore.
—*Andrew Johnson, St. Albans, Herts.*

DELIGHTS NOT TO BE MISSED.

LET me join with Christopher A. Eyre and Phyllis Knight in their expressions of appreciation of the increased opportunities of hearing Chamber Music and Poetry Reading which the B.B.C. now gives us, and in the hope that those opportunities will multiply. They, and the Children's Hour, are delights, and should not be missed by the seekers after joy.—*B. L. F. Silver, 64, St. George's Square, S.W.1.*

THAT DREADFUL CHILDREN'S HOUR.

CAN anything be done even now to eliminate that present scourge of afternoon broadcasting—I refer to that dreadful 'Children's Hour.' In common with very many others, I have for a long time wondered to whom this is meant to appeal. Personally, I find it hard to imagine any 'normal' child listening to this insane drivel for nearly an hour. It is very disappointing to be suddenly switched off from, say, a variety or dance band programme at tea time just to hear that imbecile Auntie something or other. Do please stop it and cease torturing—'Five Eored Listeners.'

SHOULD BIRTHDAYS BE FORGOTTEN?

IF those responsible for 'The Children's Hour' have a job that is positively distasteful, it must be the reciting of the long list night after night of 'Many Happy Returns to Willie Wiggs of Billericay, Johnnie Groat of Great Timpleton,' etc., a task so long and wearisome that it has to be taken in relays, and is a sheer waste of time. It merely panders to the vanity of the mothers, who regard each snub-nosed little Willie as a potential Prime Minister; while as to the children themselves, it only has the effect of converting them into self-satisfied little pigs. I love children, but I love them only for so long as they remain natural and unspoilt children. No one, except the individual, wants to waste time over little Willie; it has gone on too long. Let us, therefore, cut it out, and give the children, both old and young, instead some pleasing gramophone records, of which I for one, can never have too much.—*H. E. Granger, Hammersmith, W.6.*

PRECOCIOUS,

ALTHOUGH I am only twelve, I am writing to tell you that about one out of every ten wireless listeners like the programmes that you give. It is nearly all weak, dry music. The people don't want that, they want a good laugh. What is needed is more vaudeville and only a little music. The talks of abroad are no good to ordinary working people; they also ought to be cut out. The Children's Hour ought to last about one and a half hours instead of three-quarters of an hour. I expect if the public read this letter they will agree with me.—*G. Bailey, High Street, Barnes.*

[We print our juvenile correspondent's letter as received and without comment.—*Ed., The Radio Times.*]

IN DEFENCE OF ALFRED AUSTIN.

SEEKING last week to while away a vacant half-hour by listening-in, I received a shock from which I have not even yet wholly recovered. Scarcely had I put on my headphones, when I heard a gentleman giving utterance to a most extraordinary statement. He was just finishing misquoting the couplet—

'Flash'd from his bed, the electric tidings came,
He is no better, he is much the same.'

And when he had done so, he proceeded, to my horror and amazement, to ascribe these lines to poor Alfred Austin, giving them as an instance of the depths into which laureates may fall when they are ill-advised enough to try to earn their emoluments. But fancy anyone ascribing these lines to Alfred Austin! They are, of course, legendary, and were supposed to have been sent in by a candidate for the Newdigate, the subject being the illness of the Prince of Wales (i.e., Edward VII) when, as a young man, he had an attack of typhoid. Alfred Austin perpetrated a certain quantity of inferior verse, but in spite of that, he was a true poet, and how your critic could have made this egregious blunder, I simply cannot imagine.—*J. Lewis May, 2, Winterstake Gardens, Mill Hill, N.W.7.*

'WALLAH! WALLAH!'

MANY thanks for 'Wallah! Wallah!' on June 5. It was quite a relief after the tremulous bawling and the 'blood and gloom' from Covent Garden. You gave us one of the old sweet songs from *The Cingales*. There was a snatch of 'In a Persian Garden' too, far more entrancing than any Italian opera. By the way, couldn't you put the whole of *The Cingales* over the microphone one evening?—*J. G. Wedder, School House, Coleford, nr. Bath.*

GHOST STORIES.

WE'VE only had the wireless for about six months, but I've enjoyed it very much. Couldn't you have some ghost or mystery stories? I'm only thirteen and I'm very fond of ghost stories. Congratulations for the topping programmes you give us.—*L. H., St. Albans.*

A REPLY TO MR. GEOFFREY HOGG (AGED 13).

DEAR Mr. Hogg—Although my views I fear would give you pain, Regarding jazz—my 'low desires' I will of course restrain. I feel convinced the B.B.C. Will take your sound advice And educate us to your heights, Which will be awfully nice. Oh! poor Jack Payne without a job! And other 'rubbish' (sic) Must go—of course—and when it does I'll scrap my wireless quick. In fact—my 'portable' I'll give To you—it's big and loud. But Geoffrey, dear—I sadly fear, You are a bit too proud.

—*A female with a 'low desire' for jazz.*

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3.30
A MILITARY
BAND
CONCERT

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

3.30 A MILITARY BAND CONCERT

LIVIO MANNUCCI (Violoncello)

JOSEPH FARRINGTON (Bass)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Dramatic Overture, 'Phèdre' Massenet

JOSEPH FARRINGTON

Woe thou thy Snowflake ('Ivanhoe') .. Sullivan

The Two Grenadiers Schumann

BAND

Fantasia from the Ballet, 'Coppélia' .. Delibes

LIVIO MANNUCCI

Largo Marcello, arr. F. Pollain

Le Papillon (The Butterfly)

Caix d'Hercule, arr. F. Pollain

THERE were two brothers Marcello, both of whom were important figures in their own day, but it is the younger, Benedetto, who is best remembered. A lawyer by profession, he held several important Government posts, and was a real scholar in more than one branch of learning. But in spite of heavy official duties, he found time to win distinction both in music and in literature, and his biggest work is still regarded as taking a very high place in the history of music. It consists of eight folio volumes of Psalms for one, two, three or more voices with figured bass, and sometimes with obligatos for violins and violoncello. The collection was held in esteem not only in Marcello's native Italy, but elsewhere, and the whole eight volumes were published in an English edition in 1757. He wrote a good deal of instrumental music, too, as well as songs, madrigals, operas, cantatas, and at least one oratorio, furnishing the texts himself for all these last. He wrote besides on musical and other subjects, and many of the European libraries have interesting MSS. of his. To us, one of the most interesting is a Cantata *Timotheus*, for which the text is a translation by Marcello of Dryden's poem. It is in the State Library at Dresden. His music was so highly thought of even in his own day that it is odd to find our historian Burney speaking rather slightly of it, suggesting that it had been too much praised and that it was not very original. Burney was so much more often carried away by his enthusiasms that it is odd to find him at variance with a contemporary verdict which history has wholeheartedly endorsed.

There is a monument to Marcello in the Church of San Giuseppe at Brescia, recording his achievements as statesman, musician and poet. It is almost solely as musician that we hold him in grateful remembrance now.

BAND

Russian Peasant Dance, 'Kukuska' .. Lehar

A Musical Snuffbox Liadov

EVEN in its original form as pianoforte music, the piece by the Russian composer Liadov contrives to give an excellent imitation of an old musical toy—a musical snuff-box which produced little tinkling tunes. In this arrangement, the Glockenspiel and other delicate-toned instruments of the band have even less difficulty in bringing off the same illusion. Apart, however, from its interest as an imitation, it is a charming little piece, dainty and melodious.

JOSEPH FARRINGTON

Two Scottish Airs:

O were I on Parnassus Hill.....arr. Henschel

Gae bring to mearr. George Short

BAND

First SuiteHolst

Chaconne; Intermezzo; March

SUNDAY, JUNE 23
2LO LONDON & 5XX DAVENTRY

(358 M. 838 kC.)

(1,562.5 M. 192 kC.)

9.5
TOM JONES
FROM
EASTBOURNE

HOLST is one of the comparatively few modern English composers who have shown a real interest in the value of Military Band music, by composing specially for it.

This Suite is in three movements. The first is a Chaconne, a modern treatment of an old form in which the music is built up of one phrase repeated over and over, generally in the bass, although occasionally in other parts, and with constantly varied treatment and interest. The second is a melodious and graceful intermezzo, and the third is a lively and vigorous March with a thoroughly popular march tune.

LIVIO MANNUCCI

Rhapsodie Popper



THE TRIAL OF WARREN HASTINGS.

This famous trial—in which the public interest was so great that illuminated tickets of admission, as above, were issued—was Sheridan's great opportunity as an orator. At his first speech, on the charges against Hastings with regard to the begums or princesses of Oude, he spoke for five hours.

BAND

Six Waltzes, Op. 39 (First Selection)
Brahms, arr. Gerrard Williams

5.0 A SONG RECITAL

By NINON VALLIN (Soprano)

Casta diva (Queen of Heaven) 'Norma' Bellini

Sainte Ravel

Three Greek Folk Tunes

(a) La bas vers l'église; (b) Quel galant;

(c) Chanson de la mariée.

Airs chantés (Moréas) Francis Poulenc

(a) Air romantique; (b) Air Champêtre; (c)

Air grave; (d) Air viif.

Ariettes oubliées Debussy

C'est l'extase langoureuse; Il pleure dans

mon coeur; L'Ombre des arbres; Aquarelles

(I. Green. II. Splen)

5.30 ENGLISH ELOQUENCE—IX

The Speech known as the Begum Speech, to support the impeachment of Warren Hastings, Esq., delivered at Westminster Hall on June 13, 1788, by Richard Brinsley Sheridan

IN 1775, the year that Burke delivered his speech on Conciliation, Sheridan, his junior by twenty years, was producing *The Duenna* and negotiating

for the purchase of Drury Lane Theatre. Five years later, in 1780, he entered Parliament, having already, in the words of Byron, 'written the best comedy (*School for Scandal*), the best opera (*The Duenna*—in my opinion far before that St. Giles's lampoon the *Beggar's Opera*), the best farce (*The Critic*), and the best address (Monologue on Garrick).' Eight years later still, 'to crown all, he delivered the very best oration ever conceived or heard in this country.'

Upon the subject which inspired it, the impeachment of Warren Hastings, Burke and Sheridan, though mutually antipathetic, and, in a sense, rivals, were united. The great political philosopher had moved the impeachment in the House of Commons with dazzling eloquence. With equal brilliance the dramatist and wit had brought forward the charges relating to the spoliation of the Begum Princesses of Oude. He was appointed one of the 'managers' to make good the charges in Westminster Hall. There, over a period of four days, he delivered the Begum Speech, which fulfilled Byron's dictum that, 'whatever Sheridan has done, or chosen to do, has been *par excellence*, always the best of its kind.'

(For 5.45-8.45 Programmes see opposite page)

8.45 The Week's Good Cause:

Appeal on behalf of the Mary Yolland Home for Incurables, by Sir ALFRED RICE-ONLEY, C.B.E., M.D.

THE Mary Yolland Home was opened at Upper Hale, Farnham, in 1910, as a Cottage Home for Incurables, in connection with the Northcourt Hospital and Home at Hampstead. The girls leave the Northcourt Hospital and Home at sixteen, often without the prospect of anyone to look after them or of anywhere to go: and since no one can be a candidate for the larger Incurable Institutions until he (or she) is thirty, it was felt that, without an intermediate Home, the good work done at Hampstead would be incomplete. Although, however, the Mary Yolland Home was at first intended for the Northcourt cases, girls are now admitted from all parts of the Kingdom. They are well cared for, and the Home is so beautifully situated that, after being there some time, they often improve to such an extent that they can take light situations. H.R.H. the Princess Louise is Patroness, and the Bishop of Winchester is President.

Donations should be addressed to the Hon. Treasurer, Miss Mary Yolland, 47, Porchester Terrace, London, W.2.

8.50 'The News'

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

9.5 Tom Jones

and

The Grand Hotel, Eastbourne, Orchestra

ESTHER COLEMAN (Contralto)

Relayed from the Grand Hotel, Eastbourne

Overture, 'Ruy Blas' Mendelssohn

The Violin Song ('Tina') Rubens

ESTHER COLEMAN

I love thee Grieg

Dusk and Dawn' Lorraine Tombo

ORCHESTRA

Suite, 'Othello' Coleridge-Taylor

TOM JONES (Violin)

Romance Svendsen

On Wings of Song Mendelssohn, arr. Achron

Menuet Porpora, arr. Kreisler

ESTHER COLEMAN

To a Waterlily at Evening .. Herbert Bedford

I hid my Love William Murdoch

ORCHESTRA

Fantasia, 'Madame Butterfly' Puccini

10.30

EPILOGUE

5.45
BACH CANTATA
from
BIRMINGHAM

(For 3.30-5.45 Programmes see opposite page)

5.45-6.15 app. CHURCH CANTATA
(No. 185) BACH

Relayed from the Church of the Messiah, Birmingham

'BARMHERZIGES HERZE DER EWIGEN LIEBE'

('COMPASSIONATE HEART OF THE LOVE EVERLASTING')

KATE WINTER (Soprano)

ALICE VAUGHAN (Contralto)

TOM PICKERING (Tenor)

ARTHUR CRANMER (Baritone)

G. D. CUNNINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA

Conducted by JOSEPH LEWIS

THE Cantata for the fourth Sunday after Trinity is a beautiful work. There is no introductory sinfonia; the first Duet begins at once with the melody in the continuo, followed at two bars' interval by the soprano and tenor voices in imitation. Throughout the Duet the oboe plays the melody of the old Chorale 'Ich ruf' zu dir' ('I cry to Thee').

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

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

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

English Text by D. Millar Craig, Copyright B.B.C., 1928.

I.—Duet (Soprano and Tenor):
Compassionate Heart of the Love everlasting,
Awaken my spirit to knowledge of Thee,
That I may have charity, hate from me casting,
O Fountain of Pity, flow Thou over me.

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

III.—Aria (Alto):
Be it here on earth thy care,

THE DAY OF REST
Sunday's Special Programmes.
From 2LO London and 5XX Daventry.



Thomas Igall Perth

Broadcast Churches—XIX.

ST. JOHN'S CHURCH, PERTH,

from which a service will be relayed by Dundee and broadcast from all Stations tonight at 8.0.

By the Rev. Walter E. Lee, Minister of St. John's, Perth.

ST. JOHN'S Parish Church, Perth, was dedicated to St. John the Baptist in the dim distance. The church is so old that the date of its foundation is not known. Tradition gives the year A.D. 500, when the first church was built in Perth, and the present church stands on the ancient site. An entry in an old record definitely proves that the church was in existence in 1126, when the church, house, and tithes were presented by David I to the abbot and monks of Dunfermline. Another record tells us that in the days of Robert the Bruce the church was in so ruinous a condition that the King gave orders for its restoration.

Perth used to be the capital of Scotland, and St. John's was the church where royalty worshipped God. The assassination of James I at Blackfriars House was a misfortune to Perth, and the capital soon after that (about 1482) was transferred to Edinburgh.

The Church of St. John's has been used in turn by Roman Catholics, Presbyterians, and Episcopalians, but since the Restoration has been Presbyterian.

There have been many changes in the building. So-called restorations have been many, but few of them were to the architectural good of the building.

In 1918 a movement was started to restore the church, make one grand church out of the three into which, in parsimonious days, it had been divided, and re-create the beauty of the original edifice. Today, after years of work, St. John's stands as a notable restoration and as the War memorial for the County and City of Perth. Under the skill and genius of Sir Robert Lorimer, with the generosity of Lord Forteviot and the help of many in the county and city, St. John's is now a beautiful—even a magnificent—church. It is Gothic in architecture, cruciform in shape, of fine proportions, beautiful in design, and is adorned with costly carvings and some good glass windows.

A noteworthy feature in St. John's is the shrine, or chapel of memory—the Cenotaph of Perth. It was built in the last few years, and serves to mark the commemorative object of the Restoration just completed. In it there is a richly mounted frame containing a panel with an inscription. Scrolls are carried on the surrounding frame to remind future generations of the far-flung operations of the War of 1914-1918. Beautiful symbolic work has been introduced. The Coats of Arms of the City and County have been included in the carved stone work, and these are greatly enhanced by artistic work in colours. A stone table beneath the frame bears the Golden Book, in which are inscribed on vellum the names of 3,669 men who died in the War. To the left of the shrine there is a figure in bronze of John the Baptist, and to the right there is the memorial window, illustrating the text, 'And there was war in Heaven.'

St. John's Church has stood in the centre of Perth for over eight hundred years. It now claims its old place as the Church of Perth, and is a source of joy and pride to the citizens, who see in it a great memorial and a sacred edifice worthy of its history as of its dignity, and revealing that in Scotland neither the generosity nor the craftsmanship of Northern Britain is dead, but that still Scotland remembers the pit out of which it has been digged, and gives the glory to God.

8.0
A SERVICE FROM
ST. JOHN'S
CHURCH, PERTH

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

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

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

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

(The Bach Cantata for next Sunday is No. 6—'Bleib' bei uns' ('Bide with us').

8.0 A RELIGIOUS SERVICE
Relayed from St. John's Church, Perth
S.B. from Dundee

Metrical Psalm, No. 121
Prayer
Anthem, 'Gloria in Excelsis' Mozart

Scripture Lesson
Prayers, and the Lord's Prayer
Hymn, 'Jesus, these eyes have never seen' (C.H., No. 190—R.C.H., No. 418)
Address by the Rev. J. ESSLEMONT ADAMS, D.S.O., D.D.
Hymn, 'Glory be to God the Father' (C.H., No. 10—R.C.H., No. 7)
Benediction

(For 8.45-10.30 Programmes see opposite page)

10.30 EPILOGUE
'Joy.'
(For details of this week's Epilogue see page 635)



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THAT COMES
WITH THE BOTTLE

SUNDAY, JUNE 23 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.50
BIRMINGHAM
CATHEDRAL
SERVICE

3.30 Poetry Reading
Some English Love Poems

4.0-5.30 Chamber Music

LILA MARION (*Contralto*)
ARTHUR CATTERALL (*Violin*)
R. J. FORBES (*Pianoforte*)

ARTHUR CATTERALL and R. J. FORBES
Sonata in E Flat for Violin and Pianoforte,
Op. 18 *Richard Strauss*
Allegro ma non troppo; Improvisation—An-
dante cantabile; Finale—Andante-Allegro

LILA MARION
O cessate di piagarmi (O cease to grieve
me) } *Scarlatti*
Già il sole dal Gange ('Tis the sun of
the Ganges) }

Come raggio di
Sol (As a ray
of sunshine) } *Antonia*
Selve amiche (Friendly
woods) } *Caldara*

ARTHUR CATTERALL and
R. J. FORBES
Allegretto, A Minor
Sonata *Schumann*
Scherzo, First Sonata
..... *Raff*

LILA MARION
Morning Hymn *Henschel*
Idle Poet *Cowen*
Brittany *Farrar*
Visit from the
Moon } *Dunhill*
To the Queen
of Heaven.. }

ARTHUR CATTERALL and
R. J. FORBES
Sonata in A *Franck*
Allegretto ben moder-
ato; Allegro; Recita-
tivo - Fantasia; Alle-
gretto poco mosso.

7.50 A RELIGIOUS
SERVICE

Conducted by the Rev.
R. D. RICHARDSON,
B.A. (of Stourport)
Relayed from the Cathedral, Birmingham
THE BELLS

Order of Service:

Hymn, 'Jesu, the very thought of Thee' (English
Hymnal, No. 419)

Prayers

Psalm 25

Nunc Dimittis in G *Cooke*

Anthem, 'I will arise' *Dering*

Address

Hymn, 'Lead, Kindly Light' (English Hymnal,
No. 425)

Benediction

Mr. F. DUNHILL (Organist and Choirmaster)

8.45 The Week's Good Cause
(See London)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT
(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
HARDY WILLIAMSON (*Tenor*)
KLARI LENART (*Violin*)

BAND

Heroic March *Saint-Saëns*
Overture, 'Ruy Blas' *Mendelssohn*

SAINT-SAËNS composed
this March in honour of his friend the painter,
Henri Regnault, who was killed during the Siege
of Paris in 1871. It is not, however, a Funeral
March; its name indicates quite clearly the
composer's intention, and it does indeed embody
something of triumph and exultation. Schol-
arly composer though he was, Saint-Saëns could
write thoroughly popular tunes when he chose,
and this March is rich in good-going melodies.

There is a very short introduction and then
woodwinds play the first main tune in which
the whole band soon joins. A slower section
follows with a new tune; the tenor trombone
plays it first. There is a return of the opening
music and then a quicker section brings the
March to an end.

HARDY WILLIAMSON

You *Mentor Cross*
Eleanore, *Coleridge-Taylor*
Charming *Chloe German*

BAND

Un Peu d'Amour (A Lit-
tle Love) *Silésu*
Cornet Solo, 'The Ros-
ary' *Nevin*

KLARI LENART

Larghetto

Handel, arr. Hubay

Waltz *Brahms*

Elfin Dance *Jenkinson*

BAND

Les Préludes (The Pre-
ludes) *Liszt*

HARDY WILLIAMSON

When thy blue eyes

..... *Lassen*

Everywhere I go

..... *Eusthops Martin*

An Evening Song

..... *Blumenthal*

BAND

Variations on 'The Har-
monious Blacksmith'

..... *Handel*

ONE of the best-known of
Handel's smaller pieces
is the Air and Vari-
ations composed originally

for the harpsichord, with the name 'The Har-
monious Blacksmith.' For generations it was a
matter of common belief that the tune had
actually been suggested to Handel by the sound
of a blacksmith's hammer ringing on the anvil,
and until quite recently they used to point out
to visitors the actual smithy, not far from London,
where the tune had its birth. The modern
historian, in his ruthless search after hard, cold
truth, caring nothing for the picturesque and
kindly traditions which he may shatter or sweep
aside, tells us that there is no foundation for the
story. Nor does he offer any explanation of how
it grew up round the piece and was believed for
so many generations. It matters but little,
to be sure, how the tune occurred to Handel; it is
a thoroughly good melody, in his happiest vein,
and the variations follow on it in the most
natural way in the world. It is one of these
pieces which suffers nothing, and indeed often
gains, by arrangement for a team of instruments
instead of being played simply on the keyboard
as Handel first intended.

KLARI LENART

Andaluzian Romance *Sarasate*

Gavotte *Gossec, arr. Burmeister*

Mazurka *Wieniawski, arr. Bloch*

BAND

Ballet Music, 'Carmen' *Bizet*

10.30

EPILOGUE

Sunday's Programmes continued (June 23)

5WA CARDIFF. 323.2 M. 928 KC.

3.30 Favourites from Oratorio

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

NOBODY can say who it was who first thought of presenting scenes from the Old or the New Testament in the form of vocal music. It was certainly at a very early stage in the history of music; as far back as the twelfth century there are traces of something of the kind. Even in this country, in the reign of King Henry II, English audiences were ready to welcome scriptural or other sacred lessons presented in that way, and for a long time the clergy were strongly in favour of them. But, as so often happens, abuses crept in; even then it was apparently difficult for singers to resist the temptation to 'play to the gallery,' and by the end of the fourteenth century we read of such performances being prohibited. They went on, none the less, all over Europe, characteristic styles growing up in the different countries, but the spectacular side began gradually to be dropped, and the work took on a simpler and more direct form. In the shape with which we in this country are familiar, oratorio may fairly be said to have begun alongside of opera in Italy, and most of the Italian sacred works have something of an operatic flavour about them. Even the *Messiah*, unique though it is in many ways, makes some of its effects very much as Handel did in his operas, and in more modern times, the same might quite truthfully be said of Mendelssohn's *Elijah*.

At about the same period as the *Messiah*, the great sacred works of Bach are cast in a very different mould, immensely simple and impressive by their deep sincerity. But they have never found anything like the same universal favour in this country as the *Messiah* and the long line of English sacred works which followed it. The form is evidently one to which the average English church-goer or concert-goer listens with particular affection. With but few exceptions, to be sure, the English composers who followed Handel failed to produce music of any real worth, and it was not until the age of Parry and Stanford, Mackenzie, and, later, Elgar, that this country again stepped into the very front rank with religious music which is wholly sincere.

Prelude and Angels' Farewell ('Dream of Gerontius')..... Elgar

ETHEL BARKER (Contralto) and Orchestra
He shall feed His flock ('Messiah')Handel

ORCHESTRA
Overture, 'Elijah'Mendelssohn

SEYMOUR DOSSOR (Tenor) and Orchestra
Recit., 'He that dwelleth in Heaven' ('Messiah')
Air, 'Thou shalt break them' } Handel

ORCHESTRA
Symphony ('St. Elena al Calvario') (St. Helen at Calvary)Leo

ETHEL BARKER
But the Lord is mindful of His own ('St. Paul')
Mendelssohn

Slumber, Beloved ('Christmas' Oratorio) Bach
ORCHESTRA

Judex ('Mors et Vita') ('Death and Life')
Gounod

SEYMOUR DOSSOR
God breaketh the battle ('Judith')....Parry
Recit., 'And God created man' ('The Creation')
Aria, 'In native worth'} Haydn

ORCHESTRA
March to Calvary ('Redemption').....Gounod

5.0-6.15 app. S.B. from London

8.0 S.B. from Dundee (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

8.0 S.B. from Dundee (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 Dundee (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

6.30-7.55 CHILDREN'S FESTIVAL SERVICE

Relayed from the Guildhall

Organ Prelude by Mr. T. Martin
Hymn, 'At even, ere the sun was set'
Invocation and Lord's Prayer
Magnificat
Scripture Lesson
Anthem by George Street Baptist Church Choir
'How lovely are the messengers' (Mendelssohn)
Hymn, 'Come, let us sing the Song of Songs'
Intercessions
Hymn, 'Guide me, O Thou Great Jehovah'
Address by the Rev. T. WILKINSON RIDDLE,
Minister of George Street Baptist Church
Hymn, 'Saviour, again to Thy Dear Name'
Benediction
Singing by THE CHILDREN

8.0 S.B. from Dundee (See London)

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

10.30 Epilogue

2ZY MANCHESTER. 378.3 M. 793 KC.

3.30 Pastorale

THE NORTHERN WIRELESS ORCHESTRA
Conducted by ALFRED BARKER
(From Manchester)

Slow Movement, Symphony in F (The 'Pastoral')
Beethoven
Pastoral Symphony, 'The Messiah'....Handel

3.50 ROBERT DONAT (From Liverpool)

Reading:
Elegy in a Country Churchyard (Thomas Gray)
The Solitary Reaper (Wordsworth)
A Boy's Song (James Hogg)

4.5 ORCHESTRA
Suite, 'A Summer Day in the Country'. Gade

4.25 ROBERT DONAT
Reading:
The Shepherd (Edmund Blunden)
Moonrise at Grasmere Once More (James A. Mackintosh)

4.40 ORCHESTRA
By the Tarn Goossens
The Banks of Green Willow.....Butterworth

5.0-6.15 app. S.B. from London

8.0 S.B. from Dundee (See London)

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 245.9 M. 1,250 KC.
3.30-6.15 app. S.B. from London. 8.0 S.B. from Dundee (See London). 8.45 S.B. from London. 10.30 Epilogue.

5SC GLASGOW. 401.1 M. 748 KC.

3.30:—An Orchestral Concert. The Station Orchestra. Conducted by Herbert A. Carruthers: Overture, 'The Land of the Mountain and the Flood' (MacCunn); Julien Rosetti (Pianoforte) and Orchestra: Concerto in E, Op. 11 (Chopin); Alexander D. Carmichael (Baritone) and Orchestra: A Hebridean Song Cycle (Carruthers); Orchestra: A Skye Symphony (Stanley Wilson); Julien Rosetti: Prelude in B Flat, Op. 25 (Rachmaninov); Moment Musicale (Schubert); Hark! Hark! the Lark (Schubert, arr. Liszt); Alexander D. Carmichael: A Lover's Garland (Parry); The Roadside Fire (Vaughan Williams); Nightfall at Sea (Montague Phillips); Orchestra: Hungarian Rhapsody, No. 2 (Liszt). 5.30-6.15 app. S.B. from London. 8.0 S.B. from Dundee. 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.

3.30-6.15 app. S.B. from London. 8.0 S.B. from Dundee. 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. 891 KC.

3.30-6.15 app. S.B. from London. 8.0 S.B. from Dundee (See London). 8.45 S.B. from London. 10.30 Epilogue.

OPERA IN ENGLAND.

(Continued from page 603.)

some of the valuable elements that may be found in other organizations. Opera in English must and should be the outstanding characteristic of Opera in England. Not till this principle is firmly established shall we know if our composers have any real operatic talent; not till then will Opera become in any sense a national institution. But I trust that we shall not be deprived entirely of foreign performances. Of late years such performances have become an increasingly prominent feature of the operatic life of all nations. The fact is attested by the great success of the visit of the Vienna Opera to Paris last year, while the amazing triumph of the Scala operatic performances in Vienna and Berlin last month will be fresh in the mind of everybody. In a sense, what may be called the Covent Garden principles, so much admired by Debussy, have been strikingly vindicated of late. Can we, too, like other nations, provide any operatic exports to pay for our imports? He would be a bold man who would answer the question in a resolute affirmative, Beecham or no Beecham. Our only hope in this respect lies probably in the matter of Comic, as distinct from Grand, Opera. Still, we cannot be any worse off than we are at present; we may be better off. That is something.

FRANCIS TOYE.

9.35
EDNA THOMAS
SINGING
SPIRITUALS

MONDAY, JUNE 24
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

9.55
'LA BOHÈME'
from
COVENT GARDEN

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. K. WAUCHOPE MACIVER: 'Economics in the Home—IV, Necessities v. Luxuries'
- 11.0 (Daventry only) Gramophone Records
Pianoforte Concerto in G Mozart
- 12.0 A Ballad Concert
GRACE GORDON (Soprano)
P. J. DUFFY (Baritone)
- 12.30 Organ Recital
by EDWARD O'HENRY
From Tussaud's Cinema
- 1.0-2.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the Piccadilly Hotel
- 4.0 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:
'Shepherd's Hey' (Grainger) and other Piano Solos, played by CECIL DIXON
'The Beginning of the End,' from 'The Phoenix and the Carpet' (E. Nesbit)
Songs by ARTHUR WYNN
STORY MUSIC—I
Brer Rabbit (Macdowell), with the story told by PERCY SCHOLES



EDNA THOMAS,
seen here in one of her charming character make-ups, is giving two recitals of Negro Spirituals from London this week. Tonight she broadcasts from 9.35 to 9.50, and on Thursday between 11.15 and 12.0.

- BETTY BANNERMAN
By the Bierside Armstrong Gibbs
Cradle Song Arnold Bax
The Oak Tree Bough Bairstow
- QUINTET
Two Old French Dances Bombic
- DAVID HUTCHISON
Un aura Amorosa (A tender Zephyr) + Così Fan Tutte (The School for Lovers) Mozart
Break, break, break Jan Whyte
- BETTY BANNERMAN
Deux (Two) Rondels (attributed to Villon:
Adieu, vous dy (Adieu, thou sayest) Pierre de Breville
Le Souvenir de vous me tue (Thy memory brings death to me)
Bonjour, mon cœur (Good-day, my heart) (Ronsard))
- QUINTET
Love's Garden }
Aubade } Chaminade
Madrigal }
Trahison (Treason) }
- DAVID HUTCHISON
The Fiddler Norman Peterkin
A Thought (First Performance) David Stephen
Elore Lo Peter Warlock
- QUINTET
Ma Blonde Aimée (My fair-haired love) Volpatti
- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Topical Talk
- 9.30 Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices
- 9.35 EDNA THOMAS (Negro Spirituals)
- 9.50 Interlude
- 9.55 La Bohème
ACT III
Relayed from the Royal Opera House Covent Garden
- 10.20 DANCE MUSIC
JAY WHIDDEN'S BAND from the Carlton Hotel
- 11.0 Bridge Broadcast
Mrs. HELEN ROBINSON: 'Contract Bridge and How to Play it,' II
- 11.15 DANCE MUSIC (Continued)



WIMBLEDON TODAY.
Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.

- 6.0 Mr. W. POWELL OWEN: 'The Care of the Chicken'
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 The Younger Generation and its Problems—VIII, Professor P. J. NOEL BAKER: 'Athletics for Boys'
- IT is probably no exaggeration to say that the backbone of any successful young people's organization is its provision and capacity for athletics. In this talk Professor Baker will show how essential to any all-round club are its athletics—in this instance, athletics for boys. It is becoming more and more evident, these days, that one of the greatest factors in promoting the health and well-being of the younger generation is an adequate supply of playing-fields for outdoor sports.
- 6.45 THE FOUNDATIONS OF MUSIC
MOZART STRING QUARTETS
Played by
THE INTERNATIONAL STRING QUARTET
MOZART wrote his first String Quartet in 1770, at the age of fourteen. He and his father were in the midst of a triumphantly successful tour in Italy, and the lad had already appeared in many countries of Europe as a child prodigy pianist and composer. He had played in most of the big towns in Germany and Austria, in Paris, here in London, in Holland, and in Switzerland, and

- everywhere the public astonishment at the feats of the youngster and his not much older sister found vent in all manner of enthusiastic tributes. Here in London they had not only given concerts at which many of the pieces were the young Mozart's own, but had advertised in the Press that the public might come and hear the two prodigies in their own rooms 'every day from 12 to 3, admittance two-and-sixpence each person.' Their success in Italy was of the same order; it had already grown to be such a matter of course that the father, writing home, said, 'It is the same here as everywhere, so there is no need to describe it.'
- The Quartets of the next group date from 1772 or 1773, and the volume of music which the young man was pouring out may be gauged by the numbers allotted to them in the complete edition of his works. The first Quartet was his eightieth piece, and the thirteenth is number 173, though produced only two or three years later.
- 7.0 Mr. JAMES AGATE: 'Dramatic Criticism'
- 7.15 Musical Interlude
- 7.25 For Students of French
A Reading by Monsieur E. M. STÉPHAN from 'Petits Chef-d'Œuvres Contemporains' (Boum-Boum), a tale by Jules Claretie, from 'Le clown, debout près du petit lit. . . . ' on page 7, line 29, to the end of the tale, page 9
- 7.45 A CONCERT
THE GERSHOM PARKINGTON QUINTET
BETTY BANNERMAN (Contralto)
DAVID HUTCHISON (Tenor)
- QUINTET
Chanson (Song) Friml
Waltz Intermezzo, 'Flirtation' Steck
By the Waters of Minnetonka Lieurance
Reverie du Soir (Evening Reverie) . . . Saint-Saëns

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

THE RADIO TIMES.
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MONDAY, JUNE 24

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 522 K.C.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by A. E. PARSONS
(From Birmingham)

Overture, 'Titus' Mozart
Selection, 'Merrie England' German
Xylophone Solo, 'Liebesfreud' (Love's Joy) Kreisler
(Soloist, LESLIE LEWIS)

The Parade of the Tin Soldiers Jessel

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

5.30 The Children's Hour:
(From Birmingham)

'ON MIDSUMMER NIGHT,' a Play by GLADYS JOINER
Songs by MAJORIE PALMER (Soprano)
EDITH PENVILLE (Flute)

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

6.30 Light Music
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
CHATTERLY INGRAM (Contralto)
EDITH PENVILLE (Flute)

ORCHESTRA
Overture, 'If I were King' Adam

CHATTERLY INGRAM
The Londonderry Air arr. Gould
The Swan } Grieg
I love thee }

ORCHESTRA
Fantasia, 'Norma' Bellini, arr. Schreiner

EDITH PENVILLE
The Egyptian Rameau, arr. Revell
Sur l'Eau (On the Water) } Gaubert
Allegro Scherzando }

ORCHESTRA
Simple Aveu Thomé
The 'Jimmy Sale' Rag Wood

CHATTERLY INGRAM
Were you there? .. f (Negro) } arr. Burleigh
Didn't it Rain? } Spirituals }
Unmindful of the Roses Coleridge-Taylor
The Star Rogers

EDITH PENVILLE
Intermezzo Anderson
Airs Velaques Doppler

ORCHESTRA
Suite, 'Spanish Dances' Moszkowski

APART from its own native music, in which the country is specially rich, Spain has been responsible—though it is a responsibility which the country may not always be willing to accept—for much so-called Spanish music in which composers of other races have sought to capture its picturesque charm. In Spain they would no doubt tell you that these were somewhat superficial imitations, in the same way in which the Celtic races despise all attempts by the mere Saxon to understand their idiom. But Spanish or no, the result is very often gay and sparkling music with something of the vivacity which one associates with the sunny South.

Moszkowski, brilliant pianist, teacher, composer, and conductor, who is probably best remembered and best loved for his bright and melodious music for piano-forte solo and dust-frequently made use of the vivid Spanish rhythms, and this Suite of Dances is among the most successful pseudo-Spanish music in existence. It is more than a mere imitation of the dance forms; it does, indeed, capture something of the spirit which animates the genuine dances of Spain.

8.0 A PIANO-FORTE RECITAL
by KENDALL TAYLOR

Prelude in B Flat } (Op. 23) Rachmaninov
Prelude in E Flat }
Conte (Fairy Tale) in E Minor Medtner
Ondine (Water Sprite) Ravel
Toccata Debussy
Etude (Study) de Concert Liszt
Etude (Study) in A Minor, Op. 25 }
Etude (Study) in C Sharp Minor, Op. 10 } Chopin
Scherzo in B Minor, Op. 20 }

8.30 'The Swallow'
(Puccini)
A LYRIC COMEDY IN THREE ACTS
English Libretto by D. MILLAR CRAIG
Relayed from the Parlophone Studio
(For full details see London Programme on page 628)

9.15 Interval
9.25 'The Swallow' (Continued)
10.5 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.20-11.0 'The Swallow' (Continued)
(Monday's Programmes continued on page 622.)



'THE SWALLOW.'
A scene from Puccini's Opera which is being broadcast from 5GB tonight at 8.30.

8.30
PUCCINI'S
OPERA
'THE SWALLOW'

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Monday's Programmes continued (June 24)

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, 'Othello' Dvorak
Four Pieces for Strings .. Couperin, arr. Esposito
L'Ausoniennne; La Favorite; Les Barricades
Misterieuses; Les Moissonneurs (The Harvesters)
Capriccio Espagnole Rimsky-Korsakov
- 4.0 London Programme relayed from Daventry
- 4.45 Mr. ISAAC J. WILLIAMS: 'The Land of Spain—VI, The Escorial'
- THE Escorial is a royal palace, mausoleum, and monastery of Spain, thirty-one miles north-west of Madrid and on the south-eastern slope of Sierra Guadarrama.

Shortly before an evening performance in a London theatre. We listen from the back of the dress circle.

ORCHESTRA
Ballet Suite, 'Le Cid' Massenet
Overture, 'Zampa' Hérold

9.0-11.15 S.B. from London (9.30 West Regional News)

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

- 1.15-2.0 S.B. from Cardiff
- 4.0 London Programme relayed from Daventry
- 4.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London



A GENERAL VIEW OF THE ESCURIAL,
Spanish royal palace, mausoleum, and monastery, the size of which is so great that it has been said 'Buckingham Palace could be put down in a corner of it and forgotten.' Mr. Isaac J. Williams describes the Escorial in his talk from Cardiff this afternoon.

- 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
- 7.45 Music and Drama
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Entr'acte and Sevillana ('Don César de Bazan')
Selection, 'Merrie England' German
- 'The Theatre'
A Play in One Act by H. F. RUBINSTEIN
Characters:
The Dark Attendant
The All-Knowing One
The Satellite
Clayton Crumthorpe
The Facetious Fiend
The Girl with the Giggle
Mr. Sydenham
The Fat Woman
The Ingenious Female
The Healthy Briton
The Man
His Wife
An Apologetic Lady
The Stalwart

- 9.30 S.B. from Cardiff
- 9.35-11.15 S.B. from London
- 6BM BOURNEMOUTH. 288.5 M. 1,040 KC.
- 4.0 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.
- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour:
MIDSUMMER DAY CELEBRATIONS
All the fun of the fair transferred to you by MRS BILLY ANDREWS (Pianist-Entertainer)
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.30 Local Announcements)
- 2ZY MANCHESTER. 378.3 M. 793 KC.
- 4.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Le Bijou Perdu' (The Lost Jewel)
Adam
Two Spanish Dances Moszkowski
RALPH BROCKLEHURST (Bass)
There's a Land Allitsen
Young Tom o' Devon Kennedy Russell
If I might come to you W. H. Squire

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Programmes for Monday.

(Manchester Programme continued)

- STRING ORCHESTRA
Serenade Haydn
Minuet, 'Le Bourgeois Gentilhomme' (The Would-be Gentleman) Lully
Mock Morris Grainger
- RALPH BROCKLEHURST
Parted Tosti
Drake goes West Sanderson
Friend o' Mine Sanderson
- ORCHESTRA
Waltz, 'Thousand and One Nights' Johann Strauss
Suite, 'Tales from Toyland' Sharpe
Galop, 'Romain' Gauwin
- 5.15 The Children's Hour:
S.B. from Leeds
MIDSUMMER DAY
Songs sung by DOROTHY KITCHEN and J. WOODS SMITH
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 'A Midsummer Night's Dream'
Quarrel and Reconciliation of Titania and Oberon
The Scenes from Shakespeare's play, specially arranged for this performance by T. G. BAILEY
With Mendelssohn's Incidental Music to the play performed by THE NORTHERN WIRELESS ORCHESTRA
- 9.0 S.B. from London (9.30 Local Announcements)
- 10.40 DESLYS AND CLARK
(Syncopated Harmony)
- 10.55-11.15 S.B. from London

Other Stations.

- 5NO NEWCASTLE. 243.9 M. 1,250 kc.
4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-11.15:—S.B. from London.
- 5SC GLASGOW. 401.1 M. 748 kc.
4.0:—Songs of the Sea. The Station Orchestra. Allan Morton (Bass). 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:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.45:—'Wee McGregor.' 9.0:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.15:—S.B. from London.
- 2BD ABERDEEN. 511.2 M. 994 kc.
4.0:—Afternoon Concert. The Station Octet: Overture 'Semiramide' (Rossini). 4.15:—Nora Atkins (Soprano): April Morn (Batten); Le Baiser (Goring Thomas); Bright is the Ring of Words (Clive Carey). 4.25:—Octet: Fantasia, 'The Damnation of Faust' (Berlioz); Two Serbian Dances (Sistek). 4.45:—Nora Atkins: Snowflakes (Mullinson); The New Umbrella (Maurice Bealy); Where the Chestnuts Bloom (Newton); A Spring Fancy (John H. Denmore). 4.55:—Octet: Selection, 'Tom Jones' (German); Ballet Suite (Poppy). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 7.45:—S.B. from Glasgow. 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.15:—S.B. from London.
- 2BE BELFAST. 502.7 M. 991 kc.
12.0-1.0:—Light Music. The Radio Quartet. Kathleen Howe (Soprano). 4.45:—Organ Recital by Charles Howlett. From the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'The Care of the Chicken,' by Mr. W. Powell-Owen. 6.14:—S.B. from London. 7.45:—'Down to the Sea.' Orchestra: News from Whydah (Balfour Gardiner). A Seafaring Ballad for Chorus and Orchestra. 8.5:—Songs of the Fleet' (C. V. Stanford). For Baritone Solo, Chorus and Orchestra. Secoist, Harry Beindie (Bass): Sailing at Dawn; The Middle Watch; Song of the Sou'wester; The Little Admiral; Farewell. 8.20:—Orchestra: Overture, 'Britannia' (Mackenzie). 8.21:—'In Cawsand Bay' (R. Chignell). A Devonshire Sea-Shanty for Chorus and Orchestra. 8.37:—Orchestra: Third Movement (Moonlight) from 'The Sea' (Frank Heide). 8.45:—Harry Brindle: Time to go (W. Sanderson); Four Jolly Sailors (German). 8.51:—'By the Deep: Nise!' (Alec Rowley). A Nautical Fantasy for Chorus and Orchestra. 9.0-11.15:—S.B. from London.

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MERRY ENGLISH—AS FRITZ CHARLEY SPEAKS HER.

(Continued from page 609.)

That'll learn him to warp. Still, it was not in vain, for

Phöbus and Esmeralda embracing another are happily.

Space is running out, so I must be content with a few of the briefest of extracts. Here is a cryptic passage from *Medea*—

... the heart of Dirce is filled with affliction by remembering on Kolchis, the leaved wife of Jason. But he submit her, being allways unfortunately for me.

If you can understand this, you are one up. *Medea* was clearly not at all a nice person. We read:—

Kreon reprimand her from the Land and is going away passionately. *Medea* is forced to go but not before swear bloody vengeance ... to kill their own children and after them Dirce.

One of my favourite passages is the opening of *Don Pasquale*:—

Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him, that he has find out a woman for him, being his own sister, educated in the cloister, but a nice girl, just on ange. *Pasquale* is enthusiastic and begs to become acquainting with this lady.

The old rip! But he gets his deserts when a mock marriage ties him for a time to Widow Norina, who nags and even boxes his ears. This ear-boxing leads to another new word:—

... Strong dispute; she is boting him.

'Boting' is perhaps hardly so good as 'warping'; but it has its points as an ingenious blend of beating, boxing, and baiting.

Unwillingly, I pass many delicious passages, and take as a final gem the closing sentence of *Cesario* (Taubert's version of *As You Like It*, or, as Charley calls it, *What You Like*):—

In the third, latest act, is coming all to a happy end; Sebastian married Oliva, Tobias and Marias, Orsino and Cesario are becomes happier coupled pairs.

There is something almost delirious in the recklessness of the last four words—a 'howler' of the first water, and one showing Charley led astray once more by his French. His English was not sufficient to show him there are 'pairs' and 'pears.'

I hear a reader say that Charley's English versions are as good as the German examples most Englishmen could turn out. True; but we English are well aware of our deficiencies as linguists—in fact, we take a foolish pride in them—and I cannot imagine one of us being so venturesome as to write a German book with no better qualifications than a slender vocabulary, a mere hint of grammar, and an abounding confidence in himself and in his German-English dictionary. Anyhow, if there is one so bold, he cannot complain if Germans regard his book as a joke.

I return the 'New Opera Glass' to its niche among the other guides—Kobbé, Corbett-Smith, Krehbiel, McSpadden, and the rest. When I really want to know something about the opera plots I shall consult them, as I consult a time-table. But when I don't want information—when I want rather a kind of inspired muddle that will amuse and confuse at the same time—I go elsewhere. Kobbé and Co. I merely consult; Charley I read, again and again.

HARVEY GRACE.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- RUY BLAS OVERTURE (Mendelssohn). Percy Pitt and B.B.C. Orchestra (No. 9278—4s. 6d.).
- MAZURKA (Wieniawski). Russian Balalaika Orchestra (No. 3898—3s.).
- CHANSON—IN LOVE (Friml). Plaza Theatre Orchestra (No. 5157—4s. 6d.).
- MERRY ENGLAND—Selection. H.M. Grenadier Guards Band (No. 9607—4s. 6d.).
- PARADE OF THE TIN SOLDIERS. H.M. Grenadier Guards Band (No. 515—3s.).
- GONDOLIERS—Selection. Court Symphony Orchestra (No. 979—4s. 6d.).
- MIDSUMMER NIGHT'S DREAM—Overture. Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 3559-3560—4s. 6d. each).
- MIGNON—Selection. Percy Pitt and New Queen's Hall Light Orchestra (No. 9308—4s. 6d.).
- PAGLIACCI—Selection. Percy Pitt and New Queen's Hall Light Orchestra (No. 9441—4s. 6d.).
- INVITATION TO THE WALTZ. Felix Weingartner and Basle Symphony Orchestra (No. 9691—4s. 6d.).
- PLYMOUTH HOE OVERTURE (J. Ansell). Plaza Theatre Orchestra (No. 5167—4s. 6d.).
- GOLLIWOG'S CAKE WALK. B. Walton O'Donnell and B.B.C. Wireless Military Band (No. 9744—4s. 6d.).
- FAUST—Ballet Music. Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1794-L1795—6s. 6d. each).

Instrumental.

- THE ROSARY. Sascha Jacobsen, Violin (No. 4536—3s.).
- SHEPHERD'S HEY. Leff Pouishnoff, Piano (No. 4828—3s.).
- BY THE WATERS OF MINNETONKA. Cherniavsky Instrumental Trio (No. 3368—3s.).
- LIEBESFREUD (Kreisler). Antoni Sala, 'Cello' (No. 3875—3s.).
- SIMPLE AVEU. Violin, Flute and Harp (No. 1477—3s.).
- PRELUDE IN B FLAT (Bachmaninoff). Leff Pouishnoff, Piano (No. 9368—4s. 6d.).
- BERCEUSE (Chopin). I. Friedman, Piano (No. L2260—6s. 6d.).
- MINUET (Boccherini). Catterall Quartet (No. 9252—4s. 6d.).
- NOCTURNE IN E FLAT (Chopin). J. H. Squire Celeste Octet (No. 9142—4s. 6d.).
- LIGHT CAVALRY OVERTURE. Quentin Nucleus, Cinema Organ (No. 4645—3s.).

Vocal.

- WERE YOU THERE? Norman Allin, Bass (No. D1614—4s. 6d.).
- I HEARD YOU SINGING. Francis Russell, Tenor (No. 4158—3s.).
- O MISTRESS MINE. Frank Mullings, Tenor (No. 4817—3s.).
- BLOW, BLOW, THOU WINTER WIND. Frank Mullings, Tenor (No. 4817—3s.).
- OLD CLOTHES AND FINE CLOTHES. Norman Allin, Bass (No. 5140—3s.).
- BARBER OF SEVILLE—Una voce poco fa. A. M. Guglielmetti, Soprano (No. L2051—6s. 6d.).
- BONNIE EARL O' MORAY (Arr. A. Moffat). Alexander Carmichael, Baritone (No. 5047—3s.).
- IN A PERSIAN GARDEN—Ah, Meon of My Delight. Hubert Eisdell, Tenor (No. 9381—4s. 6d.).

The Feature of the Week!

EDNA THOMAS

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7.45
A LIGHT
PROGRAMME
OF REQUESTS

10.15 a.m. THE DAILY SERVICE

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

10.45 'Some Summer Sweets'

11.0 (*Daventry only*) Gramophone Records
Miscellaneous

12.0 ORGAN RECITAL

By EDGAR T. COOK
(From Southwark Cathedral)
GLADYS CURRIE (*Soprano*)

EDGAR T. COOK

Concerto No. 3, in G Minor (1st Set) *Handel*
Adagio—Allegro; Adagio—Allegro

GLADYS CURRIE

I know that my Redeemer Liveth ('Messiah')
Handel

EDGAR T. COOK

Fantasia on 'Aberystwyth' *Henry Ley*
Variations on 'Heartsease' *Geoffrey Shaw*

GLADYS CURRIE

Mother Mary *Boughton*

EDGAR T. COOK

Litany *Schubert*
Toccata and Fugue in G *Parry*

1.0 LIGHT MUSIC

ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 *Daventry only*

Experimental Transmission of Still Pictures
By the Fultograph Process

4.0 LIGHT MUSIC

LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.45 Dance Music

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



WIMBLEDON TODAY.

Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated, owing to the unavoidable uncertainty of arrangements at Wimbledon.

5.15 THE CHILDREN'S HOUR:

Selections by ST. MARY'S (ISLINGTON) GUARDIANS' SCHOOL BAND (Winners of the Boys' Brass Band Championship in the Southern Counties Contest)

'The Arrow from White Dog's Quiver,' from 'Long Lance' (*Chief Buffalo Child Long Lance*)
Story Music, II, The Dream of Hansel and Gretel (*Humperdinck*) with the story told by PERCY SCHOLES

6.0 Poetry Reading

Poems by EDMUND BLUNDEN read by Mr. ROBERT HARRIS

6.15 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

MOZART STRING QUARTETS
Played by
THE INTERNATIONAL STRING QUARTET

TUESDAY, JUNE 25
2LO LONDON & 5XX DAVENTRY

(358 M. 838 kC.)

(1,562.5 M. 192 kC.)

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

7.15 Musical Interlude

7.25 The History of English Letters

'Six Types of Tudor Prose

III, Philosophic Prose—Bacon,' by Mr. T. S. ELIOT

THE Shakespeare-Bacon controversy apart, no one would deny the importance of the prose of Bacon's essays and philosophical works as a milestone in English literature. After the flowery meads of Sidney's *Arcadia*, and other early Elizabethan romances, Bacon's exact and tersely adequate prose is like a firm highway.



National Portrait Gallery

FRANCIS BACON,

one of the titanic figures of Elizabethan England—statesman, philosopher and essayist. Bacon's prose is the subject of Mr. T. S. Eliot's talk tonight in his series 'Six Types of Tudor Prose.'

Its only obvious ornaments are the many classical stories and comments brought in by way of illustration; otherwise, its first aim is to give as exact and lucid an expression as possible to the hard thinking that underlies it; nevertheless, an innate majesty of rhythm underlies its austerity—a rhythm born of splendour of thought rather than of splendour of imagery. Bacon's importance in the development of English prose is Mr. Eliot's theme today.

7.45 A Request Programme

of English Light Music

ALICE LILLEY (*Soprano*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA

Overture, 'A May Day' *Haydn Wood*
Suite, 'The Language of Flowers' *Cowen*

ALICE LILLEY and Orchestra

A Brown Bird Singing *Haydn Wood*
Spring's Awakening *Sanderson*

9.40
A CHAMBER
MUSIC
CONCERT

ORCHESTRA

Selection, 'The Gondoliers' *Sullivan*

ALICE LILLEY

The Stars *Phillips*

Whene'er a snowflake leaves the sky

Lisa Lehmann

I heard you singing *Eric Coates*

ORCHESTRA

Selection, 'The Maid of the Mountains'

Fraser-Simson

Suite, 'Rustic Revels' *Fletcher*

8.0-8.30

Daventry only

'The Foundations of Character
III, The Raw Material of Character,' by
Mr. Z. F. WILLIS

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Sir Walford Davies

'Music and the Ordinary Listener'
Eighth Series. Handel at the Harpsichord'

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

9.40 Chamber Music

MATHILDE VERNE (*Pianoforte*)

FERENZ HEGEDUS (*Violin*)

and

BARJANSKY (*Violoncello*)

OLGA KALLIWODA (*Soprano*)

MATHILDE VERNE has been a distinguished figure in the music of London as soloist, as chamber music player, and as teacher, for a good many years. The second of three brilliant sisters, she was a favourite pupil of Madame Schumann.

Ferencz Hegedus, a Hungarian on his father's side and Spanish on his mother's, made his first appearance in London before he was out of his teens. Though he has visited this country less often than some Continental artists, he enjoys the reputation of being in the very front rank of the violinists of today.

Barjansky, the violoncellist, is a comparative new-comer to the London concert world, having made his first appearance here, with the Royal Philharmonic Society, so recently as January of this year. His brilliant success on that occasion must be fresh in the memory of music lovers.

HEGEDUS, BARJANSKY, and MATHILDE VERNE
Trio in D, Op. 70, No. 1 *Beethoven*
Allegro vivace e con brio; Largo assai ed
espressivo; Presto

THE two Trios which make up Opus 70, appeared fourteen years after the three of Opus 1. But they are separated from the early works by an advance in style far greater than that interval suggests. They are Beethoven at the very height of his powers, and before any of those sombre qualities of mystery, such as we find in the last String Quartets, for instance, had begun to appear. Published in the same year (1809) as the fifth and sixth symphonies—the year before *Fidelio*, they have all the bigness and splendid dignity of these great works.

OLGA KALLIWODA
Hungarian Folk Songs

HEGEDUS, BARJANSKY, and MATHILDE VERNE
Trio in A Minor *Ravel*
Modéré; Pantoum; Finale

10.45-12.0 DANCE MUSIC

REG BATTEN and his BAND, from the NEW PRINCES
RESTAURANT

TUESDAY, JUNE 25
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
**AN HOUR
OF
DANCES**

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4.0 **A Light Orchestral Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'A Midsummer's Night's Dream'
Mendelssohn

SOPHIE ROWLANDS (Soprano) and TOM KINNIBURGH (Bass)

Still as the Night *Goetz*
Give Me Thy Hand ('Don Giovanni')..... *Mozart*

ORCHESTRA

First and Second Intermezzi .. ('The Jewels of the Madonna')
The Dance of the Camorristi .. *Wolf-Ferrari*

TOM KINNIBURGH

An Interlude.....
Hatfield Bells *Easthope Martin*
The Crown of the Year

ORCHESTRA

Ballet Music, 'Lakmé'
Delibes

SOPHIE ROWLANDS

Air de Lia (Lia's Air) ('The Prodigal Son')..... *Debussy*

The Lake Isle of Innisfree
Muriel Herbert

The Dreams of London
Eric Coates

ORCHESTRA

Selection, 'Mignon'
Ambroise Thomas, arr. Godfrey

SOPHIE ROWLANDS and TOM KINNIBURGH

At Love's beginning
Liza Lehmann

TOM KINNIBURGH

The Fishermen of England ('The Rebel Maid') *Phillips*

ORCHESTRA

March, 'The Queen of Sheba' *Gounod*

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

'The Princess and the Pipkin,' by Idina Ray
Coon Songs by ALICE VAUGHAN (Contralto)

'Oh, Uncle, what a Surprise!' by Mabel France
Songs by HAROLD CASEY (Baritone)

6.15 **'The First News'**

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

6.30 **LIGHT MUSIC**

PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

7.30 **DANCE MUSIC**

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

8.0 **EDNA THOMAS**

(Negro Spirituals)

8.15 **Dance Music (Continued)**

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

9.0 **A Dance Hour**

Composed by WILLIAM LLOYD
For the Old Folks
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Waltz, 'Queen of the North'

Lancers, 'Hearts of Oak'

Military Two-step, 'Yip-i-addy'

Waltz Cotillon

Veleta, 'Inspiration'

Quadrille, 'Bonnie Dundee'

THE name of this once favourite quadrille has nothing to do with the kindly and hospitable city on the Tay. Distinguished and handsome as many of its buildings are, and fine though its situation is on the shores of a noble estuary, it is not as a whole so obviously beautiful as to suggest the epithet 'bonnie' as the most strikingly suitable adjective to apply to it.

The reference is to Graham of Claverhouse, Viscount Dundee, one of the most romantic and heroic personages in the Scottish tradition, and indeed one of the most gallant figures in the whole of British history. In parts of Scotland, to be sure, there are families to this day where his name is still held up to execration for the ruthless way in which the law was enforced against the Covenanters under his regime. But in the light of recent researches it appears that he himself had no real responsibility for the brutal part of that persecution, and that he was actuated only by a lofty sense of his duty as a loyal soldier.

And, by all accounts, he was one whose bearing and soldierly character rightly earned the affectionate name of 'Bonnie Dundee.'



EGGERT STEFANSSON
is the vocalist in the Military Band Concert from 5GB to-night at 10.15.

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

10.15-11.15 **A MILITARY
BAND CONCERT**

EGGERT STEFANSSON (Tenor)
THE WIRELESS MILITARY
BAND

Conducted by B. WALTON
O'DONNELL

Overture, 'Russlan and Ludmilla' *Glinka*
Two Norwegian Dances (Nos. 1 and 2) *Grieg*

GRIEG, the first of the great composers to give Norwegian music a place of its own, and still today regarded as the representative Scandinavian composer, traces his descent from a Scottish ancestor who spelt his name Greig. Keenly interested in folk-music of his own country as he was, his music is all strongly Norwegian in character, and the simple melody and rhythm of his tunes have had much to do with their universal popularity.

The first of the Dances in this Suite has a sort of hornpipe rhythm on which a slow and rather wistful tune breaks in, though the beginning and end of the Dance are lively and vigorous.

The second, of daintier character, begins with a little tune on the oboe, suggesting a shepherd's pipe. It, too, has its vigorous moments, but on the whole is of a slight and more delicate texture.

EGGERT STEFANSSON
Alfadir radur *Kaldalons*
Icelandic Folksong *arr. Sveinbjornson*
Agnus Dei (Old Icelandic) *arr. Stefansson*

BAND
Characteristic Suite, Op. 9
Glazounov, arr. Gerrard Williams
Introduction and Rustic Dance; Intermezzo;
Scherzando and Trio; Carnival

EGGERT STEFANSSON
E Canta il grillo (The cricket's singing)... *V. Billé*
Tarantella Sincera *V. de Crescento*
Island Ogrum Skorid *Kaldalons*
Icelandic National Hymn..... *Sveinbjornson*

BAND
Irish Rhapsody, No. 1 *Stanford*

(Tuesday's Programmes continued on page 626).

Tuesday's Programmes continued (June 25)

5WA

CARDIFF.

323.2 M.
928 KC.

3.45 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Overture, 'Saul' *Bazzini*

MAVIS BENNETT (Soprano) and Orchestra
Awake, ye Sylvan Choir (from the Waltz, 'Wine,
Woman, and Song')
Johann Strauss, arr. Stanford Robinson

ORCHESTRA
Siegfried Idyll *Wagner*

THE 'Siegfried Idyll' was written first for private performance, as a present to Wagner's wife. It belongs to the period when *Siegfried*, the third of the four big music dramas of the *Ring*, was almost completed. Wagner and his wife were living at Tribschen, near Lucerne, and there, in 1869, their son Siegfried was born. It was that auspicious event which inspired this Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself

6.15 S.B. from London

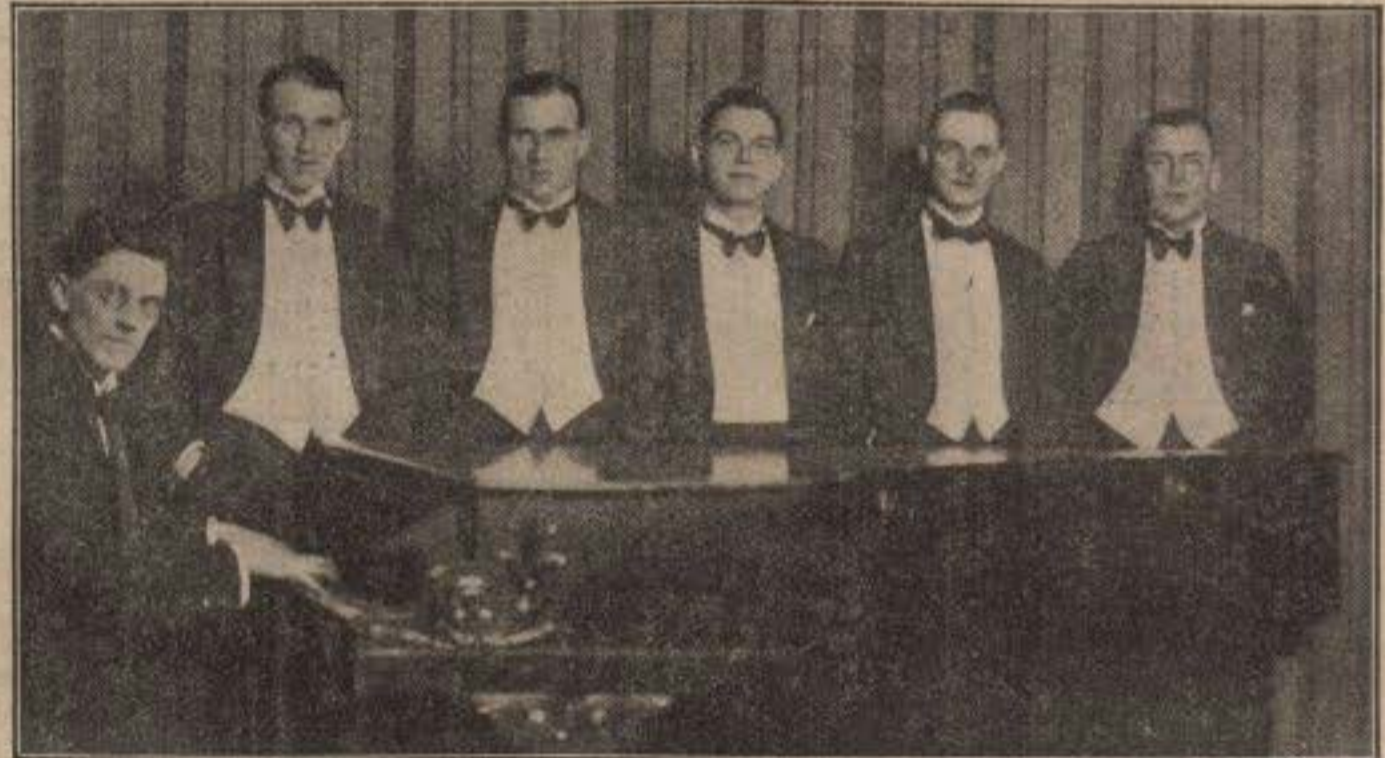
7.0 S.B. from Swansea

7.25 S.B. from London

7.45 FRED H. CLEMENTS (Clarinet)
Les Alsaciennes *Le Thièrs*
Miranda *Howgill*

8.0 The Super Six in 'Salad'

A Mixture of Music and Mirth
Under the direction of SIDNEY EVANS
GEORGE COBNER
CLIFFORD BEERE
FRANK EVANS
DAVID EVANS
HERBERT SIESE
SIDNEY EVANS



THE SUPER SIX CONCERT PARTY
will be heard from Cardiff to-night in a show entitled 'Salad.'

conducted, and the faithful Hans Richter took the trumpet part. Scored for a comparatively small orchestra, the little piece is based on themes which are with one exception taken from the music-drama of *Siegfried*. The one exception is an old German Cradle Song which Wagner introduced with the happiest effect.

MAVIS BENNETT
Whene'er a snowflake leaves the sky
Liza Lehmann
Love's Philosophy *Quilter*
The Sleep Voyage *Evelyn Sharpe*

ORCHESTRA
Suite, 'Nautical Scenes' *Fletcher*

MAVIS BENNETT and Orchestra
Breezes of the Night ('Il Trovatore').... *Verdi*

ORCHESTRA
Symphonic Poem, 'Phaëton' *Saint-Saëns*

5.0 Mr. J. MADDOX YORKE, 'Rural Community Councils—II, Corporate Life in the Villages.'

VILLAGE life is famous in fiction for storms in tea-cups and outrageous slander lying under peaceful exteriors and amidst idyllic surroundings. It is one of the triumphs of the Rural Community Councils' movement that corporate life in villages is being renewed.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

5SX

SWANSEA.

288.5 M.
1,040 KC.

3.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg
Pynciau'r Dydd yng Nghymru
Gan

Yr Athro E. ERNEST HUGHES
A WELSH INTERLUDE
Current Topics in Wales
A Review, in Welsh, by
Professor E. ERNEST HUGHES

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 S.B. from Cardiff

9.40-12.0 S.B. from London



Particular
people
prefer to say

Player's
please



N.C.C. 872

Tuesday's Programmes continued (June 25)

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

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. C. F. CARR, 'An Impression of Cowes Roadstead To-day'
 7.15-12.0 S.B. from London (9.35 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 The Children's Hour:
 Another Competition Day—this time an Unfinished Story Competition (Alan Howland)
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London

7.0 Dr. THOMAS ARMSTRONG, Organist of Exeter Cathedral, Director of Music, University College, Exeter: 'The Story of English Music'—I

7.15-12.0 S.B. from London (9.35 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
 A PIANOFORTE RECITAL by FRANK MERRICK

4.0 THE NORTHERN WIRELESS ORCHESTRA MAUDE MAHONY (Recitations)

5.15 The Children's Hour: NO CROWS WITHOUT CAWS—No. III
 Songs sung by BEATRICE COLEMAN and HARRY HOPEWELL

6.0 Miss E. C. HERDMAN, 'Fish Farming in the Irish Sea.' S.B. from Liverpool

6.15 S.B. from London

7.0 Sir HAROLD MACKINTOSH, 'The Royal Show at Harrogate, 1929.' S.B. from Leeds

7.15 S.B. from London

7.45 LAWRENCE EASSON (Syncopation and Sentiment)

8.0 Famous Northern Resorts Scarborough S.B. from Hull

THE SPA ORCHESTRA Conducted by ALICE MACLEAN
 Leader: PAUL BEARD
 Accompanist: S. HANLON DEAN
 Relayed from the Spa S.B. from Hull

Fantasia, 'Chopiniana'arr. Finck
 'Meditation' ('Thais')Massenet (Violin Solo, PAUL BEARD)
 Suite, 'Ballet Russe' (Russian Ballet). Luigini

JOAN MUIRELLA
 Night Hymn at SeaGoring Thomas (With Violoncello Obligato)

ORCHESTRA
 Selection, 'The Mikado'Sullivan

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

Other Stations.

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

12.0-1.0:—Gramophone Records. 4.0:—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. Moss, Ph.D.: 'The Social Problems of Tyneside—II. The Growth of Population and the Growth of Industry.' 7.15:—S.B. from London. 7.45:—Deslys and Clark (Syncopated Harmony). 8.0:—Concert by The Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby. 9.0:—S.B. from London. 9.35:—A Short Address on the Southern Rhodesian Exhibit at the Empire Marketing Board Stand, North-East Coast Exhibition, by Sir Francis Newton, K.C.M.G., C.V.O. High Commissioner for Southern Rhodesia. 10.45:—Dance



THE MECCA OF YACHTSMEN.

A fine aerial view of Cowes, showing the Pier and beyond it on the right the Royal Yacht Squadron landing stage. Mr. C. F. Carr gives an impression of the roadstead as it is to-day in his talk from Bournemouth at 7.0.

Made from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KC.

10.45 a.m.:—Miss Lily Graham: 'Household Ways and Means'—III. 11.0-12.0:—A Recital of Gramophone Records. 4.0:—A Scottish Concert. The Station Orchestra. Wilson Ronald (Reciter). 5.0:—Dance Music by Charles Watson's Orchestra from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. A. G. Highet: 'Motoring in the Highlands.' 6.15:—S.B. from London. 7.45:—A Band Concert. The S.C.W.S. Band. Nan MacKnight (Soprano). The West Bude Voice Quartet. 8.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 511.2 M. 964 KC.

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Studio Concert. Jack Burns (Baritone). The Station Octet. 5.15:—The Children's Hour. 5.35:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—A Scottish Concert. James Anderson (Baritone). May Lyndburn (Contralto). Sandy Soutar and Mrs. Cunningham from Tullytassie. The Station Octet. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE BELFAST. 502.7 M. 891 KC.

4.0:—Dance Music from Caproni's Palais de Danse, Bangor. 5.0:—A Violin Recital. Doris Bates. 5.15:—The Children's Hour. 6.0:—Mr. Riddick Miller: 'Life in an Ulster Village.' 6.15:—S.B. from London. 7.45:—Music by Alfred Reynolds. Doris Gambrell (Soprano). S. Weir McCormick (Baritone). William Boyd (Tenor). Harold Kimberley (Baritone). The Orchestra and Male Chorus, conducted by Harold Lowe. 'By Shrewsbury Town.' A Playlet by Edith Reynolds. A Grand Little Opera. Words by A. P. Herbert. 9.0:—S.B. from London (9.35 Regional News). 9.40:—Modern Chamber Music. The Ernest Stonley String Quartet: Ernest Stonley (Violin), Albert Fitzgerald (Violin), Harold Lowe (Viola), John W. Sowerby (Violoncello). Elizabeth Cooper (Mezzo-Soprano). 10.45-12.0:—S.B. from London.

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3.0
KING'S COLLEGE
DEDICATION
CEREMONY

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'
- 11.0 (Daventry only) Gramophone Records
Trio No. 2, Op. 50 . . Tchaikovsky
- 12.0 A Ballad Concert
MARY OGDEN (Contralto)
ALFRED WALMSLEY (Tenor)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA under the direction of GEORGES HAECK
From the Restaurant Frascati
- 2.30 FOR THE SCHOOLS
'NATURE STUDY'
For Town and Country Schools—
Course III.

- VIII, Dragon Flies,' by Miss C. VON WYSS
- 2.55 Interlude
- 3.0 DEDICATION OF THE CHAPEL OF KING'S COLLEGE HOSTEL
Relayed from King's College Hostel
(See centre of page and page 631)
- 4.15 Light Music
ROMA JUNE (Soprano)
THE SYLVIAN TRIO



WIMBLEDON TODAY.
Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.

- 4.45 ORGAN RECITAL
by ALEX TAYLOR
from the Davis Theatre, Croydon
- 5.15 THE CHILDREN'S HOUR:
'ELSIE PIDDOCK SKIPS IN HER SLEEP'
(Eleanor Farjeon), arranged as a Dialogue Story, with Incidental Music by THE OLOF SEXTET
STORY MUSIC—III
The Funeral March of the Marionettes (Gounod) with the story told by PERCY SCHOLES
- 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
MOZART STRING QUARTETS
Played by THE INTERNATIONAL STRING QUARTET
- 7.0 Professor ARNOLD TOYNBEE, Director of Studies in the Royal Institute of International Affairs: 'Language, Commerce and Culture.' (Under the auspices of the Department of Overseas Trade.)
- 7.15 Musical Interlude
- 7.25 'SPENDING AND SAVING'
III, Buying (Continued), by Mr. A. KAHN

WEDNESDAY, JUNE 26
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)



The Gateway, King's College, London

At 3 p.m. today
HIS GRACE
THE ARCHBISHOP OF
CANTERBURY

will dedicate the Chapel and open the Library and New Wing of King's College Hostel, Vincent Square, Westminster. Both the Service of Dedication and the subsequent Ceremonial in the Courtyard, will be relayed from the Hostel, Vincent Square, with addresses by both THE LORD BISHOP OF LONDON and HIS GRACE THE ARCHBISHOP OF CANTERBURY

(For details of the Relay, see page 631)

8.15
PUCCINI'S
OPERA,
'THE SWALLOW'

8.15 'The Swallow'
(For details of cast, etc., see centre of page)

SOON after the success of *The Girl of the Golden West*, Puccini was commissioned to compose a Musical Comedy for one of the Vienna theatres. For generations it had been the home of sparkling light opera of the Johann Strauss and Suppé order, and the libretto provided for Puccini was by Wilner, who had written the book for more than one of Lehar's successes. It was being translated into Italian for Puccini when war broke out and the contract had to be broken off. Puccini remodelled and completed the story himself, and made it into what he called 'A Lyric Comedy.' The term is a little misleading to English readers; although there are humorous elements in the text, the tale ends unhappily and, indeed, the

final tragedy is foreshadowed all through. Both in France and Italy the operatic world uses the term 'comedy' as a contrast to 'grand opera,' for subjects which may be quite serious or even tragic, so long as the story is 'romantic' rather than 'heroic,' with the music modelled on suitably lighthearted lines. It certainly is here; full of the luscious melody which Puccini has taught us to expect, many of the tunes are in really popular style and include several waltzes of the old-fashioned sentimental order.

The heroine, Magda, is a Parisian demi-mondaine, and the scene of the first act is the salon of the house in which she has been installed by the wealthy Rambaldo. Friends of his and hers are making merry, among them the poet Prunier, who professes to foretell the future by palmistry. He sees in Magda's hand a warning that she may fly away to a sunny land as swallows do, to find love there, and the prediction makes a deep impression on her, coming, as it does, after she has recalled a youthful escapade at a ball.

In the second act, at the Bal Bullier, a scene of brilliant gaiety, she meets adventure again in the same way, losing her heart to a youth who offers her a sincere devotion. The poet Prunier, with Magda's maid, Lisette, joins them, and there is a charming scene in which the other dancers scatter flowers upon the four young people.

The third act finds Magda and her youthful lover in an idyllic retreat on the Riviera. He looks forward to their marriage, and his parents have written to give their blessing. But Magda, conscience-stricken, tells him of her wicked past, and leaves him, broken-hearted.

The text, together with an outline of the story, is given in full in the libretto which is available in the usual form, for all B.B.C. listeners.

8.15 'La Rondine'
'THE SWALLOW'

A Lyric Comedy in Three Acts
By PUCCINI

English Libretto by D. Millar Craig

The Wireless Chorus
(Chorus Master, Stanford Robinson)

The Wireless Symphony Orchestra
(Leader, S. Kneale Kelley)

Conducted by PERCY PITT

Relayed from the Parlophone Studios,
by courtesy of the Parlophone Company.

- Magda INA SOUZZ
 - Lisette OLIVE GROVES
 - Ruggero TUDOR DAVIES
 - Prunier TREFOR JONES
 - Rambaldo BERNARD ROSS
 - Perichaud STANLEY RILEY
 - Gobin JOHN COLLETT
 - Crebillon SAMUEL DYSON
 - Apollo TOM PURVIS
 - Yvette KATE WINTER
 - Georgette KATE WINTER
 - Bianca EVELINE STEVENSON
 - Gabrielle EVELINE STEVENSON
 - Suzy THERESA AMERSON
 - Lolette THERESA AMERSON
 - Singer VERA TROMP
- Students, Artists, Men About Town, Grisettes, Demi-Mondaines, Dancers, Waiters and Flower Girls.
Period—In the time of the Second Empire, at Paris.
Narrator, Filson Young

LAST week Mr. Kahn considered the vexed question of 'buying' mainly from the salesman's point of view. His further analysis of the same question this week carries us, first of all, into an examination of the causes of the variation of price under free competition and under a monopoly. The places played both by the 'local' shop and the department stores in the question of buying are considered. And, lastly, Mr. Kahn gives an account of the cost of distribution from the producer to the consumer.

7.45 A Pianoforte Recital
by Mrs. NORMAN O'NEILL

- Allegro in D, No. 38 } Scarlatti
- Allegro in B Minor, No. 60 }
- Allegro (Canon) in F, No. 54 }
- Presto in D, No. 14 }
- Berceuse (Cradle Song) } Chopin
- Ballade, No. 1, in G Minor }
- Intermezzo, C, Op. 110 } Brahms
- Reflets dans l'Eau (Mirror'd in the Water) Debussy

- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Capt. OWEN TWEEDY, '850 Miles Across the Sahara'
- 9.35 'The Swallow'
Acts II and III
- 10.50 SURPRISE ITEM
- 11.5-12.0 DANCE MUSIC
TEDDY BROWN and his BAND, from CIRO'S CLUB

WEDNESDAY, JUNE 26
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
VAUDEVILLE
FROM
BIRMINGHAM

4.0 **A MILITARY BAND PROGRAMME**

(From Birmingham)

THE BAND of the 2ND BN. THE KING'S REGIMENT
(By permission of Lt.-Col. L. R. SCHUSTER,
D.S.O., and OFFICERS)

Conducted by Bandmaster H. D. HEMSLEY
PHILIP MIDDLEMISS (Entertainer)

BAND
First Suite, in E Flat.....Holst
Chaconne; Intermezzo; March.

PHILIP MIDDLEMISS

BAND
Selection, 'I Pagliacci'.....Leoncavallo
Invitation to the Waltz
Weber, arr. Weingartner

PHILIP MIDDLEMISS

BAND
Overture, 'Plymouth Hoe'.....Ansell

5.0 **DANCE MUSIC**

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

5.30 **The Children's Hour:**
(From Birmingham)

Songs by MARJORIE HOVERD
(Soprano)

'Anne the Tumbler,' by
BLADON PEAKE

DENIS O'NEIL in Irish
Songs

PHILIP MIDDLEMISS will
Entertain

6.15 **'The First News'**

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

6.30 **DANCE MUSIC**

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

7.0 **Light Music**

(From Birmingham)

PATTISON'S SALON ORCHES-
TRA

Directed by NORRIS STANLEY
Relayed from the Café
Restaurant, Corporation
Street

ALEC SHANKS (Baritone)
NORRIS STANLEY (Violin)

ORCHESTRA

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

ALEC SHANKS

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

ORCHESTRA

Fantasia, 'Coppélia'.....Delibes, arr. Tavan

NORRIS STANLEY

Praeludium and Allegro...Pugnani, arr. Kreisler

ALEC SHANKS

O Mistress Mine.....} Quilter

Blow, blow, thou winter wind.....} Quilter

ORCHESTRA

Waltz, 'La Barcarolle'.....Waldteufel

Selection, 'The Last Waltz'.....Straus

8.0 **Vaudeville**

(From Birmingham)

JACK EDWARDS and his Ukulele

THE OLD TIME SINGERS

DENIS O'NEIL in Irish Song and Story

HAROLD CLEMENCE (The Lugubrious One)

FLORENCE OLDHAM (Light Songs)

PHILIP BROWN'S 'ORIGINALS' DANCE BAND

9.0 **Instrumental Programme**

(From Birmingham)

IVOR JAMES (Violoncello)
DAVID MCCALLUM (Violin)
MILDRED DILLING (Harp)

IVOR JAMES

Air.....Mozzkowski
Serenade.....Rachmaninov

DAVID MCCALLUM

Hawaiian Melody, 'Farewell to Thee'

Lilinokalini

Allegretto in G.....Boccherini

Spanish Dance.....De Falla, arr. Kreisler

KREISLER'S career has been in many ways an
astonishing one. He was only seven when he
made his first concert appearance, and in the
same year entered the Vienna Conservatoire, in
spite of the rule that pupils must be at least

fourteen years old on
admission. He was the
youngest pupil who ever
studied there, and certainly
the youngest who ever won
the Gold Medal for violin
playing. He was then only
ten. Two years later he
achieved another amazing
success, by winning the first
Prix de Rome of the Paris
Conservatoire, in compe-
tition with forty others, not
one of whom was less than
twenty years of age. After
some successful concert
tours in Europe and
America, he came back to
Vienna and gave up music
altogether for a time. He
took a course in Medicine,
studied painting both in
Paris and in Rome, and
finally became a cavalry
officer. During his army
service, he laid his violin
entirely aside, developing,
no doubt, that splendid
physique which enables
him to withstand so well
the arduous life of a vir-
tuoso. Taking up his music
once more, he soon made
himself one of the fore-
most concert players in
the world, and though



C. J. Phillips

JACK EDWARDS
and his Ukulele will be heard during
the hour of Vaudeville from Birmingham
tonight.

his career was again interrupted by army service,
during the War, when he was wounded, he is
still, probably the most popular solo violinist of
today; he is certainly one of the most brilliant.

MILDRED DILLING

Harp Solos

IVOR JAMES

Villanelle.....Pianelli, arr. Salmon

Aria.....Dandrieu, arr. Salmon

Gavotte.....Purcell, arr. Moffatt

DAVID MCCALLUM

Shepherd's Madrigal (Old German Air).....Kreisler

Hojre, Kati! (Hullo, Katie!).....Hubay

10.0 **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 **TEDDY BROWN and his BAND from CIRO'S CLUB**

11.15-11.45

Experimental Transmission of Still Pictures
by the Fultograph Process

(Wednesday's Programmes continued on page 630.)

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Do not wait to accumulate a few hundred pounds before joining those men of larger income who are building up fortunes through shrewd investment—start now with an annual deposit of a sum you can afford out of your income, which will put you on the same royal road to independence for life. As an example, 12s. 6d. weekly (deposited quarterly, half-yearly, or yearly) secures for a man of 30 no less a sum than £2,160 at age 60. These benefits are based on the Company's present bonus distribution, and assume, for purpose of this example, a present age of 30 and a net deposit of £32 5s. 11d. (about 12s. 6d. weekly).

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The figures and age quoted here may not be suitable to you. But whether you are older or younger, able to deposit more or not so much, the plan is still your best means of providing for the future.

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The Company which offers you this help to Independence for Life is the Sun Life of Canada, the great Annuity Company, with assets (Government supervised) of £100,000,000. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its Group Life and Pension Policies.

FILL IN AND POST THIS FORM TO-DAY

To: J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
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Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £.....
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plan showing what income or cash sum will be
available for me.

NAME.....
(Mr., Mrs., or Miss)

ADDRESS.....

OCCUPATION.....

EXACT DATE OF BIRTH.....

R.T. 21/6/29. (8)

Wednesday's Programmes continued (June 26)

Doctors say:
Daily Bread needs 'Golden Shred'

ROBERTSON — only maker

No. 1.

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 100 BRANCHES PLYMOUTH TO INVERNESS

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 (Cerdorfa Genedlaethol Cymru) Symphony No. 7, in A, Op. 92 <i>Beethoven</i>	
2.30	For the Schools 'GREAT LEADERS AND MOVEMENTS IN WELSH HISTORY' —Thomas Charles and the Establishment of Sunday Schools, by Professor E. ERNEST HUGHES	
2.55	London Programme relayed from Daventry	
4.15	NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) Conducted by WARWICK BRAITHWAITE Overture, 'The Mastersingers' <i>Wagner</i> J. EIFION THOMAS (Tenor) and Orchestra Eleanore <i>Coleridge-Taylor</i> ORCHESTRA Suite, 'Boabdil' <i>Moszkowski</i> J. EIFION THOMAS The Blind Ploughman <i>Coningsby Clarke</i> Sea Fever <i>Ireland</i> Passing By <i>Purcell</i> ORCHESTRA Symphonic Poem, 'Vltava' (The Moldau) <i>Smetana</i>	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.30	West Regional News	
9.35-11.5	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	
4.15	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.30	S.B. from Cardiff	
9.35-11.5	S.B. from London	

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
2.30	London Programme relayed from Daventry	
6.15-11.5	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: A New Play, 'THERE'S MANY A SLIP,' specially written for broadcasting by CAREY GREY	
6.0	London Programme relayed from Daventry	
6.15-11.5	S.B. from London (9.30 Mid-week Sports Bulletin. Local Announcements)	

2ZY	MANCHESTER.	378.3 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—VIII, Shakespeare's Songs—II,' by Mr. R. E. SOPWITH. S.B. from <i>Sheffield</i>	

3.30	A Short Concert MARION BOLTON (<i>Soprano</i>) BILLIE BRINDLE (<i>Banjo</i>)
4.0	Famous Northern Resorts Southport A Municipal Band Concert Relayed from the Bandstand THE FODENS MOTOR WORKS BAND Conducted by F. MORTIMER Selection, 'L'Africaine' <i>Meyerbeer</i> Euphonium Solo, 'The Merry-go-Round' <i>Rimmer</i> (Soloist, ALEC MORTIMER) Interlude, 'John Peel' Caprice, 'The Whistler and his Dog' Selection, 'Madame Pompadour' <i>Leo Fall</i> Humoresque, 'A Lightning Switch' <i>Alford</i>
5.0	BILLIE BRINDLE (<i>Banjo</i>) Tattoo Bunch of Keys Banjo Vamp Beat as you go.....
5.15	The Children's Hour: S.B. from Leeds OLD FOLKS AND YOUNG FOLKS Songs by DORIS NICHOLS and PETER HOWARD
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.30	Royal Horticultural Society's Bulletin for North of England Listeners
6.40-11.5	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. 3.0-3.25 app.:—A Running Commentary on the Northumberland Plate (The Pitman's Derby) by Mr. R. C. Lyle, relayed from the Grand Stand, Gosforth Park Racecourse, Gosforth, Northumberland. 4.0:—London Programme relayed from Daventry. 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. 6.45-11.5:—S.B. from London.
5SC	GLASGOW. 401.1 M. 748 KC. 3.0:—Broadcast to Schools. 3.25:—Musical Interlude. 3.30:—London Programme relayed from Daventry. 3.45:—A Light Concert. The Station Orchestra. Mabel A. Jamieson (Contralto). 4.45:—Organ Music by S. W. Leitch from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mofra C. Mackenzie (Reciter): My Last Duchess (B. Browning); Meg Merrilose (John Keats); Up at a Villa—Down in the City and A Toast to Gauppi (R. Browning). 6.15:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.5:—S.B. from London.
2BD	ABERDEEN. 511.2 M. 964 KC. 3.0:—Broadcast to Schools. S.B. from Glasgow. 3.30:—'The Nation's Milk Supply'—III, by Mrs. G. Huxley. 3.45:—The Station Octet. 4.0:—Fishing News Bulletin. 4.5:—Octet: Petite Suite de Concert (Coleridge-Taylor). 4.15:—Dance Music from the New Palais de Danse. 5.0:—Edward Nichol (Tenor): Spring-Tune (Tirindelli); Bird Songs at Bventide and Homeward to You (Eric Coates); Clorinda (Orlando Morgan); I love my Ladye (Kennedy Russell); The Cloths of Heaven (Thomas F. Dunhill); Who is Sylvia? (Schubert). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: Horticulture. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.5:—S.B. from London.
2BE	BELFAST. 360.7 M. 991 KC. 12.0-1.0:—Gramophone Records. 2.30-4.0:—London Programme relayed from Daventry. 4.0:—Orchestra. Fred Mackey (Tenor). 5.0:—Mr. William Moore: 'Rathlin'. 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:—Musical Interlude. 6.45-11.5:—S.B. from London.

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LONDON STUDENT LIFE.

At three o'clock this (Wednesday) afternoon the ceremony in connection with the opening of the new buildings of King's College, London, is being broadcast from London.

EVER since the War there has been an increasing interest shown in London as an educational centre. Numbers of foreign, Colonial, and home county students are attracted to the University, not only because of the high value of a London degree, but because of the innumerable facilities offered for research in college laboratories, in the Record Office, the British Museum or special libraries. The problem of housing such students is not so difficult to solve by the residential colleges in Oxford and Cambridge, but in London it is very different. Much has been done to improve student life by the provision of hostels for men and women whose homes are out of London. King's College was a pioneer in the movement. Although there are still many students of King's College living in lodgings, it is the ambition of the authorities that the great majority shall in time become hostel residents. Apart from a woman's hostel in Bayswater and one for men on Denmark Hill, there is a delightful building in Westminster, which was the first experiment. It was opened in 1913 in a quiet London square. As you approach Vincent Square from the noise and hurry of Victoria Street you are faced

TODAY'S CEREMONY. Order of Service:

Dedication Service in the Chapel
Hymn, E.R. 170, 'To this Temple, where we call Thee'
Psalm 122, 'I was glad when they said unto me'
Prayers
Ben. dictus sit deus
Hymn, E.R. 536 (verses 1, 2, 3, and 7). 'Praise to the Lord, the Almighty, the King of Creation'
The following part of the ceremony will take place in the Courtyard.
Hymn, English Hymnal 537, 'Rejoice today with one accord'
Address by the Right Rev. the LORD BISHOP OF LONDON
Address by HIS GRACE THE ARCHBISHOP OF CANTERBURY
Doxology

by the generously wide and well-placed dining-hall window of the hostel; you turn a corner and are surprised to find that the hostel looks out on to a cricket pitch, which, in defiance of Westminster smoke, is kept in excellent condition. Inside the hostel great pains have been taken to create rooms where students may meet to discuss common pleasures and questions, and rooms where they may study or live to themselves. The student of the past who shivered over a candle wou'ld turn green with envy could he look in upon one of these rooms on a winter evening to feel the comfort of a coal fire heat and see the print of any book by electric light. He would be bewildered with the shower equipment in the bathrooms and lost in the art of roof hockey, but, like these other less fortunate visiting students who put their names down on waiting lists, he would be rightly and deeply envious. The Vincent Square Hostel is particularly interesting since the left wing has only now been completed. Apart from additional rooms for students it contains a library and chapel. The Archbishop of Canterbury is to conduct a dedication service in the chapel on Wednesday, June 26, at 3 p.m. The service is to be broadcast and the occasion will be taken to appeal for £15,000, which is the cost of completing this extension. If proof is needed that King's College is justified in launching such an appeal, then we ought to realize that her number of students has doubled since the War, that she has at present over a hundred visiting Empire and foreign students, and that the Hostel is never without its full complement of residents.

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The above helpful book will be sent FREE OF CHARGE together with our personal advice.



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Thousands of people think they are in a rut simply because they cannot see the way to progress. They cannot see where the demand for the well-trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well-trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hallmark of efficiency. If you have any desire to make progress, to make a success of your career, simply tell us your age, your employment, and what you are interested in, and we will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the World and specialise in preparation for the examinations. Our fees are payable monthly. Write privately to this address, The Bennett College, Dept. 7, Sheffield.

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**THE BENNETT COLLEGE
Dept. 7, SHEFFIELD**



TWO NEW BALLETS BY IGOR STRAVINSKY

Conducted by the Composer and relayed to all Stations from the Kingsway Hall.

THE two works to be broadcast tonight represent Stravinsky's latest style. *Apollon Musagète* dates from 1927, *Le Baiser de la Fée* from the following year.

The characteristic features of his most recent works are the use of simple forms and an outspokenly melodic style. At the same time, although in appearance less complex, the art of Stravinsky has lost none of its force of expression.

Apollon Musagète has the form of a classical ballet. In general idea it is an Allegory representing the Triumph of Art.

The Prologue relates the Birth of Apollo. On coming into the world he is taken up by two goddesses, who cover him with a veil and carry him to Olympus.

The Prologue opens with a slow Introduction in C Major, during which the birth of the god takes place. An Allegro follows indicating the arrival of the two goddesses, who busy themselves about the new-born babe. A repetition of the Introduction, modulating towards its dominant, indicates that the goddesses are carrying Apollo to Olympus.

In the second scene we see Apollo with three of the Muses: Calliope, the Muse of Poetry; Polyhymnia, the Muse of Music; and Terpsichore, the Muse of the Dance—Miming, expression, gesture. Terpsichore is silent; the finger to her lip is her symbol. After having heard the art of all three, Apollo indicates his preference for Terpsichore, who crowns him as Leader of the Muses. Apollo mounts a car and ascends to Parnassus, now henceforward the House of the Arts.

The Scene (On Olympus) opens with a Dance of Apollo, which begins and ends with a cadenza for Violin Solo. There follows a dance of Apollo and the three Muses, a broad melody in B Flat providing polyphonic developments of great variety wherein are utilized all possible combinations of canonic forms. The Dance of Calliope, the Goddess of Poetry, for the motif of which the composer has taken the Alexandrine, is built upon a theme which scans two lines of Boileau.

The introduction of Polyhymnia is the occasion of a lively and expressive dance. Terpsichore, who represents here at the same time Miming, Expression, and Gesture, is characterized in a dance wherein the composer is inspired by the form of the Courante. Another dance of Apollo follows, this time of Sarabande. A broad Adagio movement accompanies the meeting of Apollo and Terpsichore and ends with a Coda very quick, in which Apollo is joined by all three Muses. They turn towards Parnassus, the approach to which leads to the Apotheosis.

Le Baiser de la Fée is also an allegorical ballet in four scenes. This work was born of the desire to render homage to the Muse of Tchaikovsky. The composer has realized his intention by utilizing, for the most part, motives borrowed from Tchaikovsky, but he has treated them in a different manner, although that manner is always inspired by his own taste for Tchaikovsky. The subject is taken from a story of Hans Andersen.

A Fairy marks a young man with a mysterious kiss at his birth. She takes the child from his mother's arms. She withdraws him from life on the day of his greatest happiness in order that he may keep it forever unchanged. She gives him back his kiss.

In allusion to this argument, Stravinsky has given to his work the following dedication:—

At 9.35 p.m. on Thursday, June 27.

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. Kneale Kelley)

Conducted by IGOR STRAVINSKY

I.

'Apollo and the Muses' (*Apollon Musagète*)

A Ballet in Two Scenes.

Prologue—Naissance d'Apollon (The Birth of Apollo)

Variation d'Apollon (Apollo's Dance)

Pas d'Action (Mimed Dance)

Variation de Calliope (Calliope's Dance)

Variation de Polymène (Polyhymnia's Dance)

Variation de Terpsichore (Terpsichore's Dance)

Variation d'Apollon (Apollo's Dance)

Pas de deux (Apollo and Terpsichore)

Coda (Apollo and the Muses)

Apothéose (Apotheosis)

II.

'The Kiss of the Fairy' (*Le Baiser de la Fée*)

An Allegorical Ballet in Four Scenes.

Berceuse de la Tempête (Cradle Song of the Storm)

Une Fête au Village (A Village Fair)

Au Moulin (At the Mill)

Berceuse des demeures éternelles (Cradle Song of the Eternal Dwellings)

I dedicate this ballet to the memory of Peter Tchaikovsky in bringing his Muse into relation with this Fairy and it is herein that the ballet becomes an Allegory. His muse also marked him with her fatal kiss, whose mysterious trace is felt throughout the whole work of the great artist.

The first scene is the Lullaby of the Tempest, which illustrates the following situation:—

In a high mountain country covered with snow a woman is walking bearing her child in her arms. The Fairy's spirits appear, pursue the woman, separate the child from her and carry her off. The Fairy then appears, approaches the child, surrounding it with tenderness, and departs after having placed a kiss upon its forehead. The abandoned child is left alone on the stage seeking vainly for his mother. He is discovered by some peasants and taken along with them.

This musical piece begins with the theme of a Lullaby, which is soon accompanied by an agitated and threatening movement which paints the action on the stage. The first scene leads directly to the second, which depicts a village fête. Peasants are dancing to the sounds of rustic music. Amongst them is the child of the previous scene, now grown to a young man, dancing with his Fiancée. The dancing dies away in time and the crowd disperses. The Fiancée leaves the young man, who remains alone. In the guise of a Gipsy the Fairy approaches him, takes his hand and foretells his future. All at once an allegro agitato of sombre and tormented character is heard. The Gipsy dances and gains more and more power over the young man. She promises him a great happiness and, won by her words, he begs her to lead him to his Fiancée. The Gipsy leads him away.

Then begins the third scene—at the Mill. It begins with a pastoral prelude based upon a characteristic motif. The movement becomes more animated and gives place to an allegretto grazioso, a sort of scherzo. The young man, guided by the Fairy, arrives at the Mill, where he finds his Fiancée surrounded by her companions, taking part in dances and games. A classical Pas de Deux is danced by the two young lovers: Entrée (Dance of the Young Man) in the form of a barcarolle; Adagio (the Young man and his Fiancée); Allegretto grazioso (Dance of the Fiancée); Coda, a Galop (the Young Man, his Fiancée, and their companions). At the end of this scene, as the movement grows calmer, the Fiancée goes away to put on her wedding veil. Her companions follow her and the young man remains alone. A scene now follows, illustrated by an andante of pathetic character, wherein the Fairy reappears, covered by a bridal veil. The young man believes her to be his Fiancée and advances towards her with an expression of joy born of the greatest love. The Fairy then throws back her veil. The young man, stupefied, perceives his mistake and tries, but in vain, to escape from her power. His strength fades under the Fairy's supernatural influence, his resistance is broken, and he falls into the power of the Fairy who carries him, to the strains of his Lullaby, towards the eternal dwelling places. There she will return his kiss, this time on the arch of the foot.

The Epilogue is the Lullaby of the Eternal Dwelling Places. The Fairy's Spirits slowly fill the scene, which represents the infinite immensity of azure space. The Fairy is seen on an eminence; having beside her the young man whom she has taken from life at the moment he had known a matchless joy. She returns his kiss. The music of the last scene is based upon the melody of the lullaby of the beginning.



APOLLO AND THE MUSES.

Four of the dancers in *Apollon Musagète* as recently given in London by Serge Diaghilev's Russian company.

7-45
A MIXED BILL
OF
VAUDEVILLE

THURSDAY, JUNE 27
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9-35
NEW BALLETS
BY
STRAVINSKY

10.15 a.m. THE DAILY SERVICE

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

10.45 'The Growth of the Child'—IX. The Hon. Mrs. ST. AUBYN: 'Clothes for the Children'—I
Mrs. ST. AUBYN, besides being the author of 'Nursery Life,' a handbook for nurses, is also the Hon. Secretary of the Association of Nursing Training Colleges.

11.0 (Daventry only) Gramophone Records
Quintet Franck

12.0 A MORNING CONCERT
DOREEN CHESTER (Soprano)
EMILIO PEREA (Tenor)
LORNA PERUZZI (Violin)

1.0 A RECITAL OF GRAMOPHONE RECORDS
By Mr. CHRISTOPHER STONE

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

3.0 EVENSONG

From Westminster Abbey

3.45 'Life in Foreign Lands'—V: Dr. ALICE PENNELL, 'Villago Life on the Indian North West Frontier'


4.0 A Short Concert
MARGARET ADLA (Soprano)
OLIVE CLOKE (Pianoforte)
MARGARET ADLA
Manjuset } Algot
Skaergardso ... } Haquinus
En Svane } Grieg
Bagnhild }

4.8 OLIVE CLOKE
Study in A Flat...
Prelude in F Sharp
Minor..... } Chopin
Scherzo in C Sharp
Minor..... }

4.22 MARGARET ADLA
O mio babbino... } Puccini
Ein Stundlein
wohl vortag } Hugo
Jagerlied } Wolff
Begegnung }

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

5.15 THE CHILDREN'S HOUR:
Sheer Nonsense!
Three Nonsense Songs (Victor Hely-Hutchinson), and other songs to suit the occasion, sung by JOHN THORNE
'The History of the Seven Families of Lake Pippel-Popple' (Edward Lear)
A Fit or Two from 'The Hunting of the Snark' (Lewis Carroll)
STORY MUSIC—IV



WIMBLEDON TODAY.
Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated, owing to the unavoidable uncertainty of arrangements at Wimbledon.

The Dance of the Gnomes (Liszt), with the story, told by PERCY SCHOLLES

6.0 The Wireless League Quarterly Bulletin

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

6.30 Market Prices for Farmers

6.35 Musical Interlude

as the young couple had practically nothing on which to begin housekeeping. Friends were nearly always ready to come to their assistance, but they were always in difficulties. From then until 1790, he composed String Quartets only intermittently, and the last ones are rightly held in warm affection as among the very best of his music. Three of them were specially composed for the King of Prussia, who acknowledged them not only with a kind personal letter, but with a gift of a gold snuff-box and a sum of money. These three all have specially interesting violoncello parts, out of compliment to his Majesty. But all the String Quartets are so full of Mozart's grace and charm, so rich in melodies, almost any one of which might be chosen to represent him at his best, that their unfading popularity is easy to understand.

7.0 Miss V. SACKVILLE WEST: 'New Novels'

7.15 Musical Interlude

7.25 CHINA

IX, 'China Today—II, Chinese Nationalism: What it Means,' by Dr. W. T. CHEN

THE startling suddenness with which, in educational matters, China of today has shaken off the old methods and adopted the new is one of the wonder-stories of modern civilization. It is the study of this transition that occupies the talk today. Among the several aspects of the question covered are the increased facilities in education for women, the unification of dialects out of the written and spoken language, the popular education movement, and the schools and colleges of China as they exist today.

7.45 Vaudeville

including JACK PAYNE and THE B.B.C. DANCE ORCHESTRA (See centre of page.)

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

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

9.30 Local Announcements; (Daventry only) Shipping Forecast

9-35 Stravinsky
Two New Ballets
Relayed from the Kingsway Hall (See opposite page.)

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

11.15-12.0 EDNA THOMAS (Negro Spirituals)

(Thursday's Programmes continued on page 635.)

7.45 — VAUDEVILLE — 9.0



MABEL CONSTANDUROS

WILL COMPÈRE

THE SHOW

WITH

MICHAEL HOGAN



GEORGE ELLIS

WILL CONTRIBUTE SOME HUMOUR AND PHILOSOPHY



CLAUDE HULBERT

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IN SOME MORE NONSENSE

WITH

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DESLYS

WILL BROADCAST

SYNCOPIATION AND HARMONY

WITH

CLARKE



6.45 THE FOUNDATIONS OF MUSIC
MOZART STRING QUARTETS
Played by THE INTERNATIONAL STRING QUARTET

It was only after a second visit to Italy that the young Mozart heard any of the string quartets of the older master, Haydn. That impressed him profoundly, and set him so energetically to Quartet composing that in the month of August, 1773, he produced no fewer than six. In speaking of them he always referred to Haydn as his great master in that part of his work. For nine years after that he deserted the form, but returned to it in 1782, the year which saw the successful production of his merry opera, *Il Seraglio*, the *Haffner* Serenade, and other joyously melodious music. It was in the same year that he married Constanze Weber, a somewhat rash proceeding,

THURSDAY, JUNE 27

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert
No. V of the Summer Season
Relayed from the Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA
Deputy Conductor, MONTAGUE BIRCH
ERNST SLANEY (Violoncello)

ORCHESTRA
Overture, 'Youth' Arthur Hervey
Symphony in G Minor Kallinikov
Allegro moderato; Andante commodamento;
Scherzo, allegro non troppo; Finale, Allegro risoluto

ERNST SLANEY, with Orchestra
Variations Tchaikovsky

ORCHESTRA
Ballet Music, 'Feramors' Rubinstein

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

ORGAN
Overture, 'The Bronze Horse' Auber
Intermezzo, 'Sweet Briar' Lewis

JOSEPH BLOOMER
The Jester Bantock
The Ship of Rio... Keel

ORGAN
Selection of Herbert Oliver's Songs
Entr'acte, 'A Laguna Lullaby' Hope
Waltz in B Minor
Chopin



FROM COVENT GARDEN TONIGHT.
Judith will be relayed by 5GB tonight at 8.0

JOSEPH BLOOMER
Sheep Alec Rowley
Old Clothes and Fine Clothes Shaw

ORGAN
Suite, 'Intermezzi' Rosse
Slow Waltz; Slow Dance; Tambourine Dance

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Caravans,' a Play by FLORENCE M. AUSTIN
TONY will Entertain
Vocal Items by THE WULFRUNA TRIO

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
Allegro appassionato (Sonata in C Sharp Minor)
Basil Harwood
Prelude in B Saint-Saëns
An Easter Alleluja Gordon Slater
Allegro-vivace, Symphony No. 1 Vierné
Prelude and Fugue in E Minor (The Wedge)
Bach

7.0 THE METROPOLITAN WORKS BAND
Conducted by G. H. WILSON
(From Birmingham)

8.0 'Judith'
Relayed from the Royal Opera House, Covent Garden
LAST week Mr. Percy Scholes devoted his talk in the series 'New Friends in Music' to Eugene

Goossens, referring particularly to this opera. He pointed out that the production of a new opera by one of the younger English composers during the International season of the Royal Opera, Covent Garden, is something of an event in the history of our native music.
The libretto of the opera, as listeners will remember, is adapted from Mr. Arnold Bennett's 'Judith'—a striking tale rich in dramatic situations.

9.15 A Coleridge-Taylor Programme
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

9.15 THE MUSIC OF COLERIDGE-TAYLOR

Leader, FRANK CAN-TELL
Conducted by JOSEPH LEWIS
Solemn Prelude, Op. 40
Symphonic Variations on an African Air, Op. 63
Four Characteristic Waltzes, Op. 22
Processional March, 'Nero,' Op. 62

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

10.15-11.15 A CONCERT
NORA GRUNEBaum (Soprano)
THE GERSHOM PARKINGTON QUINTET
Minuet Debussy
Nuit d'étoiles (Starry night) Debussy
Golliwogs' Cake Walk Debussy
Second Arabesque Debussy

NORA GRUNEBaum
Una voce poco fa (A little voice I heard.) ('The Barber of Seville') Rossini

QUINTET
Two Novellettes Coleridge-Taylor

NORA GRUNEBaum
Mädchenlied (Maiden's Song) Brahms
Wiegenlied (Cradle Song) Leo Blech
Gretel Pfitzner

QUINTET
Clair de Lune (Moonlight), 'Werther' Massenet
Rustle of Spring Sinding
Marche Grotesque Sinding
Eleanore Coleridge-Taylor
(Thursday's Programmes continued on page 636.)

This Week's Epilogue
'JOY'
'Lord, Thee my God, I'll early seek'
(Metrical Psalm)
Isaiah lxi, 1-4, 10 and 11
Hymn: 'God is gone up'
Phil. iv, 4

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Thursday's Programmes continued (June 27)

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Asthma, Bronchitis, Catarrh, Shortness of Breath, or other Chest and Lung Troubles.
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The really marvellous successes that have attended a simple, drugless Home Treatment for those in the dread grip of Chronic Chest, Lung, or Throat Troubles have brought new life to thousands of ASTHMATICS and others.

Mr. Richard Haynel, the well-known specialist in Chest and Lung Troubles, who is responsible for the Home Treatment referred to, says:-

"Any Asthmatical sufferer, no matter how long suffering, no matter how violent the paroxysms of coughing or distressing the gasping for breath, can adopt the treatment at once at home. I am willing to send full particulars FREE, and to give all the advice and help I can.

SPLENDID HOPE FOR THE CHEST AND LUNG WEAK.

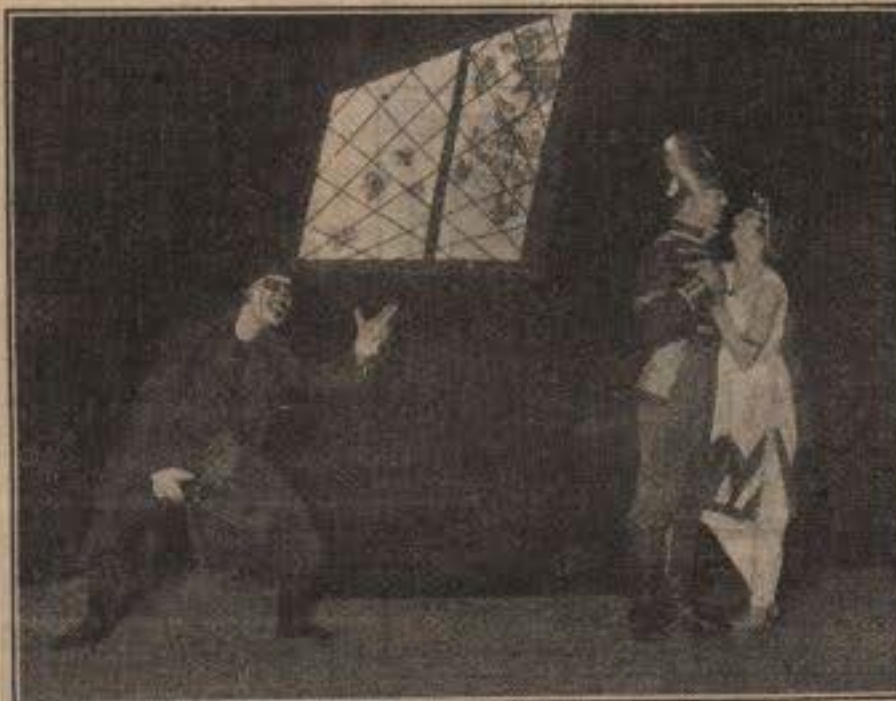
Already thousands of what were deemed chronic cases of Asthma and Bronchitis have been permanently cured. No drugs are used, and there is no interference with daily business or domestic routine. But it is amazing to find how quickly the heart-straining, body-racking, hacking cough passes away, how quickly the air passages are cleared from poisonous mucus and phlegm, and how quickly not only the lungs, but the whole body, is keyed up to health and strength.

Mr. Haynel is out to help every one of the thousands of Asthmatics who at this time have approached the year's most serious danger-point. If you are chest or lung weak, write, sending full description of your symptoms, and full particulars of the Home Treatment which has brought health to thousands of others will be sent you freely. You are under no obligation in the matter. It costs you nothing; but you certainly can cure yourself at home. In writing for the free particulars address your letter personally to Mr. R. HAYNEL, 7 (R.T.), AMBROSE PLACE, WORTHING.

5WA	CARDIFF.	923.7 M. 928 KC.
3.0	London Programme relayed from Daventry	
3.45	MR. IFAN KYRLE FLETCHER: 'Experiment in the Theatre—VI, The Future'	
	In this talk Mr. Kyrle Fletcher will sum up all the tendencies he has examined, and he will show the lines along which the theatre is expected to develop.	
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	

6BM	BOURNEMOUTH.	288.5 M. 1,040 KC.
12.0-1.0	London Programme relayed from Daventry	
3.0	London Programme relayed from Daventry	
3.45	MISS MARJORIE SIMMONS: 'Vagabond Days in the South Country'	
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	
3.0	London Programme relayed from Daventry	
5.15	The Children's Hour: A race through the ages with the different vehicles of transit, and the story of 'The Dragon who Didn't' (Dale Marjford)	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.30	MR. E. STANLEY LEATHERBY, 'Plymouth Empire Week,' Local Announcements	
9.35-12.0	S.B. from London	



THE SOLDIER'S TALE.
 'The Devil's Song' scene as performed by the Round Table Fellowship of Newport, and produced by Mr. Ifan Kyrle Fletcher, who gives from Cardiff this afternoon the last of his series of talks on 'Experiment in the Theatre.'

6.35	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.
3.0	London Programme relayed from Daventry	
3.45	S.B. from Cardiff	
4.0	AN ORGAN RECITAL by EDGAR HUGHSON Relayed from Tabernacle, Morriston	
	Sonata No. 6 (First Movement)... Rheinberger	
	Fantasia on the Tune 'Twrgrwyn'..... T. J. Morgan	
	Grand Offertory, Op. 35..... Lefebure-Wely	
	Minuet in G..... Beethoven	
	Minuet..... Handel	
	Fanfare..... Lemens	
	'Finlandia,' Op. 26..... Sibelius	
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	
9.30	S.B. from Cardiff	
9.35-12.0	S.B. from London	

2ZY MANCHESTER.
 318.3 M.
 793 KC.

12.0-1.0	A Ballad Concert S.B. from Hull
	ELSIE LEGGOTT (Soprano) Here in the quiet Hills... Carne Over the Mountains... Quilter Under the Greenwood Tree Eric Coates Love, I have won you Landon Ronald

J. DIETCH (Violin)	Meditation ('Thais')... Massenet, arr. Marsick
	Moment Musical... Schubert, arr. Howard Fisher
	Le Cygne (The Swan)... Saint-Saëns
JOSEPH NEWBOLD (Tenor)	When I'm home again... Daniel Wood
	Thoughts... Howard Fisher
	Our Little Home... Eric Coates
	Song of Sleep... Lord Henry Somerset
ELSIE LEGGOTT	The String of Pearls... Lyall Phillips
	Give me youth and a day... Drummond
	Cuckoo Calls... May Brahe
J. DIETCH	Souvenir... Dreda
	Tanzweise (Dance Tune) ... Dreda
JOSEPH NEWBOLD	My Rose... Jean Langtry
	Two Little Tired Hands... Cooke
	One Little Hour... Evelyn Sharpe

3.45	FANNY BROWN: 'Songstresses of Scotland'
4.0	Famous Northern Resorts Buxton
	THE BUXTON PAVILION GARDENS ORCHESTRA Musical Director, HORACE FELLOWES Relayed from the Pavilion Gardens
	Overture, 'Nell Gwyn'... German
	Ballet Music, 'Alceste'... Gluck
	(Manchester Programme continued on page 637.)

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Programmes for Thursday.

(Manchester Programme continued from page 636.)

Scenes Napolitaines *Massenet*
Three Dream Dances *Coleridge-Taylor*
Waltz, 'Toujours Jamais' (Always Never)

Waldteufel
Chant Hindu (Hindu Song) *Rimsky-Korsakoff*
(Solo Violin, JOHN HAMILTON)

Melodies from 'The Desert Song' *Romberg*

5.15 The Children's Hour:
UP IN THE NURSERY
Songs sung by BEATRICE COLEMAN and HARRY HOPEWELL

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. 243.2 M. 1,330 KO.
12.0-1.0:—Gramophone Records. 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. 6.35-12.0:—S.B. from London.

5SC GLASGOW. 401.1 M. 748 KO.
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:—Musical Interlude. 3.15:—Dance Music by Charles Watson's Orchestra. From the Pleyhouse Ballroom. 4.0:—The Countryside. The Station Orchestra. Beside Brenner (Soprano). Clara Kilpatrick (Reciter). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—London. 6.30:—Aberdeen. 6.45:—London. 9.30:—Scottish News Bulletin. 9.35-12.0:—London.

2BD ABERDEEN. 511.2 M. 864 KO.
11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Scottish Concert. Nan Campbell (Contralto). The Station Octet: Suite, 'Perthshire Echoes' (W. B. Moonie). 4.15:—Nan Campbell: Annie Laurie (Macfarren); There grows a bonnie brier bush (Maxfield); Caller On (Gray). 4.25:—Octet: Gaelic Melodies (Foulds); The Entry of the Clans and Scottish Idyll (from Ballet 'Henry VIII') (Saint-Saens). 4.45:—Nan Campbell: Comin' thro' the Rye, O can ye sew cushions? and Last May a braw wooer (arr. J. K. Lees). 4.55:—Octet: A Burns Suite (W. B. Moonie); Highland Memories (Hamish MacCunn). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Mr. John Anderson, M.A., B.Sc., 'Recent Research on Bees'. 6.45:—London. 9.30:—S.B. from Glasgow. 9.35-12.0:—London.

2BE BELFAST. 302.7 M. 991 KO.
3.30:—A Religious Service. 3.45:—'Country Life in Foreign Lands'—V. Village Life on the Indian North-West Frontier, by Dr. Alice Pennell. 4.0:—Tchaikovsky. Orchestra: Capriccio Italien. 4.15:—Two Pieces (Third Series): Bevrle Interrompae, Op. 40, No. 12; Danse Russe, Op. 40, No. 10. 4.25:—Andante in modo di canzone, and Scherzo (Allegro) from Symphony No. 4. 4.40:—Valse des Fleurs from 'Nut-Cracker Suite'. 4.50:—A Vocal Interlude by Elsie McCullough (Soprano): You, who have knowledge (Mozart); The Shepherd's Song (Elgar); Where the bee sucks (Arne); The Knotting Song (Parcell). 5.2:—Orchestra: Selection, 'The Yeomen of the Guard' (Sullivan). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 9.35:—A Military Band Concert. Hugh Carson (Baritone). The Station Military Band, conducted by E. Godfrey Brown: Overture, 'Raymond' (Thomas); Ballet Music, 'La Source' (Delibes). 10.5:—Hugh Carson: Maiden of Morven (M. Lawson); Son of Mine (W. Wallace); The Blind Ploughman (Coningsby Clarke); Uncle Rome (S. Homer). 10.17:—Band: Selection, 'Les Cloches de Cornouille' (Planquette). 10.29:—Hugh Carson: The Ships of Arcady, and Beloved (Michael Head); Molly Brannigan (C. V. Stanford); Kitty, my love, will you marry me? (Herbert Hughes). 10.40:—Band: Selection, 'Hit the Deck' (Youmans); Suite, 'Othello' (Coleridge-Taylor). 11.0-12.0:—S.B. from London.

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TO ENTER the TELLUS
COMPETITION!

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 everybody who uses electricity. Just write your slogan in the coupon below and post it right away.

CLOSING DATE JULY 31st.

There are scores of fine prizes, including a Tellus Super Vacuum Cleaner, a 5-valve Portable Wireless Set, electric fires, 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 31st, 1929.



TELLUS
More than a VACUUM CLEANER!

To "COMPETITION," c/o Tellus Super Vacuum Cleaner, Ltd., 68, Victoria St., London, S.W.1.

Please send me your Catalogue, or Please send representative to give me a free demonstration.

I submit the following slogan for the Tellus Slogan Competition:—

Name.....

Address.....

Voltage of Lighting Circuit.....

R.T.

8.35
A FARCE
IN
ONE ACT

FRIDAY, JUNE 28
2LO LONDON & 5XX DAVENTRY

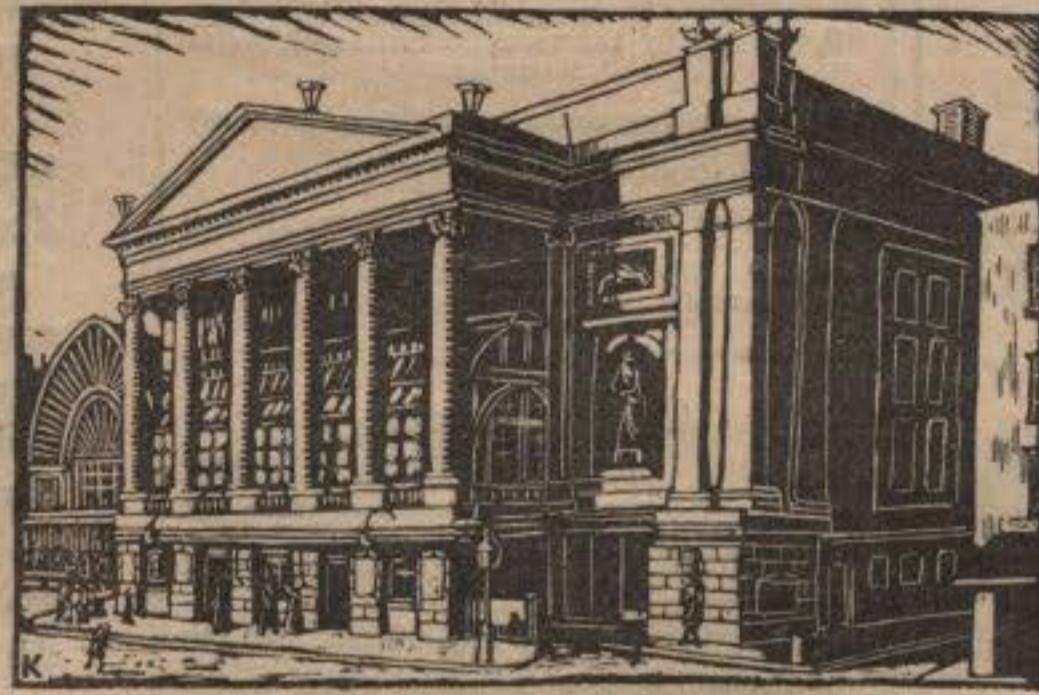
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

10.30
FOURTH ACT
OF
'LA BOHÈME'

10.30 Act IV of LA BOHÈME from Covent Garden.

The Last Night of the Covent Garden Season, 1929

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 MRS. VERA NELSON EDWARDS: 'A Complete Dinner for 18. 6d.'
- 11.0 (Daventry only) Gramophone Records
Miscellaneous
- 12.0 A Sonata Recital
JEAN POGNET (Violin)
BETTY HUMBY (Pianoforte)
Sonata in D Minor, . . . Saint-Saëns
- 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
- 2.55 A Sale at 'Christie's'
(See below)
- 4.0 CAPTAIN H. G. AMERS and his BAND
relayed from the Central Court Bandstand, North-East Coast Exhibition, Newcastle-on-Tyne
- 4.15 A Concert
from the
North-East Coast Exhibition
S.B. from Newcastle



WITH the last notes of Puccini's favourite opera, another brilliant season of International Opera at Covent Garden comes to an end. The scene is the attic of the Bohemians, as in Act I. Rudolph and Marcel are longing for the sweethearts with whom they quarrelled, and Rudolph sings 'Ah Mimi, fickle-hearted,' addressing the little pink bonnet he had bought as her Christmas present. The four friends make merry over their scanty meal, treating it as a fanciful banquet, and then Musette enters with the news that Mimi is dying. Rudolph rushes out to bring her in, and the others hasten to sell everything they can, to buy comforts for the sick girl. Colline, the philosopher, addresses his old cloak in the well-known 'Song of the Coat' before hurrying to part with it. Rudolph and Mimi are left alone, and the Opera finishes with their reconciliation and Mimi's beautiful farewell.

Dalia's birthday. A late afternoon in August, in the sitting-room of Mr. Penrose's semi-detached villa at Dulwich, S.E.

- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.15 Topical Talk
- 9.30 Local Announcements:
(Daventry only) Shipping Forecast and Fat Stock Prices
- 9.35 A MILITARY BAND CONCERT
DALE SMITH (Baritone)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Cortège on a Ground Bass
Gerrard Williams
Overture, 'Land of the Mountain and the Flood' MacCunn
DALE SMITH
Gifts Dunhill
Dream Song . . . Hely-Hutchinson
BAND
Two Light Pieces
Stanford Robinson, arr.
Gerrard Williams
Minuet; Rondo
Interlude, 'Over the Hills' . . . Herbert Bedford

WIMBLEDON TODAY
Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.

- 7.25 'Some Makers of Modern Politics' III, Palmerston and New Ideas of the Electorate, by MR. R. H. GREYTON
- 7.45 DANCE MUSIC
A Special Programme
by JACK PAYNE
and THE B.B.C. DANCE ORCHESTRA
- 8.35 'The Blue Daffodil'
A Farce in One Act
Written for broadcasting by ENA HAY HOWE
Benjamin Penrose—who loves gardening!
Dalia Penrose, his niece and ward—who doesn't!
Matilda, his parlourmaid—who doesn't either!

- DALE SMITH
The Mocking Fairy Keel
Love is a Bable Parry
BAND
Overture, 'The Rival Poets'
German, arr. Gerrard Williams
Suite, No. 2, 'The Wand of Youth' Elgar
March; The Little Bells; Moths and Butterflies; Fountain Dance; The Tame Bear; Wild Bears

- 5.15 THE CHILDREN'S HOUR
'Polichinelle' (Kreisler) and other Violoncello Solos played by BEATRICE EVELINE
The Story of 'Mr. Wiggins and the Hay-Rick' (Olwen Bowen)
Story-Music (V), 'Fairy Trumpets' (Mendelssohn), with the story told by PERCY SCHOLES
- 6.0 Interlude
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Ministry of Agriculture Fort-nightly Bulletin
- 6.45 THE FOUNDATIONS OF MUSIC
MOZART STRING QUARTETS
Played by
THE INTERNATIONAL STRING QUARTET
- 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'
- 7.15 Musical Interlude



A SALE AT
'CHRISTIE'S'
relayed for the first time at
2.55 p.m. today.

An Auction Sale of
Pictures by Old Masters
Conducted by Mr. Lane Hannen
(Relayed from Christie's, King Street, St. James')
LOTS 72-76

The Dutton Family Group (John Zoffany, R.A.)
Portrait of John Mordaunt (Sir Anthony Van Dyck)
First Earl of Peterborough (see illustration)
Portrait of Elizabeth (Sir Anthony Van Dyck)
First Countess of Peterborough
The Artist with Colonel (John Zoffany, R.A.)
Claude Martin and Friends.
The Descent from the Cross (Rembrandt)

- 10.30 'La Bohème'
Act IV
(See centre of page)
- 11.0 DANCE MUSIC
THE PICCADILLY PLAYERS
Directed by AL STARITA, and
THE PICCADILLY GRILL BAND,
directed by JERRY HOEY, from
the PICCADILLY HOTEL
- 11.15 JAY WHIDDEN'S BAND, from
the CARLTON HOTEL

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

(Friday's Programmes continued on page 640.)

Andrews offer £250 + 267 other CASH prizes



TITLE COMPETITION

For this Competition Mr. Bert Thomas has produced this interesting picture without a title.

Can you supply one?

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THE PRIZES

(Totalling £650)

- 1st Prize £250
- 2nd " £100
- 3rd " £50
- 5 Prizes of £10 each
- 10 " " £5 "
- 50 " " £1 "
- Two Hundred Prizes of 10/- each

COMPETITION CONDITIONS :

Write your title or sentence on a sheet of notepaper and your name and address in **BLOCK LETTERS**, in the bottom right hand corner.

Attach, securely, the paper DISC from either size tin of Andrews Liver Salt and post to arrive not later than **Saturday, July 6th, 1929.**

Address :—ANDREWS COMPETITION,
Killingworth Place, NEWCASTLE-ON-TYNE.

The Result will be published in
"THE DAILY MAIL" of Thursday, August 8th, 1929.

You may send in any number of entries, but each must be on a separate sheet giving your name and address, with an ANDREWS DISC attached.

The Judge's decision must be accepted as final and legally binding. No correspondence can be entered into regarding this Competition, and all entries remain the property of the Proprietors of ANDREWS LIVER SALT. In the event of a tie, prizes will be divided.

The best way to draw inspiration for this Contest, is to try Andrews for yourself. To countless persons, young and old, Andrews is a trusted aid to happy and healthful living the whole year round.



Andrews Liver Salt



6.30 & 8.0
BIRMINGHAM
STUDIO
ORCHESTRA

- 4.0 DANCE MUSIC
JACK PAYNE
and the B.B.C.
DANCE ORCHESTRA
PURSALL and STANBURY
(Entertainers at the Piano)
- 5.30 THE CHILDREN'S HOUR:
(From Birmingham)
'Peter and the Palace Garden,' by Azeline
Lewis
Songs by ESTHER COLEMAN (Contralto)
JAMES DONOVAN (Saxophone)
'A Chat about Swimming,' by PERCIVAL
HARDIDGE
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
F. ALISON GREEN (Tenor)
DOROTHY DANIELS (Pianoforte)

- ORCHESTRA
Overture, 'Euryanthe'Weber
Waltz, 'The Sleeping Beauty'Tchaikovsky
- F. ALISON GREEN
When through the PiazzettaMendelssohn
Ah! Moon of my Delight.....Liza Lehmann
My Lovely Celiaarr. Lane Wilson
- ORCHESTRA
MinuetBoccherini
- DOROTHY DANIELS
Scherzo in B FlatChopin
- ORCHESTRA
Suite, 'Le Roi s'Amuse' (The King's Diversions)
Delibes

DELIBES' incidental music to *Le Roi s'Amuse* was composed for a revival of the play at the Comédie Française in November, 1882. In the form of a Suite, it has always been popular, though not quite rivalling *Sylvia* or *Coppelia*, the ballets which more than anything else, won him his distinguished place as a composer of charmingly dainty and graceful music.

The Suite is a series of old-fashioned dances. The first is a Galliard, a stately measure in triple time, which was long a favourite in Court and Society. Listeners will remember Shakespeare's line—"I did think by the excellent constitution of thy leg that it was formed under the Star of a Galliard."

It was always followed in the old days by the still more stately Pavan, and in this Suite, Delibes followed that tradition. The third movement is the 'Scene of the Bouquet,' with a gracious flowing melody for the Violoncellos. The next has the name of Lesquer cards, a courtly movement in long, dignified measures; it is followed by a Madrigal, with a dainty tune shared by Violins and woodwinds. The sixth, and probably the best-known, movement is a Passepied, the old dance of supposedly Breton origin, very popular in the seventeenth and eighteenth centuries. It was in a livelier time than most of the old dances, and the example in this Suite has a merry tune. A brief return of the Galliard, the first movement, brings the Suite to a close.

- F. ALISON GREEN
The Maiden BlushQuilter
The WillowGoring Thomas
Come You, MaryHarold Crazton
- ORCHESTRA
Ballet Music, 'Faust'Gounod
DOROTHY DANIELS
Concert Study in A FlatList

FRIDAY, JUNE 28
5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)
TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0 An Orchestral Concert

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



ESTHER COLEMAN and WILLIAM PRIMROSE are the soloists in the Orchestral Concert from Birmingham tonight, at 8.0.

- ESTHER COLEMAN (Contralto)
WILLIAM PRIMROSE (Violin)
- ORCHESTRA
Overture, 'Di Ballo' (The Ball).....Sullivan
ESTHER COLEMAN and Orchestra
Endymion.....Liza Lehmann
- 8.20 WILLIAM PRIMROSE and Orchestra
Romance in GBeethoven
PoemFrederic d'Erlanger

9.15
EDNA THOMAS
SINGING
SPIRITUALS

Introduction and Rondo Capriccioso
Saint-Saëns

ESTHER COLEMAN
When thou art dead Eugene Goossens
If I ever have time for the things that matter
Frank Grey

The Harvest of Sorrow *Rachmaninov*
ORCHESTRA
Summer ('The Seasons').....German
This Symphonic Suite is always popular wherever it is played. In every way an important work, dignified in design and admirable in its craftsmanship, it is all fresh and wholesome music, setting forth the ideas of its subject in the happiest way. In its melodious grace and its rhythmic vigour, listeners will easily discern some kinship with the well-known dances from the music for the Shakespeare plays, and the whole work is, in the best sense of the word, English in conception and character.

9.15 EDNA THOMAS
(Negro Spirituals)

9.30 A Story Reading

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 GRILL BAND, directed
by JERRY HOEY, from the PICCADILLY HOTEL



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skin complaints

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Friday's Programmes continued (June 28)

5WA CARDIFF. 323.2 M. 928 kC.

12.0-1.0 London Programme relayed from Daventry

2.55-3.15 app. London Programme relayed from Daventry

4.0 Newcastle Programme relayed from Daventry

5.15 The Children's Hour

6.0 Miss ESYLT NEWBERY: 'Tales from Tibet—II. How Treshe, the wicked King, was redeemed and how the King's son subdued the nine-headed Tigress'

6.15 S.B. from London

7.45 **A CONCERT**
Relayed from the Priory Park, Taunton

Artistes:

WALTER GLYNNE (Tenor)

RONALD GOURLEY (Blind Entertainer, Pianist and Siffleur)

BILLIE HILL (Soubrette)

THE BAND OF THE 2ND BATT. THE SOMERSET LIGHT INFANTRY (Prince Albert's)

(By kind permission of the Commanding Officer, Lt.-Col. V. H. B. MAJENDIE, D.S.O., and Officers) Bandmaster, A. E. JAMES

9.0 S.B. from London

9.30 West Regional News

9.35-11.0 S.B. from London

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

4.0 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

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

4.0 Newcastle Programme relayed from Daventry

5.15 London Programme relayed from Daventry

6.15-10.50 S.B. from London (9.30 Local Announcements)

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

2.55-3.15 London Programme relayed from Daventry

4.0 Newcastle Programme relayed from Daventry

5.15 The Children's Hour
ALL THE LATEST
A great news bulletin full of Wonder Items will be despatched to you

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.30 Forthcoming Events, Local Announcements)

2ZY MANCHESTER. 378.3 M. 793 kC.

4.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Le Caid' Ambroise Thomas
In a Pagoda Bratton

MARJORIE WILKINSON (Contralto)
Lament of Isis Bantock
June Quilter
O Flower of all the World .. Woodforde-Finden

ORCHESTRA
Melody in F Rubinstein
Nocturne for Strings, Op. 17 Speer
Fantasy, 'A Modern Cinderella' .. Evan Marsden

MARJORIE WILKINSON
Homing Teresa del Riego
Caro mio ben (My dear and true one).... Giordano
The Glory of the Sea Sanderson

ORCHESTRA
Selection, 'The Belle of Mayfair'...Leslie Stuart
March, 'The Mad Major' Alford

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

6.0 'Roaming Abroad'—V, Miss M. CALDWELL: 'Germany'

6.15 S.B. from London

7.45 **Orchestral Music and a Yorkshire Play**

THE NORTHERN WIRELESS ORCHESTRA
Three Dale Dances } Arthur Wood
Suite, 'My Native Heath'..... }

'The Spanish Lady'
by
DOROTHY UNA RATCLIFFE
Scene:
In the cabin of Morgan's sloop
Time: About the middle of the seventeenth century

ORCHESTRA
Three More Dale Dances.....Arthur Wood

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

9.35 **An Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA
Suite, 'The Two Pigeons' Messenger
Berceuse and Præludium Järnefelt
Selection, 'L'Enfant Prodigé' ('The Prodigal Son') Wormser

10.15-11.0 S.B. from London

Other Stations.

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

4.0:—Captain H. G. Amers and his Band, relayed from the Central Court Bandstand, North-East Coast Exhibition, Newcastle-on-Tyne. Relayed to London. 5.15:—The Children's Hour. 6.0:—Sir Westcott Abell, K.B.E.: 'International Conference for the Safety of Ships at Sea.' 6.15:—S.B. from London. 7.45:—Symphony Concert by the Eastbourne Municipal Orchestra. Conducted by Capt. H. G. Amers. Relayed from the Festival Hall, North-East Coast Exhibition. 9.0-11.0:—London.

5SC GLASGOW. 401.1 M. 748 kC.

2.55:—London Programme relayed from Daventry. 3.15:—Musical Interlude. 3.30:—Dance Music by Charles Watson's Orchestra. From the Playhouse Ballroom. 4.30:—William Aitken Grandison (Bass). 4.45:—Organ Music by S. W. Leitch. From the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 7.45:—S.B. from Aberdeen. 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-11.0:—London.

2BD ABERDEEN. 311.2 M. 964 kC.

4.0:—Fishing News Bulletin. 4.5:—The Playhouse Orchestra. Directed by R. E. Cahill. From the Picture Playhouse. 5.0:—Miss Eileen Nash: 'Some Summer Drinks.' 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—National Gaelic Concert. Relayed from the Wesleyan Central Hall, Inverness. A Highland Programme. Inverness Gaelic Musical Association. Conducted by Lewis J. Owen. Stewart MacInnes (Gaelic Vocalist). Choir: Gradh Geal mo Chridhe (arr. Robertson); An Cuthrachan (MacConnachle). 7.52:—Morag MacDonald (Soprano); Churning Lilt and Thairig an Gill Dubh (Kennedy-Fraser); O's Toigh lean an Cibeir and Pinnneagan Call (Traditional). 8.0:—W. M. Johnston (Scottish Tenor): Of a' the Airs (Marshall); Open the Door (Traditional); Mary Morrison (Moffat). 8.10:—Mary B. MacLean (Reciter): Bella MacRae (MacLean); The Fool's Prayer (Sill). 8.18:—Stewart MacInnes (Gaelic Vocalist); Cthair a Chuil Chinn (McLeod); Our Mhills Morag (Kennedy-Fraser); Caol Mulle (McLeod). 8.28:—Ladies Choir: O Tìll se leannain (Murray); Cagaran Gaolach (Nesbitt). 8.35:—Male Voice Choir: Mhàinistir a Ghlinne So (Traditional); Horo mo chuid chuldeachd tha (Moonie). 8.45:—Quartet: Och nan Och 's mi fo leiradh (Bell). 8.50:—Choir: Mo Chailin Dileas Donn (Robertson); Rng o laithill o horo (Boddie). 9.0:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35:—Deslys and Clark. Synopated Harmony. 9.50:—The Station String Quartet. Elise Black (Contralto). 10.15-11.0:—S.B. from London.

2BE BELFAST. 302.7 M. 991 kC.

12.0:—Organ Recital by Herbert Westerby. Relayed from the Grosvenor Hall. 12.30-1.0:—Gramophone Records. 4.0:—Dance Music. From Caproni's Palais de Danse, Bangor. 5.0:—A Pianoforte Recital. May Johnson. 5.15:—The Children's Hour. 6.0:—'First Aid in the Kitchen,' by Miss Marjorie Guy. 6.15:—London. 7.45:—The Symphony Orchestra, conducted by E. Godfrey Brown. Mavis Bennett (Soprano). 9.0:—London. 9.35:—Concert (continued). 10.15-11.0:—London.

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PROCLAMATION OF THE NATIONAL EISTEDDFOD.

National Orchestra of Wales at Llanelly—Church Parade Broadcast from Bristol—University Students in a Sunday Programme—Commerce as a Career.

Concert From Llanelly.

A CONCERT in honour of the Gorsedd Proclamation Ceremony of the Royal National Eisteddfod of Wales, which is to take place at Llanelly in 1930, will be broadcast by Swansea from the Market Hall, Llanelly, and relayed to Cardiff on Tuesday, July 2, at 7.45 p.m. It is customary to hold an evening concert after the annual Proclamation of the National Eisteddfod made within the Gorsedd of Bards. The Gorsedd stones used at the Proclamation ceremony represent the mineral wealth of the various counties of the Principality, and as far as possible, they are quarried from those counties. Stones are also used to represent the provinces of Wales, and one stone represents Welshmen abroad. The Archdruid stands on the Logan Stone. The Hirlas horn which is presented to the Archdruid was designed by Sir W. Goscombe John, R.A., and it is kept in the National Museum of Wales during the year. At the time of the Proclamation, Welsh bards are gathered from all parts of the Principality, and the concert is usually arranged to give them an opportunity of hearing the best Welsh talent. The vocalists will be Elizabeth Hall Williams (soprano), Sarah C. Meredith (contralto), Griffith Williams (baritone), and Sydney Charles (tenor). The National Orchestra of Wales is to make its first appearance in a Proclamation concert.

Territorial Church Parade.

A TERRITORIAL Church Parade will be relayed from the Cathedral, Bristol, on Sunday, June 30, at 3.30 p.m. The address will be given by the Rev. G. F. Helm, M.C., Senior Chaplain, Southern Command Territorial Army. Later, a concert by the Cory Silver Band, conducted by J. G. Dobbing, will be broadcast from the Cardiff Studio.

Choral and Orchestral Concert.

THE Cardiff University Students' Madrigal Society, conducted by W. G. Williams, will contribute three groups of madrigals to a choral and orchestral concert in which the National Orchestra of Wales will take part, on Sunday, June 30, at 9.5 p.m. An interesting episode occurred in connection with the last broadcast by the Cardiff students. The Madrigal Society of the Bristol University Students had a day's outing to Cheddar and listened to the Cardiff Society's broadcast from a local hotel. They were not only interested but critical, as they were broadcasting themselves a few weeks later. They were unanimous in their praise of the performance, and wrote to the conductor to say how much they had enjoyed it. It is proverbial that artists take busmen's holidays, and this was as welcome as it was unexpected.

A Journalist in America.

A TALK entitled 'A Journalist in America' will be given by Mr. W. J. T. Collins on Saturday evening, July 6, at 7.0 p.m. Mr. Collins was one of a delegation of British journalists who visited America in October and November last year as guests of the Carnegie Endowment for International Peace.

Wood-Carvers of Wales.

MR. IORWERTH C. PEATE takes 'Wood-Carvers' as the subject of his talk on the Old Welsh Crafts on Tuesday, July 2, at 7.0 p.m. Mr. Peate tells me that wood-carving was a favourite craft in rural Wales, but that it should be looked upon more as a hobby than as an industry. It manifested itself especially in the making of intricate love-spoons which were especially popular in North and West Wales. Love-spoons were the gifts of Welsh lovers to each other and devices of all sorts were carved on the panels of the spoons. They were often so large that the bowl of the spoon was quite out of proportion.



THE WARE WARD OF THE CARDIFF ROYAL INFIRMARY, the largest hospital in Wales, on behalf of which the Rev. D. J. Jones, Vicar of Roath, is broadcasting an Appeal from Cardiff on Sunday, June 30. This ward was opened last year in response to a special appeal for 100,000 shillings.

Down on the Farm.

AN interesting talk on 'A Woman's experience in war-time' will be given by Mrs. Howard Rowlands in the Cardiff Studio on Monday, July 1, at 4.45 p.m. 'The Talks I am to give,' says Mrs. Howard Rowlands, 'describe some of the humours of life on a farm from the point of view of a (temporary) farmer's boy, who sampled every sort of job from cleaning out pigsties to driving bulls to market.' She will give two further talks on July 8 and 15. By the way, this is not the first time listeners have heard of the work of Mrs. Rowlands on the microphone, for her play, *Scissors for Luck*, was recently broadcast from Cardiff. She obtained the local colour for this play and for her other writings from the experiences about which she will tell in her talks.

A Concert from the Bristol Zoo.

A CONCERT will be relayed from the Zoological Gardens, Clifton, Bristol, on Thursday, July 4, at 7.45 p.m. The artists are Gwladys Naish (soprano), Ronald Gourley (the blind pianist and entertainer), and Tommy Handley (entertainer). Philip Brown's Dominos Dance Band will also play. This concert will be given during a *fête* arranged on behalf of the Children's Hospital and the Zoo. The Children's Hour will also be relayed from the same *fête*, from 5.15-6.0 p.m.

An Appeal for the Cardiff Royal Infirmary.

AN appeal on behalf of the Cardiff Royal Infirmary will be made at 8.45 p.m. on Sunday, June 30, by the Rev. D. J. Jones, Vicar of Roath. This hospital is the largest in Wales. It serves the greater part of the South Wales coalfield and is also the Teaching Hospital of the Welsh National School of Medicine. There are 380 beds in the main hospital, 56 beds and cots in the maternity hospital, and 54 beds at the convalescent home, St. Mellons. Over 5,000 in-patients and more than 30,000 out-patients are treated annually in the main hospital alone, which, apart from the toll of accidents arising from industry, has to bear a heavy burden of motor casualties. A tribute to the standard of its work was paid a few years ago by the Medical Research Council in making it one of the small number of provincial hospitals to be entrusted with a stock of radium for the purpose of conducting research in cancer cases. The Rev. D. J. Jones, who will make the appeal, was Chaplain for some years at St. Michael's Theological College, and Vicar of Port Talbot for nineteen years. He succeeded Canon Beck as Vicar of Roath, and is on the Board of Management of the infirmary and a guardian of the Roath Ward. Mr. Jones took an active part in the work of the Neath Union while he was at Port Talbot.

Development of Rural Industries.

IT is interesting to note that Mr. J. Maddox Yorke takes 'Development of Rural Industries' as the subject for his third talk on 'Rural Community Councils' on Tuesday, July 2, at 5.0 p.m., as this is the day on which Mr. Iorwerth C. Peate

tells of the O'd Welsh Crafts in the Welsh Interlude.

Commerce as a Career.

DR. J. STEPHENSON, Head of the Higher School of Commerce, the Technical College, Cardiff, gives a talk on 'Commerce' in the series on Careers on Friday, July 5, at 6.30 p.m. Dr. Stephenson was educated at Owens College, Manchester, and at the London School of Economics. After graduating in Arts and Commerce at the Manchester University he was successful in obtaining the degrees of M.A. and M.Com. of that University. As a research student of the London School of Economics he subsequently passed the examination for the degree of D.Sc. in Economics of the London University. He is a Cobden and Shuttleworth Prizeman in Economics and a 'Herbert Birley' Gold Medalist in commercial subjects. For more than twenty years Dr. Stephenson has been engaged as a lecturer in commerce, and has wide experience in the organization and administration of commercial education. For ten years before coming to Cardiff he was in charge of the Higher Commercial Department of the Regent Street Polytechnic, London. He is the author of many interesting text books on economic and commercial subjects.

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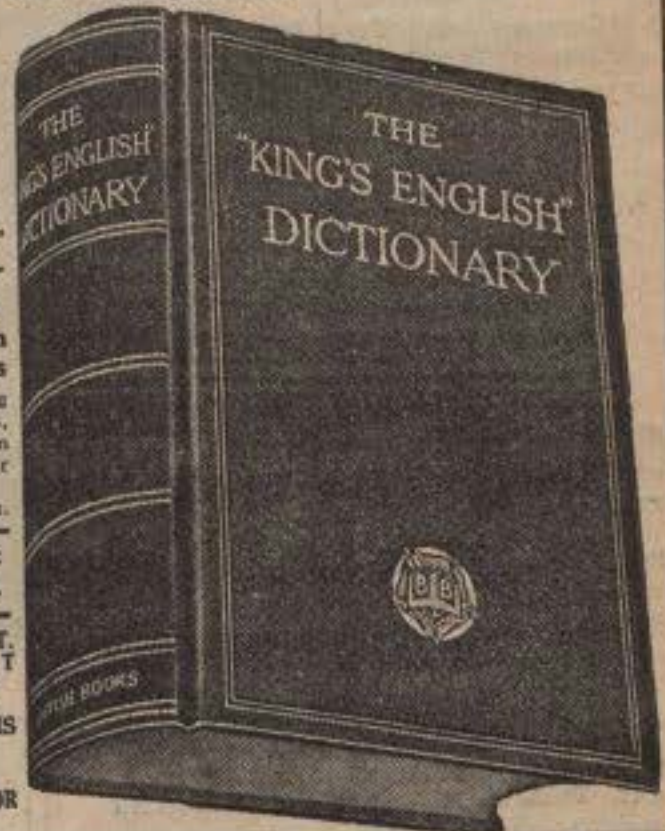
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7-45
A MUSICAL
COMEDY
PROGRAMME

- 10.15 a.m. THE DAILY SERVICE
10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 Miss LUCY YATES: 'What Bright Ideas will do for Dull Houses'
1.0-2.0 LIGHT MUSIC
THE CARLTON HOTEL OCTET
From the Carlton Hotel
3.30 MARGUERITA CARLTON
(Contralto)
THE SLYDEL OCTET
4.45 ORGAN RECITAL
by ALEX TAYLOR
from the Davis' Theatre, Croydon
5.15 THE CHILDREN'S HOUR:
More about 'Mrs. Buggins,' by
MADEL CONSTANDUROS
Selections by GENIAL JEMIMA
Story-Music (VI) 'The Juggleress'
(*Moszkowski*) with the story told by
PERCY SCHOLES
6.0 Musical Interlude
6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
MOZART STRING QUARTETS
Played by THE
INTERNATIONAL STRING QUARTET
7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'
7.15 An Eye-Witness Account of the 2nd Test Match—England v. South Africa, by Col. PHILIP TREVOR
7.30 'THE DIARY OF A NOBODY'—II
By the late GEORGE GROSSMITH and WEEDON GROSSMITH
Read by
GEORGE GROSSMITH



WIMBLEDON TODAY
Running Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club, Wimbledon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.

SATURDAY, JUNE 29
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7-45 to 9.0
there will be a
MUSICAL COMEDY
PROGRAMME

with
ROSE HIGNELL
GEORGE BAKER
and the WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

From 9.35 to 10.35
there will be a

VAUDEVILLE BILL

FLORENCE OLDHAM
Syncopated Numbers at the Piano
GEOFFREY GIBSON
Saxophone Solos

WILL EVANS and NORA EMERALD
in a Sketch, 'Building a Chicken House'
GEORGE MORGAN
Entertainer
and a Variety Item relayed from
the LONDON PALLADIUM

9-35
VAUDEVILLE
AND
DANCE MUSIC

THE BALL AT THE MANSION HOUSE
AFTER THE MANSION HOUSE BALL
CARRIE OFFENDED
GOWING ALSO OFFENDED
A PLEASANT PARTY AT THE CUMMINGS'
MR. FRANCHING, OF PECKHAM,
VISITS US

7-45 Musical Comedy
Programme

ROSE HIGNELL (*Soprano*)
GEORGE BAKER (*Baritone*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

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

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

9.30 Local Announcements: (*Daventry only*) Ship-
ping Forecast and Fat Stock Prices

9-35 Vaudeville

FLORENCE OLDHAM
(Syncopated Numbers at the Piano)
GEOFFREY GIBSON (Saxophone Solos)
WILL EVANS and NORA EMERALD
('Building a Chicken House')
GEORGE MORGAN (Entertainer)

and
A Variety Item
from

THE LONDON PALLADIUM

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

10.35-12.0 DANCE MUSIC

AMBROSE'S BAND, from the May Fair Hotel
(*Saturday's Programmes continued on page 646.*)

LOVE IN A VILLAGE.

WE regret that, owing to an error, the recent broadcast production of *Love in a Village* was described in *The Radio Times* as 'Sir Nigel Playfair's Lyric Theatre, Hammersmith, production, with music arranged by Alfred Reynolds,' whereas, the version actually broadcast was that arranged by Julian Herbage, and first produced at the Everyman Theatre, Hampstead.

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

May 30-31.—These 2 days none speaks of aught but the elections. Sat both nights into the small h^{rs} for the latest news of them on the wireless, with great sickness of heart in hearing how the Tories come down like nine-pins, but the Socialists up like mushrooms: which is a devilish thing, and drives me into taking several double whiskeys (extra) to ease my heart-ake. So to bed and to sleep, 1st night sound enough, but 2nd night awoken about dawn with a most horrid fulness in my mouth, that did put me into the cold sweats lest I have caught soem awefull distemper or other, till I find 'tis nothing worse than sleeping in my teeth—the first time I have slept in my teeth ever since I had them, and do show how easily a man may be made forget himself overnight when he is distracted by the heart-ake.

June 1.—To Selston Park to M^r Green and his lady, where they open the new course

with a grand tourney. But first M^r Galbraith, that sits for East Surrey, to drive the christening ball, which he does with a mashie (being, says he, feathier with iron than wood) and afterwards M^r Lorrimer auctions it for Croydon Hospital. Puts it up at 5^l presently goes to 8^l, which, in a madd moment, I capt with 8^l 10^s meaning onlie to run it upp, but the bidding hangs here and the hammer about to fall on me, when, by God's mercy, some one says 9^l and gets it, to mine infinite content. But Lord! What a twitter I had been in of being stuck with the damned thing, and by how neare a squeke had I escaped it!

Watching the professional bigg-wiggs drive off, Taylor, Mitchell, Havers, Farrell, Turnesa and the others, did most closely observe them for rinkles how to do it, and believe I have it, and next time I play I mean to do the same.

So to lunch, a company of eleven, with (among

other matters) some choicely good lobster sallies, a plenty of champagne wine and all merrie. By and by, to play round with young M^r Green and did sett myself to the ball the same way in every particular as I had observed Mitchell do. Nevertheless strange it was how I did foolzel not less, but more than my wont. Yet whether this was from my having misobserved Mitchell, or from the champagne wine at lunch, or from the fierceness of M^r Green's pull-over, that did keep getting in my eyes when I sett myself to the ball, I cannot be sure.

June 2 (*Lord's Day*).—My wife to Church: I to rest from my yesterday's labours. Listening-in this night to Mis Beeman who makes appeal for Alexandra Day, I do resolve, if I find the winner at Epsom come Wednesday, to send her ½. Where to, for so righteous a cause, approving Heaven give a worthy issue.

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SATURDAY, JUNE 29

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A
SYMPHONY
CONCERT

3.30

Vaudeville

(From Birmingham)

THE HYDE SISTERS in Light Songs and Harmony
GEORGE BUCK (Comedian)
GEOFFREY GIBSON (Saxophone)
CHRISSE THOMAS and her Musical Glasses
HE and SHE in 'Odds and Ends'
PHILIP BROWN'S DOMINOES DANCE BAND

4.30

Thé Dansant

(From Birmingham)

BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall
FRANK THOMPSON (Entertainer)

5.30 THE CHILDREN'S HOUR:

(From Birmingham)
'The Jageroo and the Kangoo,' by Barbara Sleight
EDITH JAMES will Entertain
CHRISSE THOMAS and her Musical Glasses
'Tom of the Cliff,' by Estelle Steel-Harper

6.15 'The First News'

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

6.30 MARGARET ABLETHORPE (Pianoforte)

(From Birmingham)
Nocturne in E Flat ..
Waltz in A Flat } Chopin
Waltz in D Flat }

6.45 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSSELL

Relayed from the Band Stand, Cannon Hill Park, Birmingham

KATHLEEN GAMMON (Soprano)

BAND
March aux Flambeaux (Torch Dance) Meyerbeer, arr. Retford
Overture, 'Light Cavalry' Suppé
Under the Lime Trees ('Alsation Scenes')
The Wine Shop Massenet, arr. Stretton

KATHLEEN GAMMON
Daffodils Cyril Scott

BAND
Tone Poem, 'Norwegian Carnival' Svendsen, arr. Godfrey
Three Flemish Dances Bloch, arr. Godfrey
Selection, 'Recollections of Wales' arr. Kappay

KATHLEEN GAMMON
A Blackbird's Song Cyril Scott

BAND
Cornet Solo, 'Oft in the Stilly Night' arr. Wassell

(Soloist, P.C. Cook)

Excerpts from
'A Midsummer Night's Dream'
by WILLIAM SHAKESPEARE
(From Birmingham)
(See centre of page)

9.0

A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
ASTRA DESMOND (Contralto)
HAROLD GRAY (Pianoforte)

ORCHESTRA

Solemn Overture Glazounov

ASTRA DESMOND and Orchestra

Song Cycle, 'Sea Pictures', ... Elgar
In Haven; Sabbath Morning at Sea; Sea Slumber Song; The Swimmer; Where Corals Lie

HAROLD GRAY and Orchestra

Concerto Grosso (for Pianoforte and Strings) ... Bloch
Prelude; Dirge; Pastorale and Dances; Fugue

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert (Continued)

HAROLD GRAY

Two Arabesques Debussy
Impromptu in G Schubert

10.30 ORCHESTRA

Symphony No. 5 in E Minor ('From the New World') Dvorak
Adagio—allegro molto; Largo; Scherzo, molto vivace; Allegro con Fuoco

11.15-11.45

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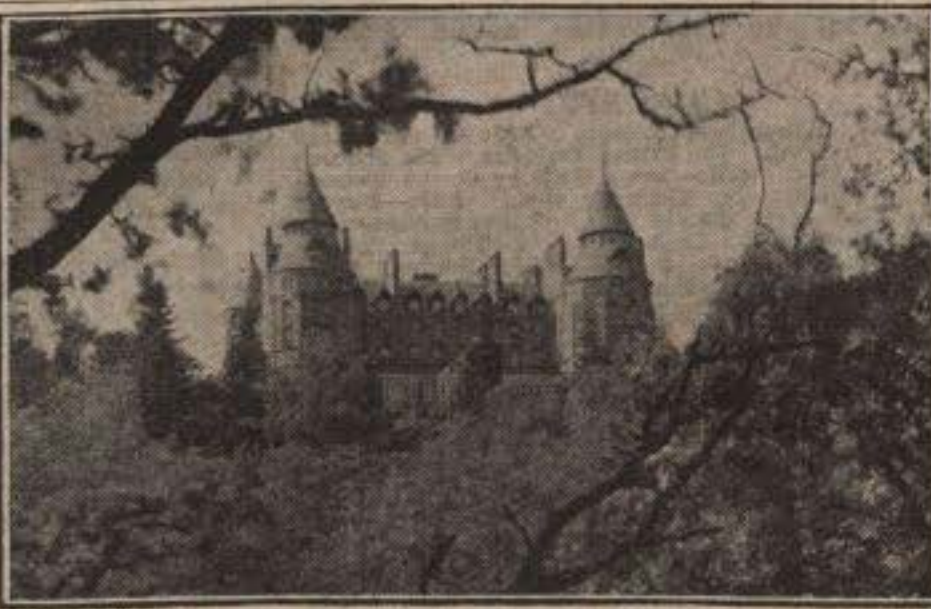
Saturday's Programmes continued (June 29)

5WA CARDIFF. 323.2 M. 928 KC.

12.0-12.45 **A Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Symphony No. 5 ('From the New World') Dvorak
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 *S.B. from Swansea*
7.15 Mr. N. V. H. RICHES: 'County Cricket'
7.30 **DESLYS AND CLARK**
(Syncopated Harmony)

7.45 **A Scottish Concert**

Relayed from the Atholl Palace Hotel, Pitlochry
S.B. from Dundee
THE VALE OF ATHOLL PIPE BAND
HELEN OGILVIE (Soprano)
Hame, Hame, Hame
J. Michael Diack
The Gallant Weaver
J. Michael Diack
Hush a ba, Birdie
A. C. Bunten
Cam' ye by Atholl'
Neil Gow
I'm owro young tao mairry yet
arr. J. Michael Diack
FLORENCE McBRIDE (Violin)
The Bonnie Lass }
o' Bon Accord } Scott
The Laird o' }
Drumblair } ner
ROBERT BURNETT (Baritone)
The Twa Old }
Corbies } A. C. Bunten
Edward } Ballads }
THE PIPE BAND
THE SCOTTISH NATIONAL PLAYERS



THE ATHOLL PALACE HOTEL, Pitlochry, situated among some of the most beautiful of Scottish scenery, from which Cardiff, Swansea, and Manchester are taking a Scottish Concert tonight at 7.45.

'The Crystal Set'
By JOHN H. BONE
The Scene: The kitchen of a small house in Renfrewshire
The Time: Now
The Voices are those of:
Granny
Wullie
Gracie (his wife)
THE PIPE BAND
HELEN OGILVIE
Can ye sow Cushions? }
The yellow-haired Laddie } arr. Owen Mase
The Sun shines high }
Ca' the Yowes } Ross-Moffat
Fine Flowers in the Valley } Owen Mase
ROBERT BURNETT
Aignish on the Machair } Kennedy Fraser
The wee, wee German Lairdie }
Scots Wha Hae } Stephen Bennett
FLORENCE McBRIDE
Scottish Melodies } arr. Alfred Moffat
THE PIPE BAND
9.0 *S.B. from London*
9.30 West Regional News and Sports Bulletin
9.35-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*
3.30 London Programme relayed from Daventry
5.15 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry

6.15 *S.B. from London*
6.30 *S.B. from Cardiff*
6.35 *S.B. from London*
7.0 Mr. D. RHYNS PHILLIPS: 'Old Welsh Games'
7.15 *S.B. from Cardiff*
7.45 *S.B. from Dundee (See 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 **A Gramophone Recital**
3.30 London Programme relayed from Daventry
6.15-12.0 *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 FRENCH AND ITALIAN MUSIC

FRENCH
Overture, 'Mignon' Ambroise Thomas
Pièce Heroïque (Heroic Piece) Franck
Serenade Gounod
La chanson au Fond des bois (The Cuckoo in the depth of the woods) ('The Carnival of Animals')
Saint-Saëns
Chœurs suivant la Pastorale (Choruses following the Pastorale) ('L'Arlésienne') (The Maid of Arles) Bizet
Angelus ('Scenes Pittoresques') (Picturesque Scenes) Massenet

ITALIAN
Selection, 'Il Trovatore' Verdi
Sinfonia Mascagni
Selection, 'Tosca' Puccini
Serenade, 'Les Millions d'Arlequin' (Harlequin's Millions) Drigo

3.30 London Programme relayed from Daventry
5.15 **The Children's Hour:**
A Revision Programme, when we give you Old Friends in New Clothes
HILDA BLAKE (Soprano) will sing Old Favourites
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.30 Sports Bulletin
6.35-12.0 *S.B. from London* (9.30 Items of Naval Information; Local Announcements; Sports Bulletin)

(Saturday's Programmes continued on page 648.)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on 'His Master's Voice' RECORDS

- LES PRELUDES - London Symphony Orchestra—D1616 & D1617—Sunday 9.30, Daventry Ex.
- CARMEN BALLETT MUSIC—Royal Opera Orchestra, Covent Garden—C1424—Sunday 10.20, Daventry Ex.
- LIEBESFREUD—Kreisler—DB985—Monday 4.0, London.
- LONDONDERRY AIR—Lauri Kennedy—C1618—Monday 6.30, London.
- ETUDES (Chopin)—Bachhaus—DB1718—DB1179—Monday 8.0, London.
- MASTERSINGERS OVERTURE—State Opera Orchestra, Berlin—D1314—Wednesday 7.0, Daventry Ex.
- LOVE WENT A-RIDING—Tudor Davies—E414—Wednesday 7.10, Daventry Ex.
- JEWELS OF THE MADONNA—Intermezzo—Mark Hambourg—B2478—Tuesday 4.18, Daventry Ex.
- FAUST—Ballet Music—Royal Opera Orchestra, Covent Garden—C1462—Friday 7.30, London & Daventry.
- VAISE IN A FLAT (Chopin)—Fachmann—DB931—Saturday 6.30, Daventry Ex.
- MADAM BUTTERFLY—Love Duet—Sheridan & Peitile—DB1119—Monday 8.0, London.
- INVITATION TO THE WALTZ—Cortot—DA855—Wednesday 4.20, Daventry Ex.
- WERE YOU THERE?—Paul Robeson—B2126—Monday 7.15, London.
- AH! MOON OF MY DELIGHT—Tudor Davies—D1253—Friday 6.30, London & Daventry.
- MY LOVELY CELIA—Browning Mummery—B2464. Friday 6.30, London and Daventry.
- HEJRE KATI—Menges—D1223—Wednesday 9.40, Daventry Ex.
- INTRODUCTION & RONDO CAPRICCIOSO—Chemet—DB887—Friday 8.0, London & Daventry.
- SYMPHONY IN E MINOR (From the New Worlds)—Royal Albert Hall Orchestra—D1250 to D1254—Saturday 10.30, Daventry Ex.

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Programmes for Saturday.

(Continued from page 647.)

2ZY	MANCHESTER.	378.3 M. 793 KC.
12.0-1.0	THE NORTHERN WIRELESS ORCHESTRA BAMFORD NEWTON (Baritone)	
3.30	THE NORTHERN WIRELESS ORCHESTRA D. CANAVAN (Siffleur) FREDA JOHNSON (Pianoforte)	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.0	Mr. LOUIS GOLDING: 'My Home in Morocco'	
7.15	S.B. from London	
7.45	A Scottish Concert Relayed from the Atholl Palace Hotel, Pitlochry S.B. from Dundee (See Cardiff.)	
9.0-12.0	S.B. from London (9.30 Local Announcements; Sports Bulletin)	

Other Stations.

5NO	NEWCASTLE.	245.9 M. 1,250 KC.
12.0-1.0	—Music from Fenwick's Terrace Tea Rooms.	
3.30	—London.	
5.15	—The Children's Hour.	
6.0-12.0	—S.B. from London.	
5SC	GLASGOW.	401.1 M. 748 KC.
11.0-12.0	—Gramophone Records.	
3.30	—A Choral and Orchestral Concert. The Station Orchestra. The Saltcoats Male Voice Choir.	
4.45	—Dance Music by Charles Watson's Orchestra.	
5.15	—The Children's Hour.	
5.57	—Weather Forecast for Farmers.	
6.0	—A Song Recital by Robert Bovington (Baritone).	
6.15	—London.	
7.0	—Edinburgh.	
7.15	—Musical Interlude.	
7.30	—London.	
7.45	—Dundee.	
9.0	—London.	
9.30	—Scottish News and Sports Bulletins.	
9.35	—London.	
10.35-10.50	—Destys and Clark (Syncopated Music).	
10.50-12.0	—London.	
2BD	ABERDEEN.	511.2 M. 964 KC.
11.0-12.0	—Gramophone Records.	
4.0	—Studio Concert. Marie Murray (Mezzo-Soprano); Charlotte F. Gill and Margaret Wallace (Violin and Pianoforte).	
4.30	—Dance Music. From the New Palais de Danse.	
5.15	—The Children's Hour.	
6.0	—London.	
7.0	—Edinburgh.	
7.15	—Glasgow.	
7.30	—London.	
7.45	—Dundee.	
9.0	—London.	
9.30	—Glasgow.	
9.35-12.0	—London.	
2BE	BELFAST.	802.7 M. 991 KC.
3.30	—The Orchestra. Mark Henningway (Cornet).	
4.45	—Organ Recital by Charles Howlett. From the Classic Cinema.	
5.15	—The Children's Hour.	
6.0	—Gramophone Records.	
6.15	—London.	
7.0	—Mr. E. Godfrey Brown: 'Next Week's Music.'	
7.15	—London.	
7.45	—A Scottish Concert. Relayed from the Atholl Palace Hotel, Pitlochry. From Dundee.	
9.0-12.0	—London.	

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Home, Health, and Garden.

STAMMERING CHILDREN AND HOW THEY CAN BE HELPED.

By Miss E. C. Macleod.

By stammering I mean that kind of speech in which the words seem to have got stuck on the way out. Sometimes no words come at all, and the child stands there with his mouth opening and shutting, his hands clenched, looking thoroughly unhappy, and trying hard to force the words out, until at last they do come, with a rush and a jerk. Sometimes all goes well at the start, and then suddenly he sticks and stumbles, and sometimes again the whole sentence comes out in a series of jerks, several words at a time, very quickly. These are the chief kinds of stammer, but usually each sufferer has a few special details of his own, such as pulling faces, stamping his foot, or some other trick which he hopes will help.

Let us try for a few minutes to put ourselves in the position of a stammerer, and then we shall perhaps be able to understand things better. The general idea that a child will grow out of a stammer is quite untrue; in fact they generally grow into it, and get worse and worse, although there is nothing actually wrong with their speech organs. The trouble is that they are using these organs wrongly, and until they learn to use them properly the stammer will continue.

We must remember that a stammerer is usually very intelligent, with an active brain, for stammering is seldom found in dull-witted people. Imagine, then, the feelings of a bright, sensitive child, perhaps the cleverest of the whole family, who is condemned by his stammering speech to be always the last to answer a question, who cannot hold his own in an argument with his brothers or school friends, and who, in fact, cannot say anything without making an exhibition of his defect for everybody to hear.

Help is what the stammerer needs, but not the kind of help it is easiest to give. He does not want to be helped out with his sentence; that is only annoying, as it is a reminder that he himself has failed once more.

We have now some idea of the feelings of a stammerer, struggling to speak fluently, in front of people who can all do so easily the very thing which he finds so dreadfully difficult. Is it to be wondered at that stammering children are often irritable, quick-tempered, fidgety, excitable, or even vicious?

Now I am going to turn away from this side of the picture, and we will try to find out what is causing the difficulty, so that we can help to put the trouble right. I said just now that the words seemed to stick in a stammerer's mouth or throat. Well, when something sticks it does so because the hole or passage through which it is trying to pass is too small. This is exactly what happens in a stammer.

When we talk, the air passes from our lungs, up the windpipe, and out through the mouth, and it carries with it the words we want to say. So we must keep the passage free and open, so that the air can pass through easily. These of us who do not stammer usually do this naturally, but if

we get excited, or angry, or have a sudden fright, sometimes we feel a sort of lump come into the throat, and the words won't come out properly.

This is what is always happening to stammerers, who are never calm when they speak. They get excited or nervous, and try very hard. They make all their muscles work hard to force the words out, and when muscles begin to work they contract; that is, they get shorter and thicker, and so the windpipe narrows, the tongue gets stiff, and the air cannot pass along this narrow passage, and so there is a jam. All this trouble comes about through using too much effort, and working the muscles too hard, and so the remedy is—to relax or loosen these overworked muscles, and so stop all the tightness. The stammerer has to learn that to talk normally does not require energy and effort. As a rule, all the muscles in the body are far too stiff, and therefore he must have exercises to loosen the whole body. These exercises should be done most particularly when in bed at night, also in the morning before dressing, and two or three times during the day, for five to ten minutes at a time. They must be done regularly, and the mind must be concentrated on the idea of loosening and ease.

1st Exercise.

Lie on the back, give two or three long easy sighs, and let the whole body go limp. If an arm or leg is raised by a second person, and allowed to fall, it should be heavy and floppy. The child should be told to think his legs and arms heavy and sleepy, and then his head and his body, all quite easy and loose. Eyes gently shut, to try and imagine he is floating away on a cloud.

2nd Exercise.

Keeping loose like this, count aloud in a sleepy, dreamy voice, *one, two, three, four, five*. If there is any sign of a struggle or stammer, he must be told to speak more sleepily, like this: *one—two—three—four—five—(slowly)*. This should be repeated rhythmically and monotonously until the child joins in quite easily, when he may gradually be allowed to continue alone. *Ease and rhythm* are the two things a stammerer has to learn. By rhythm I mean keeping time smoothly, no jerks and no jams. Gradually this exercise can be done sitting up, and then standing, all the muscles being kept loose, speaking in a smooth, gentle, easy voice. Later, simple questions and answers may be introduced, and reading aloud is excellent practice, if it is kept easy and steady.

Please do not expect a stammer to disappear at once. It will take some months, or even years of patient practice to break the faulty habit, and to learn the new easy speech. But steady persistence has its sure reward, and if the child does his share, with the help and encouragement of his parents, and his schoolmaster or mistress, he will eventually gain a victory over his stammer. The earlier treatment is begun, the quicker the cure; but it is never too late to begin, even at the age of sixty.

THIS WEEK IN THE GARDEN.

PROPGATION of plants for next season's spring bedding should be begun now.

Selected plants of aubrietias must be propagated by cuttings or division, as these plants do not come true from seed. The double arabis may be readily increased now if cuttings are put into boxes of light sandy soil and placed in a cold frame. If polyanthus, forget-me-nots, and so on were sown early, the seedlings will now be large enough to transplant to their nursery lines. For the summer months choose a half-shady position for growing these plants and keep them moist.

This is a good time to put in cuttings of many rock plants. Most of the commoner alpiners root freely if the cuttings are put into frames. The bed of soil should be of pure sand or, at least, of a very sandy nature, and three or four inches deep. Where frames are not available for this purpose, equally

good results may be obtained by using bell glasses. These ought to be placed on beds of prepared soil in a half-shady place. Cuttings of pinks root freely if inserted in sandy soil in a cold frame about this date. Choose young growing shoots about three or four inches long, trim off the bottom leaves with a sharp knife, and cut close to a joint.

Zonal geraniums for winter blooming will also be ready for their final potting. Pots six or seven inches in diameter will be found a convenient size. After potting place the plants on a bed of ashes in the open, and remove all flower buds as they appear until about the middle or end of August.

Late-sown broccoli and other members of the cabbage tribe which are in the seed bed should be planted as soon as possible. Make the ground for broccoli firm. If this is not done the plants will make soft growth during summer, and then they will not stand a severe winter.—*Royal Horticultural Society's Bulletin.*

MORE ECONOMICAL DINNER MENUS.

Lancashire Potato Pie,
Rice and Raisins.

Lancashire Potato Pie.

1 lb. neck of beef (10d.)
2½ lbs. Potatoes } (3d.)
1 small onion }
½ lb. flour (2d.)
Dripping (2d.)

Total .. 1s. 5d.

Cut up the beef into very small pieces, slice the onion and put them into a deep dish, cover well with cold water, add salt and pepper and cook until the meat is tender and there is plenty of gravy. Have the potatoes sliced thinly. When the meat is quite cooked take half of it out of the dish and put a layer of sliced potatoes in, then a layer of meat; then another layer of potatoes, until they are all in. Be sure and have the last layer of potatoes. Then pour over the potatoes the gravy you took out of the dish, cover over with a plate and cook again until the potatoes are done. Last of all, put on the top of the potatoes a good pie crust. You can make it as you like, of suet, dripping or lard. Bake it quickly, and you will find it a cheap, nourishing appetising dish.—*Mrs. A. Stanway, 54 Lower Hillmorton Road, Rugby.*

Rice and Raisins.

2 ozs. rice (1d.)
½ pint milk (1½d.)
2 ozs. sugar (½d.)
Raisins (1d.)
Water.

Total .. 4d.

Put rice in pie-dish, cover with water, and put in oven to soak. When rice has properly swelled, pour off water and mix in milk and water, sugar, salt to taste, and handful of raisins. Put one or two small pieces of margarine on top, and bake slowly in a moderate oven.

The pie can be cooked at first in a casserole over a gas jet and finished off in the oven, when the crust is put on, and the pudding baked at the same time.

Beans and Bacon,
Bread Pudding.

Beans and Bacon.

2 lbs. Broad beans (6d.)
½ lb. fitch bacon (8d.)
½ pt. milk } (2d.)
1 oz. flour }
1 oz. margarine }
Salt

Total .. 1s. 4d.

Shell beans. Boil in salted water until tender. Grill bacon. Cut into small pieces. Strain beans and put into the pan with the bacon and dip. Allow to stand on side of stove for a few minutes. Make a white sauce with flour and milk and margarine, pour over beans and bacon, turn into tureen and serve with small pieces of toast. This is sufficient for four persons.—*Miss Phillips, Glen House, Meadow Hall, nr. Sheffield.*

Bread Pudding.

Breadcrumbs.
2 tablespoonfuls treacle (1d.)
1 oz. currants and sultanas (2d.)
2 ozs. shredded suet (2d.)
Milk

Total .. 5d.

Soak stale bread crusts in cold water overnight. Press water out by passing through a potato masher. Take about 1½ pints of prepared crumbs add treacle, currants, sultanas, suet, and sufficient milk to bring all into a thick consistency. Place in a greased bowl and cover. Stand in a saucepan of water and boil for a couple of hours. To make this pudding richer, a beaten egg could be added to the milk.

Two pennyworth of gas should be sufficient for cooking, and therefore the cost of both these meals is under 2s.—*Mrs. E. N. Jan, 26, Cranbourne Gardens, Golders Green, N.W.11.*

The 1929 Household Booklet is now ready and copies will be found on all bookstalls, price 1/., or it can be obtained from the B.B.C., Savoy Hill, price 1/3.

Notes from Southern Stations.

LISTENING TO THE CENTRE COURT.

Important Matches in Wimbledon Championships to be Broadcast—Another Yachting Talk from Bournemouth—Father Ronald Knox at Birmingham—New Novels—Of Galuppi, Toccatos and Women.

ANOTHER Wimbledon is upon us. Our friends Capt. H. B. T. Wakelam and Colonel R. H. Brand will, during the coming fortnight, keep their daily watch from the B.B.C. observation post, ready to describe any match of outstanding interest. It is not possible to give the precise times at which we shall 'go over to Wimbledon,' but tennis enthusiasts will usually find a commentary in progress between 4 and 5.15 p.m. and again at about 6 o'clock. New listeners who have never heard a centre-court match described should certainly do so. Given a little imagination and a knowledge of the game, they will find the rapid and accurate descriptions most exciting hearing.

DR. THOMAS ARMSTRONG, Organist of Exeter Cathedral and Director of Music to University College, Exeter, will give the second of his talks entitled 'The Story of English Music,' at 7 p.m. on Tuesday, July 2.

ATALK entitled 'Unambitious Cruising off the South Coast' will be given by Mr. A. G. S. Mahomed in the Bournemouth Studio on Tuesday, July 2. Mr. Mahomed will occupy himself not with the yachting of the fashionable world, the exclusive club, and the professional crew, but with the fringe of the yachting world—the modest boat-sailing, small-cruiser-owning, young Englishmen who are irresistibly drawn to the sea from every creek, estuary, and harbour in the country. Mr. Mahomed will tell of his own experience.

THE address at the religious service for 5GB listeners on Sunday, June 30, which will be relayed from St. Chad's Cathedral, Birmingham, will be given by Father Ronald Knox, Chaplain to the Catholic undergraduates at Oxford. Father Knox is the author of many books of a diverse nature, varying from light fiction to essays on religious subjects, and many listeners will remember his thrilling news bulletin from 2LO which caused something of an upheaval in the homes of many listeners.

For the benefit of those of her sex who are unable to be present at the great annual fashion parade, Mrs. Stuart Smith will give a talk entitled 'Noted at Ascot, 1929' in the Bournemouth Studio on Thursday, July 4.

ANEW revue, called 'Fivialities' is an important item in the Children's Hour from Plymouth on Wednesday, July 3.

NOVELS reviewed by Miss V. Sackville-West on May 29 were: 'Paper Houses,' by William Plomer (Hogarth Press); 'Background for Caroline,' by Helen Ashton (Benn); 'Hard Liberty,' by Rosalind Murray (Chatto and Windus); 'The Embezzlers,' by Valentine Kataev, translated by L. Zarine (Benn); 'From Generation to Generation,' by Lady Augusta Noel (Elkin Mathews); 'East South East,' by F. V. Morley (Longmans Green and Co.).

AMONG the songs that Rachele Maragliana-Mori will be singing at a vocal and instrumental recital (London) on Thursday night, July 4, are some by those early Italian masters, Pergolesi, Galuppi, Paradisi, and Paisiello. It was a Toccato of Galuppi's, you will remember, that inspired Browning to one of his best-known lyrics. Hearing it played, the poet seemed to see the centuries roll back till they disclosed the Venice of Galuppi's day—with its balls and masques, its sea-pleasures in warm May, its lovely women and gallant men, its pleasures and its unhappinesses—till, as he listened on, Galuppi's music suddenly broke across the mood with another note:—

'Dust and ashes!' So you create it, and I want the heart to scold.
Dear dead women, with such hair, too
—what's become of all the gold I
Used to hang and brush their bosoms? I
feel chilly and grown old.

AVENETIAN playlet, called *On the Lagoon*, by Mona Pearce, incorporating musical items by Gertrude Davies (soprano), Harold Casey (baritone), Dorothy English (mandoline), and Harold Mills (violin), should prove an enjoyable item in the 5GB Children's Hour from Birmingham on Tuesday, July 2. Many children own cameras nowadays, so that a series of three talks on Snapshots is sure to be very interesting. The first of these talks will be given on Wednesday, July 3, by Hugo Van Wadenoyen, who will describe how the picture gets on the film.

B.B.C. PUBLICATIONS.

'THE SWALLOW.'

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operas, this time *The Swallow*, 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 Swallow* 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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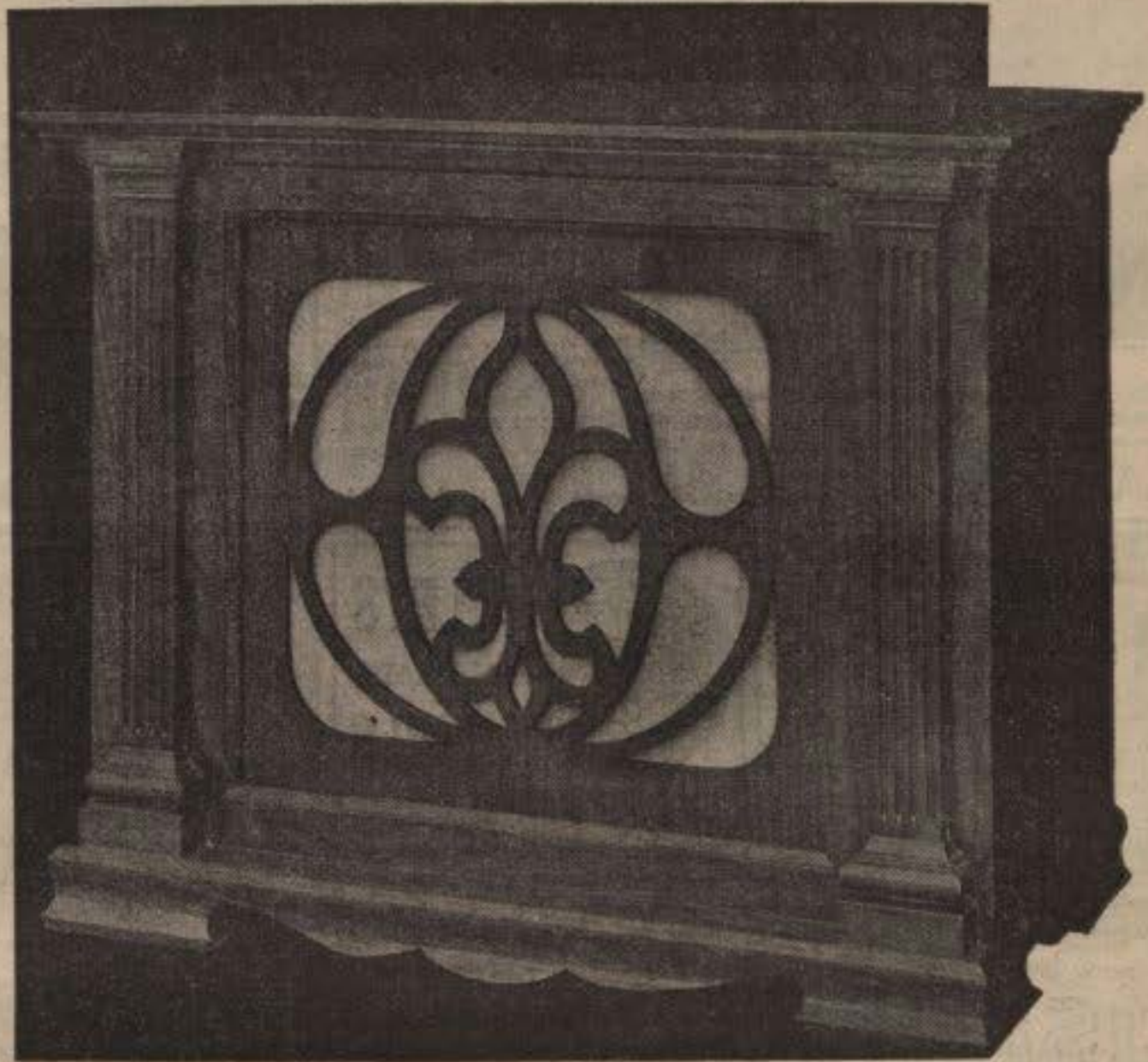
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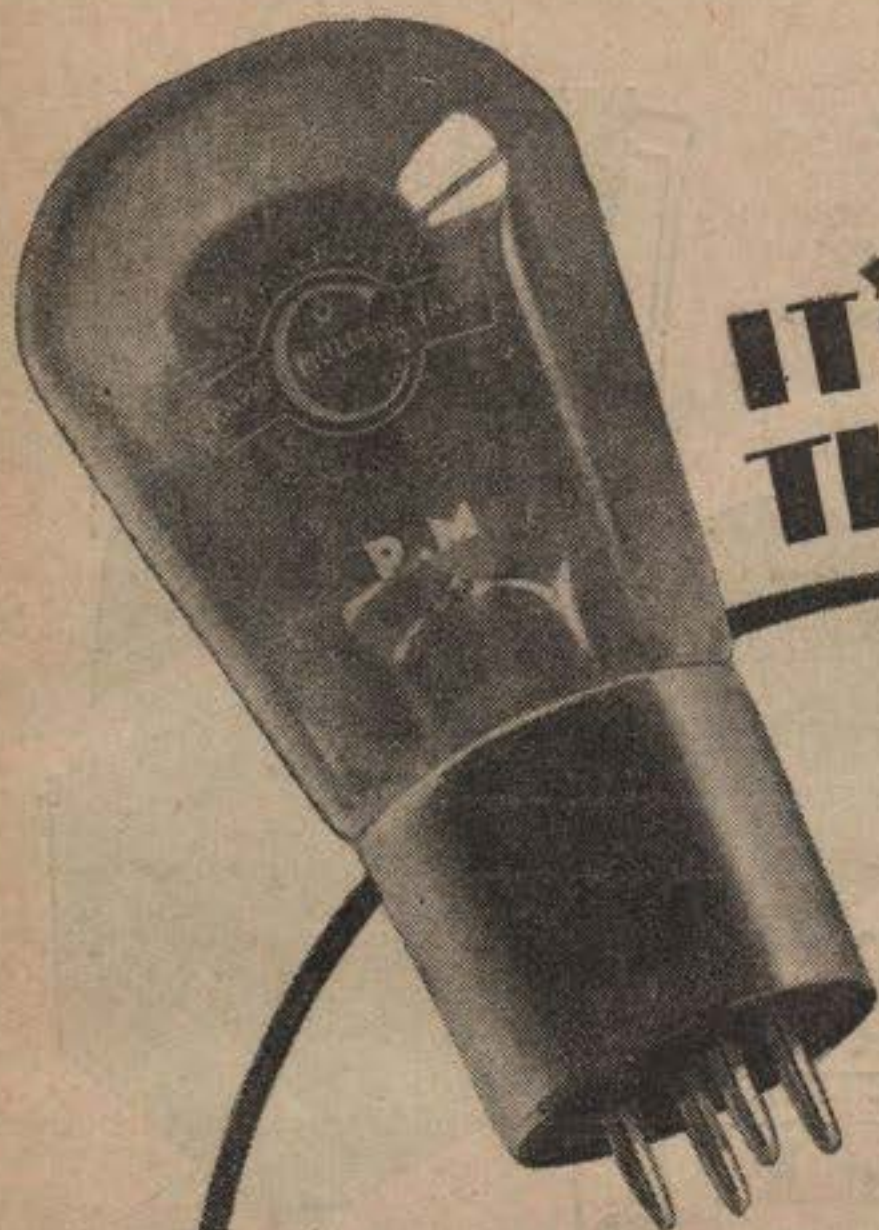
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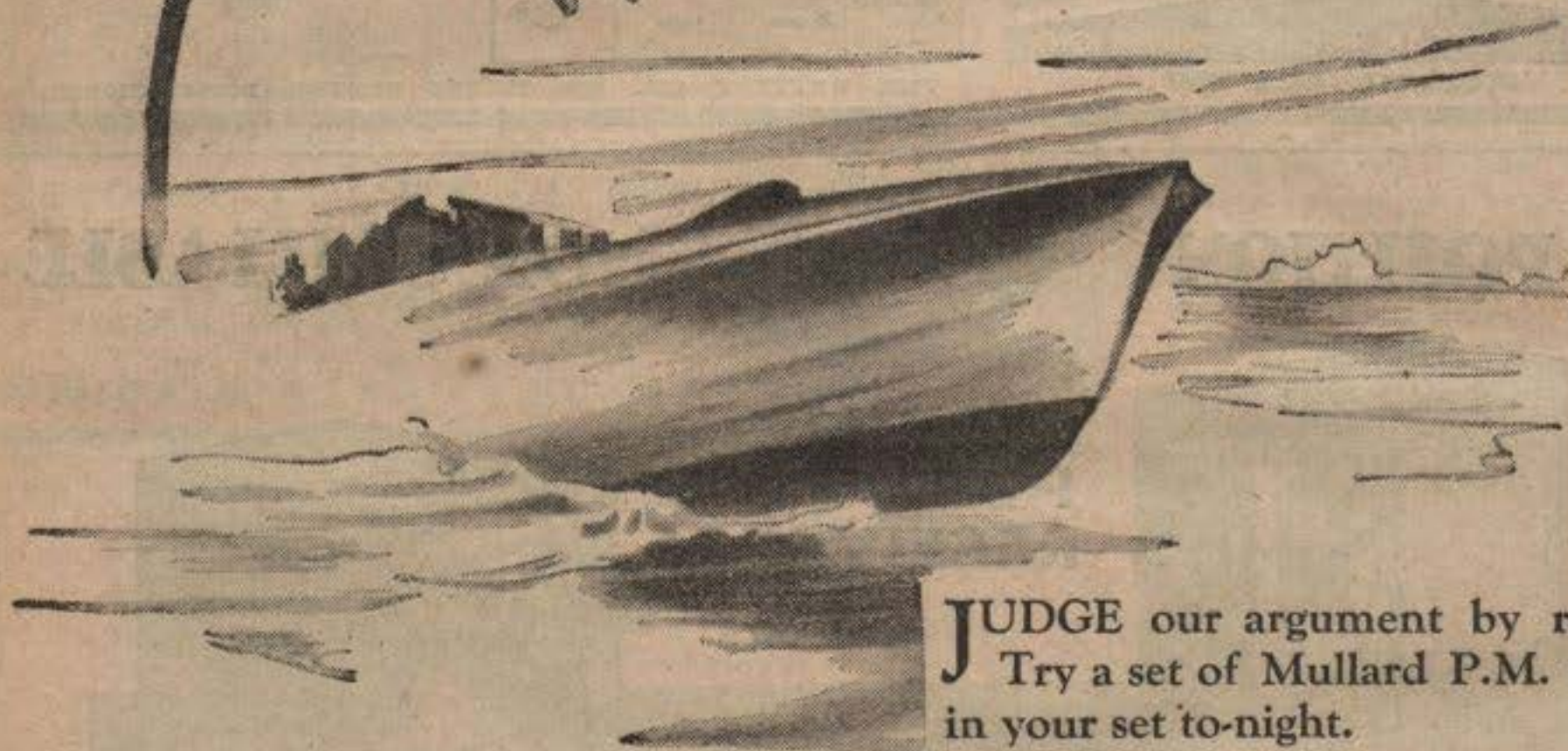


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