

THE BROADCAST PROGRAMMES FOR JUNE 30—JULY 6.

THE
RADIO TIMES
 THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 300.

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

JUNE 28, 1929

Every Friday. TWO PENCE.

This Week's Programmes include Items for Everyone

HOLD EVERYTHING!

On Saturday evening listeners are to have an early opportunity of hearing the new musical show at the Palace Theatre. Excerpts from two acts of *Hold Everything!* will be broadcast, including George Gee, Owen Nares, John Kirby, Mamie Watson, Sunny Jarman, etc., and songs which will soon be heard everywhere.

BEGGAR ON HORSEBACK

This lively American satire represents Drama in the week's programmes. The main part of the play is a young musician's dream of his adventures among Big Business. *Beggar on Horseback* will be heard from 5GB on Monday and from London and other Stations on Wednesday. No one should miss it.

WAGNER PROGRAMME

Wednesday evening's London broadcast of *Beggar on Horseback* will be preceded at 7.45 by a concert of Wagner's music, conducted by Percy Pitt. The programme includes the Prelude and Finale from *Tristan and Isolde*, the 'Fire Music' from *The Valkyrie*, the Festival March, and the less known overture to *Die Feen* (The Fairy).

BETTY IN MAYFAIR

A broadcast version of the famous musical comedy which John Hastings Turner adapted from his own successful play, *Lilies of the Field*. The story of Betty's adventures in crinolines, with music by H. Fraser-Simson and lyrics by Harry Graham, is to be broadcast on Thursday (5GB) and Friday evenings of this week.

FOR DOMINION DAY

July 1 marks the anniversary of the constitution of the Dominion of Canada. At 7.45 p.m. on Monday evening Dominion Day is to be celebrated by the broadcasting of an item entitled 'A Sketch Portrait of Canada, From East to West in Thirty Minutes,' in which listeners will hear the first 'statistical entertainment' ever attempted.

A VIOLA RECITAL

Lionel Tertis, who broadcasts a recital on Monday evening, is probably the best viola player of the present day. It is mainly through his exquisite playing that this neglected member of the violin family has at last attracted composers by its possibilities as a solo instrument. Dorothy Silk will contribute songs to this programme.

A CHAMBER CONCERT

Songs chosen from the Italian composers of the eighteenth century, and sung by Rachele Maragliano-Mori, form the basis of Thursday evening's vocal and instrumental recital, in which Lazlo Gergely, the Hungarian pianist, also takes part. Included in the programme are songs by Pergolesi, Galuppi, Paisiello, and Paradies.

WIMBLEDON TENNIS

Again this week Colonel Brand and Mr. Wakelam will describe the thrills of the Wimbledon Centre Court, grown all the more thrilling as the championships near their end on Saturday evening. Tennis enthusiasts should listen between 4 and 6 p.m., when commentaries will be relayed as interesting matches come into court.

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THE RADIO TIMES

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JUNE 28, 1929

Every Friday. Two Pence.

'THE PROMS': 35th SEASON *An Anticipatory Glance at the New Programmes*

ON Saturday evening, August 10, the Promenade Concerts embark on their thirty-fifth season. Founded in 1895—under the management of the late Mr. Robert Newman in association with Mr. (now Sir) Henry Wood—they have for thirty-four years been the mainspring of London's musical life, as the average concert-goer understands it. Their popularity is unassailable; and it has certainly been one of the finest privileges enjoyed by the B.B.C. to be in a position to take over control of them a couple of years ago and so ensure their happy continuance.

Glancing through this year's prospectus one is immediately struck by the wise admixture in the programmes of the adventurous and the already accepted. They may be considered as a fairly comprehensive survey of music—omitting, of course, choral and chamber music. Following the custom of other years, Friday is the Beethoven evening; during the season the whole of the Symphonies (including the Ninth, with the Choral Finale) will thus be performed. Monday evening is devoted to Wagner; so that by the time the last concert is reached all the best of Wagner will have been played. Tuesday and Wednesday evenings are shared by Bach, Handel, Mozart, Schubert, Haydn, Tchaikovsky, etc., with the exception of certain Wednesday evenings devoted entirely to Brahms. The growing popularity of Brahms since the advent of wireless has been one of the most interesting developments in musical appreciation today; and it is safe to prophesy that these four Brahms evenings, with their performances of the four Symphonies, the Violin Concerto, the two Pianoforte Concertos, and the Concerto for Violin and Violoncello, will be amongst the most popular of the season.

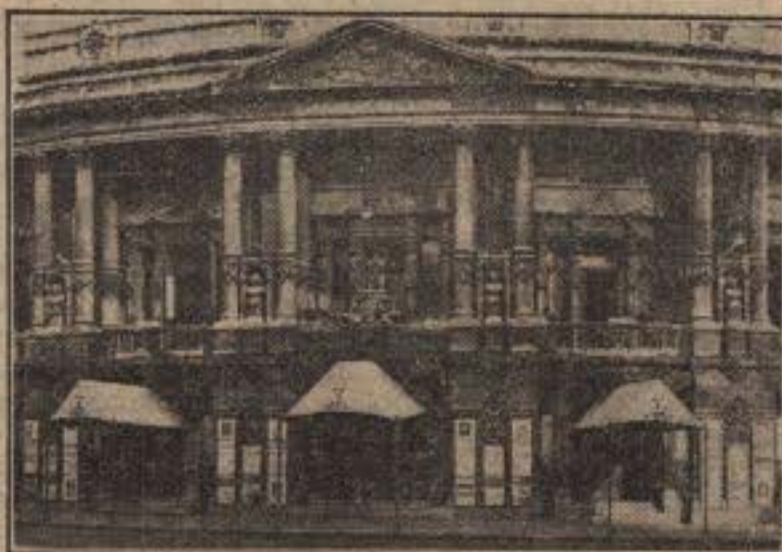
Of much interest to many followers

of the 'Proms,' however, will be the regular inclusion in the programmes on Thursdays, of a 'British Composers' evening. During the season, in addition to such established favourites as Elgar's Symphony No. 1 in A flat, his Violin Concerto, and Vaughan-Williams' London Symphony, most of the younger composers will be represented. The following are some of the outstanding first performances in England from these 'British Composers' programmes; Concerto for Viola and Orchestra, by William Walton, with Bernard Shore as soloist; Music for Orchestra, by Constant Lambert; Concerto for Two Pianofortes and Orchestra, by Arthur Bliss; Three Orchestral Pieces, by Arnold Bax; Suite for Orchestra, by Lennox Berkeley; and 'In Green Ways' (for soprano and orchestra), by Herbert Howells. Other English composers of the present day who are being played include Holst, Ireland, Moeran, Frank Bridge, Berners, Bainton, and Hely-Hutchinson.

Those who are acquainted with the music of Honegger will look forward with special interest to a symphonic movement called 'Rugby,' in which that exhilarating game is interpreted in terms of music, after the manner of the same composer's 'Pacific 231,' which is also to be included in the season. Another novelty, this time from America, is 'Flivver Ten Million, A Joyous Epic for Orchestra,' by Frederick S. Converse, a name as yet unfamiliar over here.

Except for those occasions when composers are conducting their own works, the Orchestra will be, as usual, under the conductorship of Sir Henry Wood, without whom the Promenades would certainly lose much of their character. The season will last for eight weeks, covering forty-nine concerts, a large number of which will be broadcast.

QUEEN'S HALL: The Home of the 'Proms.'



Some Promenade Stars: (reading from the top)

Miriam Licette,
Walter Widdop,
Rachel Morton,
Frank Mullings,
Miriam Anderson,
and
Norman Allin

Six more Favourites out of many:

Muriel Brunskill,
Horace Stevens,
Harriet Cohen,
Lamond,
Jelly d'Aranyi,
and
Arthur Catterall





'The Broadcaster's' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



The Prince of Wales to Broadcast—

WE are soon to hear the Prince of Wales again. A speech by His Royal Highness will be relayed from the Mansion House on Monday evening, July 8, on the occasion of a dinner given by the Royal Institute of International Affairs to Sir Abe and Lady Bailey. Sir Abe Bailey has recently given £100,000 towards the endowment of Chatham House, St. James's Square, the headquarters of the Institute. The Royal Institute of International Affairs was founded in 1920, as part of a movement towards the proper study and understanding of international relationships instigated during the Peace Conference by Lord Robert Cecil and General Bliss of the U.S.A. In 1924 Colonel and Mrs. Leonard, of Ontario, offered to purchase the great house in St. James's Square, formerly occupied by Pitt and Gladstone, as a home for the Institute, provided an income of not less than £10,000 per annum was raised to endow a school of research there. Sir Abe Bailey has contributed so generously towards this fund because he feels that the ideal of the Institution coincides with that of his friend, Cecil Rhodes. In addition to the Prince's speech on July 8, we shall hear speeches by Lord Grey, Sir Austen Chamberlain, and Mr. Thomas.

—and H. G. Wells, too.

IT is really a fortunate fact that, in the early days of broadcasting, everyone did not join in the rush to the microphone, for it has left us Mr. H. G. Wells, who makes his debut at 9.15 p.m. on Wednesday, July 10. Mr. Wells will talk on the common sense of world peace and the future of nationalism, a subject on which he addressed the German Reichstag in April last. The Reichstag has initiated a new custom of inviting distinguished men to address its members. The honour has been so far shared by Mr. Wells and Professor Einstein. On July 10 Mr. Wells will talk for half an hour. Some may prefer the earlier Wells romances in which his gift for prophecy was combined with skill and invention in the telling of a story; others the heroic sagas of Messrs. Kipps and Polly; yet others the sociological drama of 'Tono Bungay,' 'Mr. Britling sees it through,' and 'The World of William Clissold.' None will deny that as a thinker and writer Mr. Wells is the most significant literary figure of our time.



'We lesser, earth-bound men.'

Flying, Crazy and Otherwise.

AS last year, there will be a commentary on the Royal Air Force Pageant relayed from Hendon. This will take its place in the programme on Saturday afternoon, July 13. Among the events to be described are the Departure of Three Night Bombing Squadrons, Crazy Flying, and an Air Battle. Local background will be provided by the roar of engines and the playing of the Royal Air Force Band. This is one of those afternoons when we lesser, earth-bound men must bow to the daring and efficiency of the R.A.F.

The Power of Radium—

ON Sunday evening, July 7, Lord Moynihan will broadcast an appeal on behalf of the Cancer Hospital, Fulham Road. Funds are required for the purchase of further supplies of radium. Radium is so rare a mineral that a single teaspoonful of it would cost £50,000. It is mainly obtained from the mineral pitchblende, one ton of which yields on the average five or six grains of radium. The discovery of radium, in 1898, by M. and Mme. Curie, is one of the great milestones in the progress of science. The properties of this mineral are amazing. It throws off immense 'radio-activity,' which is used medically, as in the treatment of cancer, to destroy certain cells of the body. Such is the power of radium, however, that it must be used with great care in contact with humanity—as witness the terrible burns which have destroyed the bodies of heroic radiologists. Madame Curie has said that it would be impossible to live in a room with a pound of radium; it would tear the flesh from your bones. The activity of this substance can be gathered from the fact that but a few milligrammes of it suffice for the treatment of cancer patients. But the cost of those few milligrammes! The following figures were recently given by the secretary of a big London hospital. For the treatment of cancer of the tongue 12 milligrammes is required, costing £140; for cancer of the brain, 70 milligrammes (£805), and for cancer of the breast, £1,500 worth.

—and the Story of its Discovery.

WE hear little of Madame Curie. At the moment of writing she is in England—but we shall not hear her broadcast, for she shrinks from publicity. Madame Curie is Polish by birth; her maiden name, with which she usually signs herself, is Skłodowska. A distaste for publicity is characteristic of the Polish character. Her father was a Professor in Warsaw. The daughter, early recognized as a brilliant scientist, went, in 1888, to study in Paris. In 1895 she married Professor Pierre Curie. These two followed up the discovery by their friend, Dr. Becquerel, of the 'Becquerel Rays,' thrown off by the mineral uranium—and in 1898 discovered radium. Not, however, until 1902, after four years' work in the leaky shed which was her private laboratory, did Madame Curie succeed in isolating any quantity of pure radium. In 1903 she, with her husband and Becquerel, was awarded the Nobel Prize; in 1911 she received the prize again for further fine work. Her genius has been recognized by the award of many honours. The Emperor of Austria gave her a strange present, a ton of the valuable pitch-blende to assist her in her work. In 1921 the President of the U.S.A., on behalf of the women of America, presented her with a gramme of radium. Tragically, Madame Curie lost her husband in 1906. He was knocked down and killed in a Parisian street accident. There is something awe-inspiring in the colossal power of radium, something fabulous in its rarity, something fine and heroic in the story of the woman who has worked so long at the discovery and application of it.

Simple Living and Simple Dying.

NOTICE, writes a listener, 'that a recent issue of your excellent paper advertises a talk on "Simple Home Dying." Was this a printer's error or, solicitous as ever for the welfare of the listening public, are you really taking steps to prepare us for the inevitable?'

Saturday Night's Entertainment.

SATURDAY evening's relay from the Palace Theatre will be one of the most elaborate yet attempted. Messrs. Clayton and Waller's new show, *Hold Everything!* is, according to the dramatic critics, the best they have given London since *No, No, Nanette*. The relay will begin at 9.35



'Many boxers do this in fiction.'

p.m. with an excerpt of about thirty minutes from the end of Act Two. Then, while there is an interval at the theatre, two pianists will take up the music from the Studio, until 10.13, when we shall hear the beginning of Act Two. At 10.55 there will be dance music, with a brief space at 11.13 for a second return to the Palace for the finale of the show. The piece is all about a boxer who makes a living by losing his fights. A great many boxers do this in fiction.

Recognition of the Viola.

ELSEWHERE in this issue attention is drawn to the prospectus of the forthcoming 'Proms'—and to the fact that it reveals a particularly generous selection of music by the younger British composers. Of particular interest is the first performance (to be conducted by the composer) of William Walton's Concerto for Viola and Orchestra. Little was written for this lovely instrument until Benjamin Dale came along with his sonata—still the most enjoyable large-scale work in the viola player's repertoire; but even this fine piece of music suffers, we always feel, from a lack of blue pencilling. Mr. Walton, then, has seized a splendid opportunity; we can only hope that he will exploit it splendidly. On this occasion his work will be played by Bernard Shore. Listeners will be familiar with Walton's *Portsmouth Point* overture, whilst his *Façade*—music originally written for a recital of Edith Sitwell's poems—has already won an international reputation. The composer is still well under thirty years of age.

'Flivver Ten Million.'

ONE of the 'novelties' down for performance at this year's Promenade Concerts is announced thus: 'A Joyous Epic for Orchestra: Flivver Ten Million,' by Frederick S. Converse. Such a title certainly looks a little perky among the arias and ballads and scherzos and suites that share the same programme—like a lip-stick in a Victorian parlour. We are not familiar with the work of Mr. Converse; nor can we do more than guess the motive that lies behind his Joyous Epic—and if our guess runs too wide of the mark we trust he will forgive us. A 'flivver' is a cheap light car. Is his epic, then, a paean in praise of the ten millionth Ford? Is it a musical equivalent to one of Sinclair Lewis's sly digs at the American Babbit? Or is it a sort of cynical whoop for a Robot world of which the standardized car is symbolical? Whatever it is, we welcome it: so little successful music of any importance has come out of America.



With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



Thrills a la Sardou.

THE play for broadcasting on Wednesday, July 10 (5GB) and Thursday, July 11, is not to be Gerhardt's 'highbrow farce' after all. *Lord Brute* has been postponed in favour of a more stirring and less subtle piece, entitled *Disclosure*. This play, by O. Wyndham and Ivor McClure, is on the best Victorien Sardou lines— young diplomats, wicked barons, fascinating and unscrupulous *comtesses* and so on—with a dash of Edgar Wallace in the scene where the hero and his fancy are immured in a cellar from which the air is being pumped. Microphone and loud-speaker are used as an ingenious part of the plot and an interesting point of technique is the introduction of the characters by short passages similar to film 'titles'—e.g., 'No one knows the history of the Comtesse de Semmering—at least she hopes not. There are times when she would be glad to forget it herself.'

Cardinal Newman.

CARDINAL NEWMAN, whose sermon 'The Second Spring' is to provide the extract from English eloquence on Sunday, July 7, reached his widest congregation with a hymn that many would not hesitate to call the favourite hymn of all, 'Lead, Kindly Light.' It was written during a highly emotional period of Newman's life, and its lasting popularity (whatever may be our personal feelings about it) is evidence that in it a common chord of human experience is struck. In company with Froude, Newman had been visiting the cities of the Mediterranean; together they had written a good many of the poems of *Lyra Apostolica*. Froude eventually returned, leaving Newman to pursue his travels alone; and it was while he was journeying from Palermo to Marseilles, in an orange boat, that the ship was becalmed for a whole week in the straits of Bonifacio, and Newman wrote those verses which have won him the gratitude of, literally, millions.

In Our Arthurian Days.

THE eleventh talk of the series, 'The Growth of the Child,' will be given at 10.45 a.m. on Thursday, July 11, the subject being 'First Lessons for Children.' This will include suggestions for cottage mothers who have no



'The growth of the child'

kindergarten school handy and wish to keep their infants profitably occupied during the busy hours. We, ourselves, attended a kindergarten conducted by an ardent pupil of Rossetti, where every child took the name of one of the Knights of the Round Table. To this day we retain a shameful boot-bag with 'Galahad' embroidered on it in pink wool. We cannot recall much of this Arthurian episode in our lives—except that we plaited a prodigious number of paper mats and cut our finger at wood-carving. We have no doubt, however, that the great beauty of our character is entirely due to these experiences.

The King's Prize Relay.

AT 3.30 on Saturday afternoon, July 20, we are to hear a commentary on the Final of the King's Prize at 1,000 yards' range, relayed from Bisley Camp, Brookwood. 'Bisley' is the July Mecca of marksmen from all over the Empire—and the chief event of the Bisley fortnight is the shooting for His Majesty the King's Prize of £250, with which goes the Rifle Association's Gold Medal and Gold Badge. The Prize is open to past and present members of H.M. Forces. There are three rounds in this competition, shot at various ranges. The top scorers in the first two rounds win the Bronze and Silver Medals respectively; for the Gold Medal and the Prize 'the King's Hundred' shoot in the final round, the ranges being 900 and 1,000 yards, fifteen rounds at each. The standard pattern of service rifle is used, fitted with a peephole backsight and a sling which is twisted round the arm in order to steady the aim. The fact that the winner of the King's Prize frequently scores more than 290 points out of a possible 300 is a great tribute to our marksmanship. At 1,000 yards' range the lightest breeze will carry a bullet out of its course, and, though flags are fixed down the range to indicate the strength and direction of the wind, it is no easy matter to score a high figure under any but the most settled conditions. The commentary will again be given by Capt. E. H. Robinson, who won the King's Prize in 1923; it will end with the playing of 'See, here the Conquering Hero comes' as the winner is chaired off the field.

A Musician at Large.

FEW writers on music have brought to their work such a very human sense of humour as characterizes the articles and essays of Mr. Harvey Grace. Listeners who enjoyed Mr. Grace's account of the vagaries of Fritz Charley, which appeared in last week's *Radio Times*, will be interested to know that this was adapted, by permission of the Oxford University Press, from an essay in Mr. Grace's collection, 'A Musician at Large.'

Many Voices.

AFINE choral service is to be relayed from Westminster Abbey to 5GB at 6 p.m. on Monday, July 8. This Festival Service of Cathedral and Collegiate Choirs will be conducted by the Dean of Westminster. The choirs, under the direction of Dr. Ernest Bullock, will include those of the Chapel Royal at St. James's Palace, St. George's Chapel, Windsor, St. Paul's Cathedral, the Cathedrals of Bristol, Chelmsford, and Chichester, Magdalen and New Colleges, Oxford, Eton College, and, of course, Westminster Abbey itself. The order of service includes anthems by Byrd, Weelkes, Orlando Gibbons, Stanford, and Vaughan Williams.

Books of War.

NOVELS reviewed by Miss V. Sackville West on June 13 were: 'All Quiet on the Western Front,' by Erich Remarque (Putnam); 'War,' by Ludwig Renn (Martin Secker); 'The Storm of Steel,' by Ernst Junger (Chatto and Windus) (with an introduction by R. H. Mottram); 'Squad,' by James Wharton (John Lane, Bodley Head); 'Undertones of War,' by Edmund Blunden (C. Cobden Sanderson); 'Combed-out,' by Frederick Voigt (Jonathan Cape, Travellers' Library); 'Bretherton,' by W. F. Morris (Geoffrey Bles); 'Barbarian Stories,' by Naomi Mitchison (Jonathan Cape).

Monotony and the Yes-man.

AT 6.30 p.m. on Monday, July 8, Mr. P. B. Ballard, one of the Senior Education officers of the L.C.C., is to talk on 'The Danger of Monotonous Work,' and what can be done to counteract the monotony of so much of the modern repetition work in factories, etc. One



'The result is appalling'

of the most monotonous jobs in the world must be that of 'yes-man.' These poor creatures are hired by industrial and other magnates in America, their sole function being to agree with everything their employer says. Sometimes a 'yes-man,' goaded to hysteria by the rigour of his profession, loses his nerve and says 'No.' The result is appalling

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, June 20, were Rosa Ponselle in *Casta Diva* from Bellini's *Norma* (H.M.V. DB1230); Meta Seinemeyer in *Vissi d'arte* from Puccini's *La Tosca* (Parlo. E10851); Cortot in one of the re-recordings of Schumann's *Carnival* (H.M.V. DB1253); De Greef and the New Symphony Orchestra in Saint-Saens' *Second Piano Concerto* (H.M.V. D1591); Kreisler and Rachmaninoff in Grieg's *Sonata in C Minor* (H.M.V. DB1261); Overture to Rossini's *Barber of Seville* (Regal G1066); *Gaiety Echoes*, Herman Finck's Orchestra (Col. 9718); *On with the Show*, Horatio Nicholls Orchestra (Parlo. E6158); Layton and Johnstone in *Broadway Melody* (Col. 5392); and Winnie Melville and Derek Oldham in Besly's *Marigold* (H.M.V. B3029).

Statistical Programme.

THOSE who expect on Monday to hear a Dominion Day Programme along familiar lines will be surprised. We hope that they will be delighted, too—for the idea behind the programme is an original one. It may be called a 'statistical' programme. For many people statistics and boredom are synonymous; but the facts behind these formidable groups of figures are not intrinsically dull. It is only the presentation of them that is repellent to the non-mathematically-minded. In the case of Canada 'figures talk.' The question is, can statistics be attractively presented to the ear? Their entertainment value in radio programmes is as yet an unknown quantity. They did, at least, provide an opportunity for humour to the gentleman who recently asserted in *The Cherwell* that 'if all the bicycles of all the undergraduates attending lectures in Oxford were piled one upon the other in the middle of the Pacific Ocean—it would be a good thing.'

'The Broadcaster'

5GB Calling!**MORE REMINISCENCES OF CHEVALIER**

And a Tribute to his Old Accompanist—Singing at Six—A Brahms Concert and a Symphony Programme—A Mother's Influence—Two Short Plays—Vaudeville from Birmingham.

Reminiscences of Chevalier.

I AM glad to see that Edgar Lane is giving a third recital of Albert Chevalier's monologues and songs on Tuesday, July 9. His second programme, like the first, brought in shoals of appreciative letters, including one from Albert Chevalier's sister, and in response to many requests he will include *An Old Bachelor* on July 9. There will be a sad note about this, his third recital. Amongst the letters received after the last broadcast was one from Alfred H. West, who acted as pianist to Albert Chevalier and composed many of his most successful songs. As a result of this letter, Edgar Lane promised to open his third recital with Mr. West's March-Patrol *Heroine*. Mr. West despatched a copy, but a few days later was taken suddenly ill and died. The great entertainer and his accompanist are now once more together, and tribute will be paid to both on Tuesday, July 9.

The Home of the Nightingale.

I DON'T know whether they have nightingales in Australia, that is to say, of the feathered type. They undoubtedly breed the human variety in the neighbourhood of Hawksburn. From that town have come Melba, Ada Crossley, Florence Austral, and Gertrude Johnson, who sings in the Orchestral Concert at Birmingham on Thursday, July 11. Gertrude Johnson made her first public appearance at the age of six at the Melbourne Town Hall, singing to an audience of two thousand. In the early days her singing was supervised by Melba, and that led to numerous operatic tours in Australia and New Zealand. From that she came to England and has sung for the B.N.O.C. ever since the company started. The orchestral items on July 11 include Cowen's Overture—*The Butterflies' Ball*, and the Ballet Suite from the opera *Kassya*. This was Delibes' most ambitious work, but unfortunately he did not live to complete it. It was finished by Massenet and produced in 1891, two years after Delibes' death.

A Brahms Hour.

AN hour of music by the last of the great line of German masters is a feature of the evening programme of Saturday, July 13. The Overture—*Academic Festival*, Op. 80—is one of the gayest Brahms wrote, being based on well-known German students' songs. His *Violin Concerto in D Major*, to be played by Eda Kersey, is modestly scored and was written with a view to the characteristic qualities of Joachim's playing. The programme concludes with two Hungarian Dances—No. 5 in G Minor, and No. 6 in D.

A Creditable Record.

THE programme on Monday, July 8, consists instrumentally of Schubert's Overture—*The Devil's Castle in the Air*, Mendelssohn's *Symphony No. 1 in C Minor*, which is only rarely performed, the Scherzo from *A Midsummer Night's Dream*, *Choral Variations from Cantata 140* by Bach, arranged by Professor Granville Bantock, and the Final Movement from Beethoven's *Prometheus* Ballet Music. It is interesting to note that the Birmingham Studio Symphony Orchestra has now performed all the symphonies of Mendelssohn, Beethoven, four out of six by Tchaikovsky, three out of five by Dvorak, and thirty each by Mozart and Haydn—surely a creditable record!

John Coates.

IT is with intense pleasure that I notice that John Coates is appearing in the weekly Symphony Concert from Birmingham on Monday, July 8. Actually, no artist needs less introduction to his audience than this great tenor, but it is always pleasant to dwell on the good things of life. Sir Edward Elgar has referred to him as the 'Arch-Chanter John,' after the monk of that name, who was despatched from Rome to Monkwearmouth in the days of the venerable Bede to teach the rude Saxons how to sing. I do not suggest that there is anything of the monk about John Coates, but the nickname is a peculiarly happy one. Hailing from the Yorkshire town of Bradford, he comes of a family that has loved music for generations. His mother, in particular, had a delightful soprano voice, and on one occasion sang before Queen Victoria and the Prince Consort at Buckingham Palace.



THE MOTHER OF JOHN COATES,

now 90 years of age, listening at her home in Bradford to her son broadcasting from 2LO. Mrs. Coates was herself a noted singer and it is from her that her son inherits his great musical gifts. John Coates is broadcasting in a Symphony Concert from Birmingham for 5GB listeners on Monday, July 8.

The True Artist.

JOHN COATES considers he owes much to his mother's influence. Indeed, one of the ruling maxims of his life took shape when once he was about to sing her a song he had never seen before. 'Read the words,' she said, and he has always done so from that time, with the result that many songs submitted to him are condemned before the music is looked at. The love and regard which are his from his fellow musicians, the immense respect and enthusiastic esteem in which he is held by his audience mark him as the doyen of English singers. In these days, when one so often finds that the music makes the artist, it is refreshing to the soul to realize that there are singers whose artistry proves them capable of the reverse.

An Irish Playwright.

TWO attractive short plays are to be broadcast from Birmingham on Saturday, July 13. The first is Lady Gregory's *The Rising of the Moon*. Lady Gregory, one of the originators of the Irish National Theatre in Dublin, is a playwright of astonishing fertility and great technical resource. She has perfected and uses a Kiltartan dialect which, while less beautiful than the dialect of Synge, is equally well adapted to her purpose. But although her name is strongly associated with rollicking farces such as *Spreading the News*, *The Jackdaw*, *The Workhouse Ward*, and *Hyacinth Halvey*, there is both charm and the passion of Irish nationalism in *The Rising of the Moon*—a play which in purpose and accomplishment goes beyond the exhibition of closely-observed Irish character in farcical circumstance.

Elfish Irresponsibility.

THE second play is St. John Hankin's *The Constant Lover*. After leaving Oxford the late St. John Hankin became a journalist, and was associated with *The Saturday Review* and *The Times*. His chief plays—*The Two Mr. Wetherbys*, *The Return of the Prodigal*, and *The Cassilis Engagement*, are serious in the sense in which Mr. Bernard Shaw's plays are serious: they are founded upon ideas, and the characters and plot are evolved in order to express them. *The Constant Lover*, light as it appears, contains an idea (admittedly heterodox), which is worked out in a vein of elfish irresponsibility.

Perseverance.

A POPULAR song once said you can't keep a good man down—or a good singer either. Diana Webster (contralto), who appears in the Light Music programme on Friday, July 12, was determined to take up a singing career after five years of V.A.D. work during the War. Her parents did not at all approve, so, being young and impulsive, she ran away to London to earn her own living and training. She knew she would be able to find only work of a domestic nature, as her sole training had been as a V.A.D., and for three years she succeeded in finding enough work, fitting her singing studies into any spare moment. After this a family reconciliation took place; she went to France for further tuition, and finally made her first public appearance at the Winter Gardens, Bournemouth. She has made a special study of German *Lieder*. Her fellow artist on July 12 is Effie Rogers (pianoforte).

Vaudeville.

AN attractive vaudeville bill on Tuesday, July 9, includes Percy Honri, whose radio caption is 'A Concert-in-a-Turn.' This needs no further explanation, nor does Mr. Honri, who is well known to music-hall audiences throughout the country. Others on the bill are Harley and Barker, with their cleverly intimate little act of delightful harmonies, Ernest Jones and Alfred Kirby (vibrante banjo duets), Helen Alston (songs at the piano), and Frank Staff (entertainer). An entertainer in the widest sense of the term, Mr. Staff is an expert conjurer and humorous writer, who has adapted himself to the requirements of the microphone.

'MERCIAN.'

ALL GOD'S CHILLUN GOT A SONG

IT is the middle of the eighteenth century; in the dim fastness of a Georgia forest, on a hot summer night, their work at the big house and in the fields over, a group of black slaves are holding a religious meeting, far from the glittering colonial mansions of which they are as much an itemized part as the big pillars that form a necessary unit of the wide running verandas. These slaves are singing in a language which is in the main still new to them; taking the natural liberties of the illiterate, they elide, slur, and drop letters in their singing. Some have come to the meeting on sufferance, in many instances grudgingly given; some have come at the risk of a flogging if they are discovered; some have masters who have relieved restless consciences in granting their chattel this bit of spiritual relief. Though various external considerations have brought these slaves together, they are united in the common interest of song, in the common bond of choral companionship that seems a part of the Negro make-up. There may be a sermon and exhortation by some slave already proselyted to the strange ways of the Christian God; there may be denunciations of tyrannical masters, and futile rebellious mutterings, but surely there will be song. Deep, rich, abysmal, touched with the warmth and glow of the land from which they have been torn, Africa, from whose rent bowels great travailing outcries still come; the song will roll and swell until the pillars of the sedate white houses are stirred, until some remorseful master will begin to doubt for a moment his divine right to hold slaves, until another, with less conscience but more bile, will begin to calculate the number of stripes that must be laid on disobedient slaves the next day. But whatever be the consequence, there is no stemming the song: Deep River; Good News; The Chariot's Comin'; My Lord, What a Mournin'; Swing Low, Sweet Chariot—gay, mournful, crude, plaintive, rich with the vital harmonies that spring from soil and the sweat of the common people, the songs go on. For these are God's chillun, and they all have a song. They do not know why, but their singing is an articulate evidence of their knowledge that whom the Lord loveth He first chastiseth.

It is the winter of 1923 in perhaps the greatest city in the world. New York's elite and music lovers have packed Carnegie Hall to the doors, and sit ten ranks deep on the platform to hear Roland Hayes, Negro tenor, fresh from acclaim in London and Paris, meet the test of the most exacting city in the world. Mr. Hayes' programme is varied: Italian arias, English madrigals, French ballads, German *Lieder*, and, to cap it all, a lovely Japanese song, frail and tenuous as the petal of a

This article on Negro Songs and Spirituals, examples of which were broadcast last week by Edna Thomas, and further examples of which will be broadcast next week by Marian Anderson, is written by Countee Cullen, a Negro poet whose work has already won wide appreciation in America. One of his lyrics is printed below.

A SONG OF PRAISE.

(For one who praised his lady's being fair.)

YOU have not heard my love's dark throat,
Slow-fluting like a reed,
Release the perfect golden note
She caged there for my need.

Her walk is like the replica
Of some barbaric dance,
Wherein the soul of Africa
Is winged with arrogance.

And yet so light she steps across
The ways her sure feet pass,
She does not dent the smoothest moss
Or bend the thinnest grass.

My love is dark as yours is fair,
Yet lovelier I hold her
Than listless maids with pallid hair,
And blood that's thin and colder.

You proud-and-to-be-pitied one,
Gaze on her and despair;
Then seal your lips until the sun
Discovers one as fair.

COUNTEE CULLEN.

This poem is reproduced from Mr. Cullen's book 'Colour' (published by Messrs. Harper Bros.).

cherry blossom; he sings them all with that finish which is the triumph of true art. Then comes the final group, the songs of his people, spirituals, the hymns, the spiritual communings of slaves; this is the triumph of nature; this takes the great transcendent artist out of a role and makes him one with actual living. From this moment there will hardly be a concert singer in all America, white or black, who will not be singing the songs of God's chillun On a Sunday afternoon in April in the year of our Lord nineteen hundred and twenty-nine, Paul Robeson, a tall, big-boned American Negro with a voice like an organ and a gentle half apologetic demeanour that seems to deprecate the transplanting of these songs from their virgin soil, gathers to a recital over eight thousand

Londoners at Albert Hall. There are no arias on his programme, no French ballads, no English madrigals or German *Lieder*, only the sorrow-songs of his people, but encore after encore is demanded until the tired artist can only come forth and bow in happy but pleading acknowledgment.

There is a deep, unfathomable mystery in it, a sort of poetic irony that has made emerge from a race of slaves, whose scions still bear the seemingly ineradicable social stigma of their descent, America's one real and undoubted artistic contribution to the forum of the nations. It was to me the finest kind of revenge, an example of what Bacon has called 'a sort of wild justice' that, sitting in a small German *café*, I should suddenly hear the German pianist playing Burleigh's arrangement of 'Nobody Knows the Trouble I See,' and that on my thanking him he should reply, 'But, sir, you are an American.' The spirituals have assumed an international importance; I have heard them sung or played in London and Paris, in Berlin and Vienna, in Cairo and Algiers. All God's chillun really seem to have a song which they are sharing with the progeny of Allah and Jehovah and the lesser deities. Through the spirituals the names of American Negro composers like Lawrence Brown, J. Rosamond Johnson, Harry Burleigh, Hall Johnson, Nathaniel Dett and William Grant Still have circled the globe. The influence of the spirituals is felt in dissimilarities as great as Dvorak's 'New World Symphony,' George Gershwin's 'Rhapsody in Blue,' Krenek's jazz opera 'Jonny Spielt Auf,' and in practically every other musical comedy that now comes to the American stage. I am sure there are some people who believe that Jerome Kern's melody 'Old Man River' is a spiritual. Collections of spirituals like 'The Book of American Negro Spirituals' and 'The Second Book of American Negro Spirituals,' arranged and compiled by J. Rosamond Johnson with an introduction by his poet-brother James Weldon Johnson; and 'My Spirituals,' collected by Eva Jessye, have brought the spiritual anthology into the realm of the best sellers. Singers like Hayes and Robeson and Jules Bledsoe and Marian Anderson, a contralto whose voice seems one of the marvels of the age in range and depth, are making a spiritual onslaught on the Philistines of their country with a weapon sharpened on the stone of slavery. God's chillun, to quote one of the spirituals, 'are singin' with a sword in their hand.'

Great Negro singers have been comparatively few; the annals of opera will disclose none, perhaps not so much because of the lack of qualified singers as because of the lack of opportunity; but I doubt if there is a race or a nation so thoroughly imbued with the spirit of song that can be compared

(Continued on page 671.)

A scene from 'Porgy,' the Negro play recently seen in London.



'Crap game' being played in the courtyard of Cat-fish Row, Charleston.

FROM FAR-OFF DAYS OF SONG

IRISH FOLK-SONGS

Mr. Herbert Hughes, the Irish composer, re-tells the history of the Irish folk-song, examples of which will be sung on Tuesday evening, July 2, at a recital by Seamus Clandillon and Margaret Hannagen.

IT is only a fraction of the truth to say that the history of Irish music is the history of Ireland. Irish history and Irish music are as closely involved as any art can be with the nation from which it springs. Yet it is one of the peculiar ironies of Irish history that it can only be traced imperfectly in her music; the student must fill in the *lacunæ* for himself.

Ireland has had her share of internecine wars, dating from the remotest past to the troubled days of the Sinn Fein Rebellion. Ireland has had her share, too, of wars with invading strangers: with the Danes, with the Normans, with the English; and she, following the historical rule, intermarried with each. Such internal events and phenomena as the imposition of the Penal Laws, the creation and regulation of the franchise, the suppression of the language, and—in peaceful times—the migration of harvesters and other labourers between the Scots and English coasts—such things as these, the veriest abstractions of history to some people, left indelible marks that may be observed in the country songs heard today.

For the investigator the crux of the matter is to be found in the language. In the time of Queen Elizabeth the natives spoke one language only—Gaelic. The settlements under Elizabeth and Cromwell, and the Plantation of Ulster under James the Second, made certain tracts bilingual, other tracts English-speaking. The absorption of the new language proceeded apace in the north and east, slowly in the south and west, having sometimes a subtle, sometimes a devastating effect upon music and the ballad literature.

Devastation of a more obvious kind was caused by famine, that of the years 1845-47 levying a death toll of hundreds of thousands through starvation and fever. Statistics are pathetically eloquent. Between 1847 and 1852 over 1,200,000 emigrants left Ireland, the vast majority going to the United States of America. Between the year 1851 and the year 1905 a total of 4,028,589 persons had left the country. And in taking their songs and dance-tunes with them, they took what had survived of an already weakened Gaelic tradition. Only in remote corners of the south and west has that tradition, to some extent, held fast.

To arrive at the meaning and nature of this tradition it is necessary first of all to draw a firm dividing line between printed music and the music as it is sung and played by the country people themselves. Printed collections of folk music began to appear, roughly, about two hundred years ago; the scales or modes used by the 'illiterate' peasant are now known to have been highly organized and incapable of being noted on the ordinary clef of five-lines-and-four-spaces; *ergo*, the printed collections have unconsciously perpetrated and perpetuated a form or forms of bowdlerization begun about two hundred years ago. The traditional musician—whether he be singer or fiddler or piper—habitually uses, in performing the older tunes, what are conveniently called 'quarter tones,' and the tempered scale of the piano is foreign to him. To reproduce, or attempt to reproduce, pure Gaelic airs on the tempered scale is a compromise; to impose conventional modern harmony a double compromise. If one of the gramophone companies were to undertake the recording of some of this music as it is practised in Ireland today they would obtain some strange results. A few years ago certain phonographic records of traditional airs taken by the late Dr. Henebry in the south of Ireland were sent by him for tonometric examination to Dr. von Hornbostel, of Berlin University. To make the tunes so recorded intelligible on paper, Dr. Henebry had to invent a special notation; an electric mould of each tune and the documents referring thereto may be consulted today at Cork University College. To those of us who claim to be civilized I admit that the appreciation of some of this archaic music may be an acquired taste; yet when I first heard the tune of 'The Minstrel Boy' played on the chanter of a bagpipe, I found the 'distortion' as beautiful as it was interesting.

Archæologists are agreed that the pre-Christian inhabitants of Ireland had the use of letters, the ogham scale, and the ogham music tablature. It is a legendary belief that the Milesians on their first expedition were accompanied by a harper. But we get on to more or less solid ground in the third century, where we are authentically informed that Cormac Mac Art, the high king of Ireland (254-277) had ten persons in his court in constant attendance: a Prince for companion, a Brehon, a Druid, a chief Physician, an *Ollamh*, an *Ard File*, or head poet, an *Ollamh re Ceol* 'with a band of music to soften his pillow and solace him in times of relaxation,' and three stewards of the household. In the Brehon Laws of the fifth century we read of a great *Feis* or Assembly at Tara, where pipers had a prominent position in the seating arrangements. On the high cross at Clonmacnoise you may see today, carved on one of the panels, the figure of a man playing the pipes, the date being approximately A.D. 910. On another cross, at Ullard, in Kilkenny, there is sculptured a harp, evidence dating back to the ninth century.

It is, then, with the Gaelic-speaking musicians that the purest tradition now rests. In recent years there has been much research work and much collecting of old airs and ballads. These collectors have retrieved melodies of great interest to the musical expert, some of them of enchanting beauty, the rhythms in most instances free of the trammels of conventional bar-lines.

HERBERT HUGHES.

ENGLISH MADRIGALS

Mr. Dennis Arundell shows the place occupied in our musical heritage by the Madrigal, examples of which will be sung throughout the week (during 'Foundations' hour) by the Wireless Singers.

TO most people the word 'madrigal' suggests Elizabethan music, and not without reason, for though examples can be found belonging to the fourteenth century, the great age of the madrigals was from 1533 to about 1630. Whatever the origin of the word—whether 'mandriale,' a herdsman's song; 'madriale,' a hymn to the Virgin Mary; a morning song from the Spanish 'madrugada'; a song sung in the Castilian town of Madrigal, or 'matricale,' a mother-tongue folk-song—the fact remains that the madrigal is essentially a secular song of a pastoral nature.

The words of madrigals almost all deal with love, shepherds, country life, dancing round the maypole, and the like, but some—as the famous set *The Triumphs of Oriana*—though apparently pastoral—are pointing allegorically at the grandeur and virtue of Queen Elizabeth, while others are led through the thought of the shepherd's contented lot to the borders of philosophy.

The first madrigals of the great period were written by Flemish composers such as Arcadelt (c. 1514-1575) and Willaert (c. 1480-1563), who had been trained in music on the lines of the English composer John Dunstable (d. 1453). One Martin le Franc, in his poem *Le Champion des Dames* (1500), remarks that the composers of his day 'have taken on the English countenance, and followed Dunstable, wherefore marvellous pleasing makes their song joyous and famous.' The English importation was taken by the Netherlanders into Italy.

By now the character of madrigal music had altered. It was no longer merely pleasant sounds to pleasant words. The discovery was made that music could change according to the meaning of each word and that discords were effective to such words as 'die,' 'grief,' 'pain,' that 'fly' or 'run' could be sung to flying or running notes—in short, that the best poems for setting to music contained an element of drama that could be most effectively portrayed in the music.

With the exception of Gesualdo, whose amateur experiments were so daring that even today many musicians find his madrigals glaringly discordant, the Italians did not go very far in this dramatic development: perhaps they were dominated either by Palestrina, who set out to compromise between the 'modern' music and the old plain-song of Church, or by the Church itself, which—through the Pope—disapproved of anything that distracted from the audibility of the words.

There was no question that this 'modern' music was distracting from the audibility of the words, for the essential nature of the madrigal was that each voice (a madrigal was sung by two or more voices) should sing a melody of its own independently of the others, provided the resultant harmony was satisfying. This means that at any given moment each voice might be singing a different word, one an important word, another an unimportant word.

This tended to worry the Pope, who wished music to be the servant of God without distracting listeners, and it infinitely bothered no less worthy Victorian musicians, for they—seeing that one voice might be singing 'sighs' while another sang 'nor'—presumed that composers so disregarded the words that they would distort the natural accents of each line.

The Victorians did not realize that the madrigal composers made a musical and emotional effect out of cross-rhythms, but now that most people are used to syncopation of all sorts—whether they like it or not—it can easily be realized that the madrigal composers took more pains over the correct accentuation of the words than any later English composers—with the exception of Purcell—until the days of Parry and Stanford.

The madrigal returned to England from Italy in 1588 (though probably sung here as early as 1564), when Yonge published a collection of Italian madrigals called *Musica Transalpina*, and in the same year Byrd (1543-1623) issued his *Psalmes, Sonets and Songs of Sadnes and Pietie*.

The English composers, unhampered by dogma, were able to develop their music as they wished, and after Morley (1558-1603), the younger musicians Weelkes (c. 1575-1623), Wilbye (1574-1638), Orlando Gibbons (1583-1625), and Tomkins (c. 1573-1656) translated every thought and word into chromatic or rhythmic variety.

Nowadays some singers find madrigals hard to sing because of the difficult intricacy of melody and rhythm, but all educated Elizabethans were able to sing their part at sight and to play it on the viol or lute.

An account of thirty-seven madrigal composers of England is given, with many illustrative quotations by Dr. Fellowes in his excellent little book *The English Madrigal* (Oxford Press), and the same author has edited thirty-six volumes of English madrigals (Stainer and Bell), and—if it were not better to hear a madrigal sung than to see it in print—I could do worse than finish with a quotation from Oliphant's *La Musa Madrigalesca* (1837):—

'To those, however, who wish to know the meaning of *madrigal*, not considered as a mere word, I do not say (as the late Dr. Abernethy used to advise his patients) "Buy my book"; but buy John Wilbey's *Down in a Valley, or Sweet honey-sucking bees*, and you will understand what a Madrigal is, much better than from any explanation of mine.'

DENNIS ARUNDELL.



The Wireless Play—VI.

A PRACTICAL EXAMPLE

In this final article of his series for the embryo wireless dramatist the B.B.C. Productions Director summarizes the points previously made and illustrates the main requirements of microphone drama with passages from an actual play-script.

IN this final article I am going to try to do the most difficult thing possible: to exemplify theory in practice.

I propose to take the actual script of a radio play which I have every hope will be produced in the course of this year, and to show how, in its various constituents, it conforms to the various principles that I have laid down in my previous articles for the guidance of radio playwrights. Obviously in an article of such a length I cannot hope to print any large proportion of the play. Therefore, I will begin with a very brief outline of the plot, which is as follows.

Two Russian *émigrés*, formerly aristocrats under the old Imperial régime, meet in a Montmartre café in Paris. One is now a waiter; the other a professional dancing partner. The former, who is elderly, has achieved a philosophical attitude towards life which enables him to adopt an attitude towards his changed environment very different from that of the latter, who is still young and retains both illusions and ideals. In the course of their conversation they live over again scenes from their old lives covering certain aspects of Russia before the War; the War on the Eastern front, and the Revolution. The play ends with the return to the Montmartre café and a dramatic climax which I do not propose to reveal, as I hope you will hear the play. To this climax I will not refer again except to say that from the purely constructive point of view it has two good points: it keeps a 'high spot' of climax with an anticlimatic last line for its curtain—a purely theatrical but extremely effective device.

These, of course, are the mere bare bones of the story. Let us now take the various headings with regard to which I have written in my previous articles.

First of all—subject. The subject is, I think, definitely *radiogénique* (a term recently coined in France, which may be translated as 'good radio'—on the analogy of 'good theatre') because it deals with people in circumstances which are certainly dramatic and which are not wildly improbable. They might, for example, happen to you or me. It is just possible that we might find our civilization thrown upside-down and ourselves flung back on the mere struggle for existence with no refuge from life but our memories.

Scene Two.

The Russian National Hymn played by the military band fades back into the tune played by the mouth organ . . . The mouth organ stops and there is a short silence.

The Count: And is that all it brings back to you? I have forgotten all that side of it—those dreary full-dress parades, those farcical manoeuvres with their pretty cavalry charges so admirably stage-managed. Do you think I regret that?

No! I remember other things. My friends, who are dead. Pistoled through the back of their heads against a wall, or butchered by their own men, or starved. Men with whom I rode and drank and laughed a good deal. And silly things like a night on the islands, or a sunset behind the Admiralty spire. And then the girls we knew.

The Prince: You would be wiser not to think of them.

The Count: What do you take me for? I am a young man. Do you know that the first night I went ashore in Malta I saw a girl with whom I had danced dozens of times. She was dancing this time, too, with a Levantine sailor, and in about two feet of gauze. Does your philosophy cover that?

The Prince: I'm almost afraid it does. However abominable it may have been for her or for you who saw her, that girl was justifying her exist-

The Last of the Series. An article which will interest every listener. How a wireless play is prepared—with excerpts from 'Exiles,' a thrilling drama of the old Russia which may one day be heard over the microphone.

once even in her degradation. Could she have done as much in the old days in Russia? A little dancing—a little flirting—a great deal of gossip and an interest in clothes. Is life worth living just for that?

The Count: I say it is. What do I care for justification or the value of life? There were people and things that I loved, and they have either been spoilt or destroyed or taken away. Whether I was a fool or a knave to love them, I don't know and I don't care. I did love them, and I want them back. Oh, dear Heaven, how I want them back!

The Prince: I suppose the most terrible thing in being young is the possessive way in which one loves people and things. Yes—I was like that, too. Difficult for me to remember—it seems so long ago. The world is not the same . . . But I am taking up your time. You want to see the proprietor, and there's the orchestra arriving. If you do join us you will be among friends. They are all Russians too—real Gypsies from the Rumanian border.

There are sounds of the moving of chairs and shuffling of feet and the vague tuning of instruments.

The Count: It takes me back, meeting you here, Prince. I think your proprietor can come to me. Let's go on talking. Yes, I think I can put something against your tiresome memories of the Court. Huh! (*short laugh*)—the night I was promoted captain and they gave me a dinner in the mess. . . .

Secondly, you have a definite contest between the attitudes of two minds towards the same problem. The various scenes are in each case introduced by one of the two protagonists exemplifying the point of his argument. And this argument which runs through the play serves in the place of narrative to link up and form a background to the whole piece. The author has frankly set his scene in an opening passage of narrative, but after that narrative is unnecessary. His two main characters in their conversation bind the scenes together and lead up to them in a fashion that is, of course, artificial, but is nevertheless quite justified by dramatic licence.

Going further into the question of subject, the play has the advantage of dealing with a period which can only be reproduced by short scenes and against rapidly-changing

backgrounds. Further, these backgrounds are in themselves picturesque. For example, one scene is laid in the old Imperial Court; another in a St. Petersburg café with a *tsigane* orchestra; a third in a dug-out on the Galician front. There is plenty of opportunity for the introduction of music as a strictly natural background to different scenes without having to force theme—or background—music purely for its own sake.

Scene Four.

The Prince: Do you really want to forget? Why! They are fighting in Syria now. Think of it, man! Miles upon miles of open sand—and riding—and swords! I know a little Frenchman, a cavalry major, who would take you in his squadron—tough little devil, all wire and whipcord. You were happy in the army? Go back to the army. You are a young man. War is a young man's trade. Go to Syria and forget.

The Count: Happy in the army! Yes, during peace-time, when all it meant was a good time, a gay uniform, and all the rioting a man could desire. Even the opening of the war wasn't so bad—that triumphant gallop into Galicia, hunting Austrians as the English hunt foxes!

The Prince: Well.
The Count: Night-patrols, reminding you of hide-and-seek when you were a boy—there was one superb night. *Fade into*

Scene Five.

The measured beat of horses moving slowly along a road, and clink of sabre against stirrup irons.

The Count: Stanislas! (*Silence for hoof-beats.*) Stanislas, are you asleep, man?

Stanislas: Devilish nearly. How the devil does one scout in a mixture of black night and thick mist? I can't see my beast's ears, let alone anything else.

The Count: You lazy brute!
Stanislas: Lazy—my foot! You're too infernally keen, Paul. I believe you like this silly game. Personally I was dreaming peacefully of a week ago.

The Count: You dream too much, Stanislas.
Stanislas: You don't sleep enough—that's what's wrong with you, my dear Paul. A week ago we were dancing in Petersburg. I beg its pardon—Petrograd.

The Count: I know.
Behind the hoof-beats a Viennese waltz fades in very softly: the two noises continue together, and then the waltz fades out.

It's a century ago. I've forgotten how to dance by now. I've forgotten all my partners.

Stanislas (laughing): Hard-hearted brute! I haven't.

The Count (laughing): Then you'd better. Sentimentalist! (*A pause. The hoofs beat on.*) Sh! What's that?

Stanislas: Nothing.
The hoofs beat on. Suddenly a single shot rings out.

The Count: Gallop! Gallop, you devils! Through or over—go for the flashes! Wounded must shift for themselves. Come up, you brute! *The hoofs rattle as the horses are gathered together, and plunge forward in a wild charge. A few more shots.*

The Count: Steady there! Halt! Stanislas!
Stanislas: All right, Paul. Clean through—what a show!

The Count: Any damage, Sergeant?
Sergeant: All present and correct, sir.

(Continued on page 668.)

POETRY OF MUSIC.

(Decoration by Blair Hughes-Stanton.)

AN ARIETTE FOR MUSIC.

To a lady singing to her accompaniment on the Guitar.

THE keen stars were twinkling,
And the fair moon was rising among
them,
Dear Jane!
The guitar was tinkling,
But the notes were not sweet till you sung them
Again.

II

As the moon's soft splendour
O'er the faint cold starlight of heaven
Is thrown,
So your voice most tender
To the strings without soul had then given
Its own.

III

The stars will awaken,
Though the moon sleep a full hour later,
Tonight;
No leaf will be shaken
Whilst the dews of your melody scatter
Delight.

IV

Though the sound overpowers,
Sing again, with your clear voice revealing
A tone
Of some world far from ours,
Where music and moonlight and feeling
Are one.

PERCY BYSSHE SHELLEY,

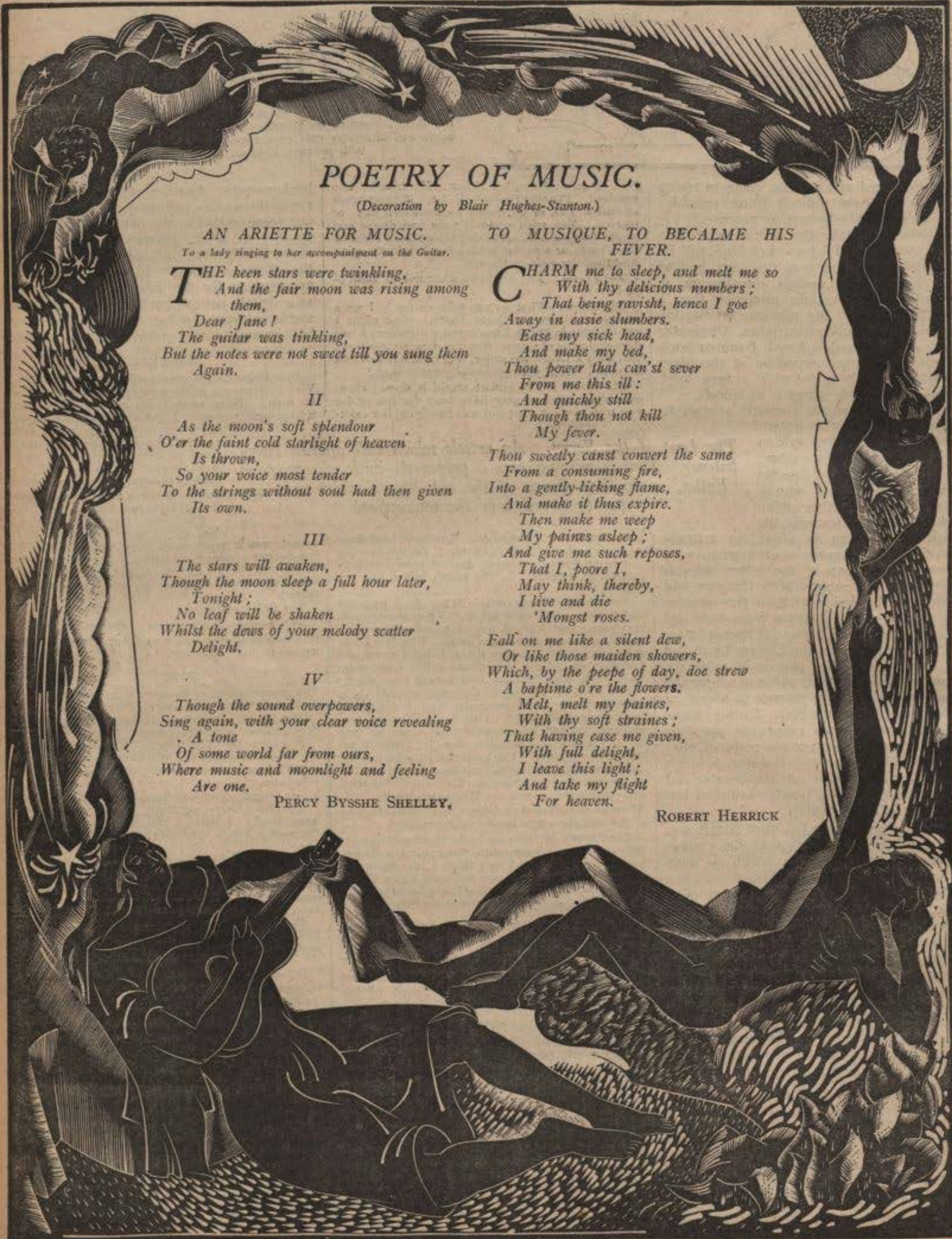
TO MUSIQUE, TO BECALME HIS FEVER.

CHARM me to sleep, and melt me so
With thy delicious numbers;
That being ravisht, hence I goe
Away in easie slumbers.
Ease my sick head,
And make my bed,
Thou power that can'st sever
From me this ill:
And quickly still
Though thou not kill
My fever.

Thou sweetly canst convert the same
From a consuming fire,
Into a gently-licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes,
That I, poore I,
May think, thereby,
I live and die
'Mongst roses.

Fall on me like a silent dew,
Or like those maiden showers,
Which, by the peepe of day, doe strow
A baptime o're the flowers.
Melt, melt my paines,
With thy soft straines;
That having ease me given,
With full delight,
I leave this light;
And take my flight
For heaven.

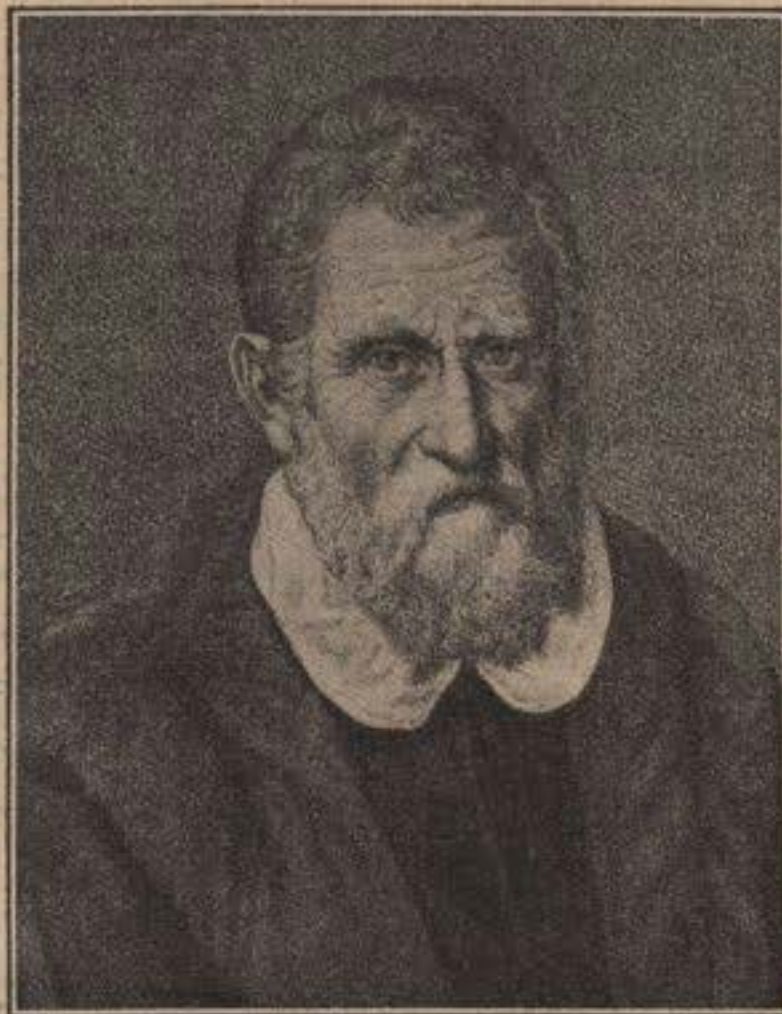
ROBERT HERRICK



MARCO

IT was Marco Polo, the Venetian traveller, who, at the end of the thirteenth century, gave the first detailed account of the vast, uncharted territories of the Chinese Empire. Even the modern schoolboy learns very early in his career that we owe the discovery of gunpowder to the Chinese; a little later his imagination is stirred by tales of Chinese torturers; and, before he leaves school, if he has heard nothing more of China, he has at least been introduced to the ingenuity of the Chinese mind by reading Lamb's amusing essay in which he describes the first occasion on which roast pork was given to the world. But the youth of Marco Polo's day had none of these advantages, and knew more of the geography of Hades than of China.

The blame for this ignorance must be ascribed to the perverse fashion of the period of reckoning voyages in decades rather than hours. When Nicolo Polo returned from his first visit to China in 1269 he found his bride dead and his son Marco, who at the time of his departure had not even been born, a fine stripling of fifteen. But Nicolo and his brother, Maffeo, who had accompanied him, had not wasted their time in China. They had been graciously received at the court of Kublai Khan, a descendant of



earlier dynasties, still had delicacies and subtleties unknown in other parts of the earth. The magnificence of Kublai's palace at Kanbalu would have put many a modern court to the blush. Entertainment was on a lavish scale, and according to Marco 25,000 dancing girls were employed for the entertainment of merchants and ambassadors

POLO

across the threshold was not quite so easy after as before a feast.

It was the same delicate sensibility which caused Kublai to execute a rebel uncle by tossing him to death between two carpets; the motive for this strange sentence being, 'that the sun and air should not witness the shedding of the blood of one who belonged to the imperial family.'

There are not wanting indications that Kublai foreshadowed many modern customs and institutions. On the occasion of the celebration of the Chinese New Year in February it was customary for everyone in the empire to clothe themselves in white garments; clearly the origin of our habit of saying 'white rabbits' on the first of the month. When Kublai laid out his new city of Tai-du near Kanbalu, it was laid out in the form of a perfect square twenty-four miles in extent. Roads were built by Kublai stretching to the most distant provinces, bordered on each side by flowering trees, under which poets rested and declaimed their verses. Along these roads stations for two hundred posting horses were erected at regular intervals. Amongst other inventions of Kublai's reign, forestalling our modern devices, was that of paper money.

Contrary to our conceptions, the

A TRAVELLER'S TALES OF OLD CHINA

the Emperor Jenghiz, who had conquered China in the twelfth century.

Kublai, a man of enlightenment and no particular religious convictions, was yet anxious to obtain Catholic missionaries for his empire, and sent the two brothers on a mission to the Pope. They were, however, in as great haste to leave Venice as they had been slow to return—prompted, no doubt, by no mere missionary zeal, for they had reached Venice with their pockets literally stuffed with jewels. On their second visit they took with them the young Marco, who remained in China for several years, became an administrator under Kublai and travelled throughout the length and breadth of his empire.

The account of his voyages he dictated on his return to Europe to a fellow-captive during the wars between Venice and Genoa. His description of the Chinese Empire remained for many centuries the only authentic account of the country; even though his imagination, fired, no doubt, by his early conception of China, led him to see wherever he went dogs as large as asses, towns twice the size of London, and other similar wonders more suitable to these credible days.

The heyday of Chinese civilization was already over. Poets no longer ended their careers by embracing, when drunk, the shadow of the moon reflected in the water; but the business of living—and dying—which had been brought to a fine art under

One of the most popular weekly talks-series this year has been that entitled 'China,' which, beginning as far back as May 2, comes to an end on July 18. The series, after dealing with the historical and cultural background of China, has been concerned recently with the contemporary problems of this most interesting land. The accompanying article describes China as Marco Polo saw it when, as an imaginative traveller from Venice, he visited it in the thirteenth century—the days of Kublai Khan, celebrated in the poem by Coleridge.

visiting the town. Kublai, himself, liked to be surrounded by the young and beautiful, and yearly despatched commissioners to a province renowned for the beauty of its inhabitants, to select the 'handsomest of the young women.' These were then awarded points for the various features of their persons, those with most points being handed over to the care of the wives of certain nobles for an examination of any possible defects. Kublai seems, indeed, to have been the originator of the modern beauty competition.

Etiquette at court was strict, but was tempered with moderation and understanding. The Emperor gave orders, for instance, that on the occasions of festivities none of his guests should touch the threshold with his feet, this being regarded as a bad omen. This order, however, was not strictly enforced at the end of the festivities, as it was recognized that the feat of stepping

Chinese of Polo's time were lovers of peace. The inhabitants of Kinsai, a large town on the coast, were said never to have heard of domestic quarrels. This same love of peace induced in the inhabitants of Kublai's empire an excessive love of hospitality. Polo remarks frequently on the custom prevalent in outlying parts of the empire, of hosts leaving their homes to the exclusive enjoyment of travellers and other guests.

In other parts of the country, slightly less civilized, the contrary custom existed of murdering any stranger uniting personal beauty and valour, in order that the spirit of the deceased might remain with the family of the murderer and cause it to prosper.

Wherever Polo travelled he observed the prosperity and riches of the empire; fleets of cargo vessels poured merchandise from all parts of the East into the ports, and from one province alone the Emperor's revenue from salt equalled £3,200,000 of modern currency. Marco noted in particular the large numbers of public servants employed to preserve the state of the roads and so to contribute to this prosperity and answers somewhat sadly the question raised by this superfluity of civil servants; 'all the idolaters keep six, eight, or ten women, by whom they have a prodigious number of children, whereas with us a man has only one wife and even though she prove barren, he is obliged to pass his life with her.'

TREVOR BLEWITT.

THE WIRELESS PLAY—VI.

(Continued from page 665.)

Stanislas: Well, I'm awake, anyway.
The Count: You can thank your stars you're not dead. Forward, and keep your eyes skinned!
The hoofs die away, fading back into—

Scene Six.

The Count: That was the sort of war we'd looked forward to. . . .

Perhaps here, too, I should make the point that this play conforms to the demand voiced in my first article for the type of drama that can only be handled through the wireless medium as opposed to others. This play, *Exiles*, is impossible for the ordinary stage, and though it could be made into a form suitable for the screen it would, in that medium, become quite impossibly crude.

Next, how does this play stand in relation to the more particular requirements of radio dramatic technique? There are a good many characters involved, but only two with real personal significance. The others are mere shadows moving in a world of memories. The cast, therefore, is comparatively small. On the other hand, the success of the play will no doubt depend on what may be called its various elaborations. It will need an orchestra, a *tsigane* orchestra, a chorus, and, of course, various straightforward sound effects. That is four studios, apart from the studio for the actors themselves. Five studios is a large number, but I would emphasize that this play could not be done with less. A theme has deliberately been chosen which, to be properly exploited, requires these various expensive and complicated agencies, and these can be provided by the developing technique of the wireless play and could not by any other method.

As far as length is concerned, *Exiles* will play about an hour; a period which is very convenient both for programme builders and for programme listeners.

With regard to another point which I emphasized—'clarity of treatment'—the author has done his best by making his dialogue as short and as taut as is consistent with the subject to make its development clear and its outline definite and hard. At

the same time, he has made use of the experience gained from the more impressionistic radio productions in the scene subdivided into six sections which covers the stupendous episode of the Russian Revolution. Both Mr. Guthrie and Mr. Sieveking can claim credit for the method here employed, which makes impressionism one of the practising servants of radio dramatic technique. And the impressionist is in this case justified, because nothing else would

Contributing next week:
MILTON WALDMAN

'Elizabethan Travellers'

W. ROOKE LEY

'Giant Handel'

RAYMOND MORTIMER

'The Talkies'

FRANK KENDON

'Poetry and Broadcasting'

A. DE SELINCOURT

'Theatre-going in Ancient Greece'

serve to convey what is necessary for the development of the play by means of realism. . . .

Scene Ten (a)

NOTE.—This scene, or rather, collection of scenes, must be dependent almost entirely on its treatment by the Producer. The voices should be handled 'mechanically,' as in 'Squirrel's Cage,' and the whole thing mixed and faded as in 'Kaleidoscope.' It should be run as fast as possible, and broken up as much as possible.

Against a background of National Anthems of Great Britain and Russia.

Voice: Paper! Paper! Decree of Mobilization signed! War against Austria inevitable!

Voice: God save the Tsar!

Chorus: Hurrah!

Voice: No peace without victory!

Chorus: Hurrah! War! War! WAR!

Crescendo of drum-rolls.

Voice: Victory and Constantinople!

Chorus: Hurrah!

Voice: No sacrifice can be too great until the war is won.

Chorus: Hurrah!

Voice: We march in step beside the great democracies of the West.

Chorus: Hurrah for France and England! Down with the Central Powers!

Voice: We must protect our little brother, Serbia!

Chorus: Hurrah for Serbia!

Voice: This is the proudest, greatest day in the history of Russia!

Chorus: Hurrah! God save Russia! Hurrah! Hurrah! War! War! WAR!

Fade into:

Scene Ten (b)

The Minister: You see, Vassili Vassilievich, you were wrong. War has proved that the Empire and the Dynasty are stronger than ever.

The Prince: I pray you are right, your Excellency.

The Minister: Of course I'm right. As Minister of Home Affairs I know public opinion as it really is. The country is united—loyal to the Tsar and to its allies—certain of victory.

The Prince: May I inquire if you share that certainty?

The Minister: Can any loyal Russian doubt it?

The Prince: Surely it is a matter of hard fact, not of loyal opinion?

The Minister: The foreign press calls us 'the steam-roller' of the Alliance.

The Prince: Have you ever tried to drive a steam-roller, your Excellency, across a marsh—such marshes as those of Prussia and Poland?

The Minister: You are frivolous.

The Prince: And you are an optimist. Will you join me at dinner? As you know, I am proud of my cellar.

The Minister: My dear fellow, following the Tsar's *ukase* to ban vodka throughout the Empire, I have given up drinking entirely.

The Prince: No drink without victory! I see.

The Minister: No sacrifice can be too great—

The various excerpts from the script that I have put in as illustrations are of course extremely scrappy. They are unfair to the play and to the author because, taken by themselves, they obviously give no idea of the general method of construction or of the complete architecture of his play; but they may serve, as I say, merely to illustrate the various points I have raised on the one hand, and on the other give a vague impression of what a script should look like. And these two facts will, I hope, be sufficient justification for their insertion.

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

June 4.—To Olave's to M^r Wellard, where they have their annual commemoration of our g^d Sam^l, he buried here this day was 226 y^r. But my wife will not goe, being that she can never forgive him Deb and the rest of them—to have, says she, this notorious wench as good as canonized in the House of God, and enough to make poor M^r's marble Elizabeth turn on her slab. The silliest exaggeration possible. However, did not argue it with my wife, seeing that old Sam^l is more out of reach of her slanders than I of her wranglings, which is a thing to remember.

A goodlie company with good old tunes to psalm and hymns. Anthem, 'Hear, O Heavens' (Pelham Humphrey), most of it in *trio*—base, tenour, man-alto—all infinite well sung, yet its virtue, methought, rather curious than intrinsic. Sir D'Arcy Power puts on his hood to read the lesson, blue with white furr to it, very noble. M^r Ponsonby makes the sermon. Remarks, among other matters, upon Elizabeth's marble that was put up to her the same yeare she dyed, yet Sam^l had to wait for his 180 y^r after he dyed; and shows how dead a dead man he was, till the uncyphering of his diary made him

live agayn, but since then the livingest dead man in all history; which is a proud thought.

Church upp (after Sir C. Batho's unvailing Sam^l's laurels) some discourse I had with M^r Wheatley, M^r Whitear and others, and presently a 10^d noat into the plate at the door, having naught less, except a 6^d, and I could not be seen putting 6^d into an open plate.

This night my wife can talk of nothing but Epsum and wishes the B.B.C. would set-on a Turf Uncle to tipp us the winner, whether Cragadour, Hunter's Moon, M^r Jinks, Kopi, or Gay Day. But Lord! Could such an uncle be found, how would all his nephews and nieces doat on him!

June 5. We to Epsum, rayling it, and as devilish a juttle as ever I was in. 17 in our carriage: which made me mad my having booked 1st, yet everybody crouding in anywhere, with noe respect to 1st or 3rd. Presently a Mongolian gentleman did very civilly rise and offer my wife his seat. But before she can get to it, a jerk of the train throws me into it. Whereupon bidding me stay there, she comes and sits on me to my very good content, for all her having damned sharp sitting-bones by the fewness of her clothes.

So all the way to Tattenham Corner sitting and thanking Heaven for a pretty wife that gentlemen give up their seats to, yet did not tell the wretch this, being ware enough of her comeliness all-ready.

No sooner come on The Hill than it falls to rain, and ate lunch sitting on my mac under my wife's umbrella; which I did thoughtfully hold to shield her hatt, albeit thereby had most of the drippings in my neck. But better today a wet neck for me, than tomorrow a new hatt for my wife. Anon I betting 10^d each way on Hunter's Moon and for my wife 5^d each way on Kopi. But when Trigo wins, what long faces everywhere, baring only the bookies! So, having had enough of it, we home and to find Cook and Doris beaming, by Doris's William's she-cozen having a black tom catt named Trigo, whereby were led, each of them, to bet 2^d 6^d on his Epsum namesake, and now (ever since they had it on the wireless) slapping each other's backs over it. Which is a better way to go to the Derby, warm and dry by wireless, than cold and rain-soaked at Epsum, black catts or noe black catts, and my wife is, for once, of one mind with me.

Herbert Farjeon Muses on MUSICAL COMEDY.

Two musical plays are to be broadcast this week—'Betty in Mayfair' on Thursday (5GB) and Friday, and excerpts from 'Hold Everything!' on Saturday evening.

ALTHOUGH I should not like to be put up in a debating society to defend the proposition that there are musical comedies and musical comedies, I cannot deny, as I cast my mind back over my musical comedy experience during the past twenty years, that I have enjoyed some more than others and been desolated more by others than by some.

Indeed, one of my first passions was for a soubrette in a shoddy musical comedy at the end of Hastings Pier, which I, as a school-boy, visited several times, in order that I might hear my buxom, brass-voiced darling sing protestations of fidelity which still linger in my ear:—

I love you,
Only you,
And to prove that my love is true,
If I had a million,
A billion,
A trillion,
I'd sacrifice all for you.

I remember feeling the statement to be a little unconvincing, but I liked the woman so well that I would willingly have been deceived by her. Alas! it never came to that. And a year later her place had been taken by a girl in a musical comedy in America, who emerged gloriously from the chorus for one duet, in which she delivered herself of the following refrain:—

Teasing, teasing,
I was only teasing you,
Teasing, teasing,
To find out if your love were true,
You know that I was only
Teasing, teasing,
I was only teasing you,
Don't be angry,
I was only, only teasing you.

I will make no secret of the fact that I heard that girl sing that refrain in more than one American town, and that it is still the only refrain with which I am familiar enough to be able to sing second. The last time I heard it sung by her I was standing at the back of the stalls, and I noticed she was looking a little flushed. Could it be that she was ill, that she was feverish, that she was struggling valiantly through her part when she ought to have been nursing herself in bed? While I was asking myself these questions, a lanky lout standing by me suddenly offered an explanation to his neighbour. 'Say,' he ejaculated, 'that goyle's tight!' He must have been rather surprised when he heard a total stranger on his other side indignantly snort, 'She's nothing of the sort!' and then march out of the theatre.

For I knew, despite my denial, that the goyle was tight. And like a good boy, I promptly put her right out of my mind.

* * *

You will perceive, then, that as a spectator I have manfully maintained my own part in musical comedy tradition by falling periodically in love with the alluring ladies who display their charms upon the stage. True, I have never waited at the stage door of the Gaiety Theatre, never been a full-

fledged Johnny, for all that I have been something of a John-o'-dreams. But there it has ended, and there it is meant to end with most of us, who have paid our imaginative price for picture postcards of Phyllis and Zena Dare with their dog in their back garden, of Pauline Chase punting in pyjamas, of Gabrielle Ray looking semi-soulfully through a life-belt. What a shock a musical comedy star would get if all the dreams she has inspired could suddenly be presented before her in one vivid and continuous procession!

Meanwhile on the stage, the traditions of musical comedy are faithfully sustained year after year, even though the superficial fashions may change. Thus, there was a

happens is that the hero or the heroine, when they meet for the first time, is pretending to be somebody else, that the truth leaks out, that the deceived party is too furious to ask why the pretence was assumed—or perhaps, if she did, you could not hear her for the grand crash on the orchestra that brings down the curtain as one of them departs down the centre of the stage with a noble and crestfallen air, while the other stands erectly surrounded by a band of old admirers and sympathizers, until the very last moment. When he or she stretches out the hands as hands are only stretched out on the stage. Too late, too late! The back is turned, the bird has flown!

In the last act there is a back-to-back duet between the hero and the heroine, still as bent on singing together as they are irreconcilable. Until at last we reach the happy reprise, when the song they sang so happily at their first encounter, and so mournfully at their first separation, bursts upon our ears for the last time. And we go home, humming it all the way, and wake up in the morning, wondering how on earth it went.

* * *

Nor does it seem possible to depart from tradition in the case of the comedian, whose tricks today are always the tricks of yesterday. I have never been able to comprehend the essential humour of sock-suspenders, but in musical comedies it is almost a law that the comedian shall raise a laugh by wearing these as a visible part of his apparel. It is also almost a law that he shall appear at least once in a cricket cap too small for him and that, if there is a statue on the stage, he shall drape it in consonance with the proprieties.

These rites he must ceremoniously perform whether he be one of the guests at the beautiful riverside house of the heroine, or whether he be staying in a fashionable hotel in the best part of France, or whether he be the Grand Chancellor in some pseudo-Balkan state. It is also customary, though not invariable, for him to make his first entrance with a bang, being shot on to the stage in a sitting posture to the accompaniment of some loud report. You may then know, by the way he rubs his shins, by the way he blinks his eyes, by the way he counts those traditional stars, that you are in the presence of a scream.

They say that the time test is the real test for excellence and that there must be sterling worth in all classics that have survived the criticism of generations. If this is so, then there must be great virtue in musical comedy, the traditions of which appear to be indestructible. I may find 'Pilgrim's Progress' a little boring, and I may be incapable of laughing at sock-suspenders. But they are facts that have endured and must be admitted. So 'Pilgrim's Progress' and sock-suspenders for ever!



It is almost a law that the comedian shall raise a laugh by wearing sock-suspenders as a visible part of his apparel.

time when no musical comedy could be considered complete if the hero and the heroine did not, at some period during the proceedings, waltz down the steps of a resplendent staircase, from the very top of it to the very bottom. This is no longer the vogue. What we demand above all things in musical comedies today is that the chorus shall indulge in an orgy of slapping and stamping. What we regard as a feat of surpassing brilliance is when the music stops for a few bars and the slapping and the stamping goes on *without any music at all!* Then we are roused. Then we wax enthusiastic. Then we cry for the encore. But this fashion, too, will pass, for the human anatomy alas! is limited, and already the producers are beginning to complain that there is nothing fresh left to slap.

* * *

But there is no change in the love motive, in the traditional misunderstanding between the hero and the heroine that begets the traditional tiff, and in the traditional refusal to ask for any explanation. What usually



THE ACID TEST.

SIR WALFORD DAVIES, in his interesting talks, repeatedly emphasizes the restful beauty of the common chord, the satisfactory completeness of the full-close, and the simplicity of construction employed by Handel and other bygone composers in their masterpieces. Yet the trend of modern music seems to be in the opposite direction. A common chord must be avoided at all costs, and a full-close is apparently regarded as anathema. I have a friend whose orderly mind prompts him to wait for a full-close before switching off any music for which he does not care. A short time ago his set became involved in the meshes of an ultra-modern quintette, and he waited for the opportunity to switch off—and waited—and waited. He then altered the terms of his self-imposed contract, and determined to switch off after the first common chord. It was a long wait, but not until it had expired in its last climactic discord did my friend get his desired relief. Now I would like to make a suggestion to the B.B.C. for a 'Surprise Item.' Let two violinists, one viola player, one cellist, and (say) one double-bassoonist be shut up each in a different studio and, at a given signal, be told to 'do their worst,' and play whatever comes into their minds—the more unmelodious the better. Then let their individual efforts be collected at the control panel and broadcast. I venture to think that many highbrows would welcome the performance as an exquisite example of atonality and a masterly composition by an ultra-modern genius.—*W. H. Merriman, Nanterre, Penton Hook, Staines.*

[A jest on those lines has at least once been broadcast. A favourite entertainer announced that he would conduct the orchestra in the first performance of his own tone poem 'Chaos,' giving explanatory notes on the music himself. The orchestra, though in only one studio, did its share nobly, each player improvising his own part regardless of what his neighbour was doing, and the resulting noise was a truly fruitful burlesque of ultra-modern music, to the effect of which the 'explanations' by the 'composer' contributed much. It was indeed 'Chaos' which was presented. But present-day composers are not merely avoiding the well-worn paths where the common chord and full-close are sign-posts; they are honestly striving to find new roads, to explore new country. To those who know and love the old ways, the going must inevitably seem rough and difficult.—*Musical Ed., The Radio Times.*]

THE CINEMA ORGAN—A PROTEST—

My first opportunity of hearing a broadcast of the cinema organ was disappointing. That type of organ is capable, in the hands of a versatile and sympathetic performer, of giving every word and tone-colour from 'sob' and ultra freak effects, to an almost perfect quasi-orchestral rendition. The performance which I heard recently, however, presented such a travesty of these things, that it is calculated to earn for this organ an unenviable, and totally undeserved, reputation amongst music lovers who do not hear many unit organ performances. Memories of some of the former broadcasts make one a little bitter regarding such a decline in the high standard which has been, and ought still to be, maintained.—*Solo Wurlitzer.*

—AND AN APPRECIATION.

I SHOULD like, through *The Radio Times*, to congratulate Mr. Edward O'Henry on his delightful playing of the organ. I do not think I ever have enjoyed so much the hearing of organ music until I heard this musician play from the cinema in London. The only fault I can find is the fact that half an hour at a time is not half enough.—*Ivy Britton, 144, Booth Street, Handsworth, Birmingham.*

HIGH PRAISE INDEED.

WE have left off going to pictures since we have had the wireless.—*C. S., Grimsby.*

CHAMBER MUSIC.

As counterpoise to A. C. Mears, may I say that when *The Radio Times* comes in, I look first for the week's Chamber Music, grouse a little, weekly, because there is not enough of it and remain profoundly thankful for what there is.—*Key Summers.*

STUDENTS' SONGS.

CANNOT we have more half-hours of Students' Songs? I am sure there must be many people who enjoyed the broadcast on the evening of Monday, June 17. I did.—*F. E. W., South Hampstead.*

[AMONG others who have written to the Editor of *The Radio Times* in praise of this broadcast are: H. B. Rolfe, Alpha, 1, Woodcote Avenue, Thornton Heath; Wm. H. Jackson, Windsor Cottage, Alsager, Stoke-on-Trent; Lucy G. Horsley, Green Hamerton, York.]

ENCOURAGE THE BAGPIPES.

THERE is so much in what 'Another Amateur Violinist' says, that I feel sure the majority of listeners will agree with him, but why let the violin soar quite so much? Perhaps if we heard it less frequently we might appreciate it even more. Occasionally, oh, very occasionally, we are treated to a little of the bagpipes. Would it not be possible to give us a little more of this instrument and not so much of that less musical one—the saxophone?—*F. A. Crew, 82, Brookside Road, Golders Green.*

A. J. ALAN.

Do let us have more of A. J. Alan—he is a sheer delight and his voice and intonation a joy.—*Colonel and Mrs. E. L. Coates, Le Voulard, St. Aubin, Jersey.*

THE BROADCAST PLAY.

MIGHT I make two simple suggestions about broadcast plays? Firstly, that as the actors are not seen, the characters should be few; otherwise the effort to distinguish the voices destroys the pleasure of listening. This is quite different in the theatre, where the action is seen. Secondly, that broadcast plays should, as a rule, be short. This is not realized yet, to judge by words quoted from *The Radio Times* of June 7: 'The listening audience has not yet acquired the automatic habit of listening to radio plays as they have the habit of watching a play in the theatre.' Why? The answer is in the last three words. When we go to the theatre we take 'time off,' and have then nothing to do but enjoy 'seeing' and 'hearing' for two or three hours. At home, on the contrary, we are liable to interruptions—a caller, letters to be written, etc., children, and the hundred and one things to be done after the ordinary work of the day. So the busy householder likes a short play.—*V. M. G., Newbury.*

IN DEFENCE OF THE NIGHTINGALE.

I WAS absolutely disgusted to read the letter of the 'Four Collegiates' from Birmingham. It seems beyond comprehension that any persons in their right mind could call the rich and glorious notes of the nightingale 'monotonous and boring squeaks.' I was deeply thrilled to hear the wonderful song for the first time; the only fly in the ointment was the interruption of the dance band which one can hear every other night in the year, while the chance of hearing nature's own loveliest music rarely comes.—*L. Plunkett, 3, Kimbolton Avenue, Bedford.*

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*.

IN PRAISE OF CONCERTINAS.

I SEE that one of your listeners complains of being assailed by some weird highbrow music played on a concertina. The very word 'concertina' seems to be the proverbial red rag to the bull. How anyone can condemn an instrument like the English concertina, played by a man that knows his business, absolutely beats me. I well remember my first entry into an orchestra in the North, at a dance. As soon as the people in the hall saw that I intended to play the concertina there were disappointing looks on their faces which caused me some trepidation. After a few dances, the pleasure of the dancers was obvious, and their prejudice had disappeared. I speak as a player myself of the concertina, the oboe, the violin, the dulcimer, and even the humble mouth organ, so you may be able to judge that I have at least a musical ear. Why the concertina has not been included in some of our leading dance bands, puzzles me, unless it may be want of imagination on the part of some of the conductors.—*Tio Valer Set.*

IS YOUR DOG A PROGRAMME CRITIC?

MY dog howls continuously when Chamber Music is played. He especially detests plaintive notes of the violin, and soprano singers, and the set has to be switched off for peace and quietness. He remains perfectly quiet through sketches, talks, variety and jazz bands. He is not a bad judge of what meets with my approval. It would be interesting to hear other listeners' experiences with dogs.—*Richard C. Houslet, 49, Warneford Street, South Hackney.*

AFTER THE GENERAL ELECTION.

NOW that the din and the excitement of the General Election has somewhat abated, may I use this opportunity to thank the B.B.C. for their generous broadcast of political oratory, previous to this momentous event. Viewing the situation through spectacles of three distinct colours is apt to alter one's former perspective. A listener had less excuse this time for voting 'green' only because 'Dad' has always done so. On behalf of youth, then, I again thank you.—*Edward B. Herbert, Benton Street, Radleigh, Suffolk.*

LESS DESPONDENT.

MY attention has been drawn to three letters I had not seen, commenting on some remarks of mine in a recent issue. May I just say again, I am always ready for the good music, but wanted and still want to urge that certain things—so very different—should be cut out. I observe your correspondents don't argue for the retention of these. May I say also, I have an English lever that never fails me.—*C. E. Booth, 80, Claremont Road, N.6.*

ANNOUNCERS' ENGLISH.

ON this point it has been said that we have no business to criticize because our own English may not be faultless. That is an absurd argument. As well might it be said that an art critic has no business to criticize a picture unless he himself can draw or paint to perfection. The announcers seem to find a lot of difficulty with the letters 'r' and 'h.' Why should a word ending in 'er' be pronounced as if it ended in 'aw' or 'ah'? Why put in an 'r' when it isn't there? Such vulgarisms as 'Indiar' and 'Australiar' and Africa' are painful. Why say 'modden' when the word is 'modern'? Why talk about 'Jay Widden's Band' when it is Jay Whidden's Band? Why tell us about J. C. 'Wite' when the gentleman's name is White? A speaker the other evening talked about the 'Wigs' being in power when he meant the Whigs. A gentleman who used to talk to us about football had an expression 'all Lombard Street to a chinar rorange.' What on earth is a 'chinar rorange'? I once heard an announcer mention a locality which he called 'Bawkley Squaw.' Failure is failure, and not 'fail-yah.' We also heard that the King had been 'wheeled' in a bath-chair, when—I suppose—the announcer meant 'wheeled.' Also, is it the British Empire or the British Empiah? If the B.B.C. pronunciations in the above instances are the correct ones, then I apologize for my ignorance. If they are not correct, surely listeners are justified in saying so.—*F. W. E. Wagner, 50, Cuddeon Road, West Kensington.*

UP FROM SOMERSET.

I CAN assure your correspondent 'B. W., Stowmarket,' in answer to his query about the announcer at 5GB in a recent issue, that any man who says 'foive' for five is not a Somerset man. He would say 'vive' without any suspicion whatever of an 'o.'—*D. G. T., Somerset.*

EVEN if the 5GB announcer does say 'foive-zhee-bee' (which is not correct) I would prefer it to the 'racing language' I have heard at Stowmarket. Perhaps 'B. W., Stowmarket' is trying to be funny.—*Satisfied.*

WHAT DO THEY LOOK LIKE?

AN innovation which I am sure would receive the support of practically everyone would be the publication of announcers' photographs in *The Radio Times*. One could then see if their facial characteristics matched their golden, silver or platinum voices, as the case may be. For fear of publicity, there need be no name, only the caption 'An Announcer.' I suppose there are no copper, bronze or nickel silver voiced announcers? One rather tires of the precious metals after a time.—*Enthusiast.*

RUSSIAN NAMES.

I NOTICE that whenever a work of the Russian composer Scriabin appears in the B.B.C. programmes his name is always pronounced Skreebin. This is entirely wrong. The English equivalents of the Russian letters in the name are S-k-r-yah-b-i-n and the pronunciation is approximately Skryabin. The following Russian names are also frequently mispronounced by the announcers: Tolstoy, Borodin and Boris Godunov.—*Harold E. Jones, Highwood, 18, Dyncor Road, Stoke Newington, N.16.*

'DJINN' AND—

I AM writing to say how much I enjoyed 'Djinn and Bitters.'—H. When I had heard the first version, I began to think I should never hear anything more delightful on the radio. Now this has come. It was great!—*D. R., Eastbourne.*

—BITTERS.

THERE has been some very poor stuff on the wireless of late, but of all the rubbish that I have ever heard, surely the limit was reached during the rendering of 'Djinn and Bitters.' I consider it a waste of time to listen to such trash.—*S. J., Radcliffe.*

POETRY READINGS.

MAY I add my request to those you have already printed for more readings of poetry? I, too, realize that music has the widest appeal, but to hear poems read is such a great treat, and at present the opportunities are lamentably few and far between.—*E. J. Hassall, Eaton Lodge, Warwick Place, Letchington Spa.*

THE BACKBONE OF THE SCHOOL.

'AND behold, the land was full of giants in those days.' Now that the Early Paleozoic period has passed, now that those 'wise giants,' e.g., 'Another Sixth-Form Prefect,' have aired their views; the Fourth Form, which after all is the backbone of the school, may perhaps be allowed to raise its head. The programmes of the B.B.C. are the very best possible; catering for the millions is not an easy task, as these grumblers would find out if they only used a little sense, instead of babbling puerile nonsense.—*T. Lawson, Ilford.*

AND NOW THE FIRST FORM!

DEAR MR. EDDYER.—We think jazz is depraving to the mind and fail to see how anyone can like the horrid noises made by Jack Payne and his band. Please stop it. Let us have more of the splendid Beethoven Sonatas, etc., and let the horrid low-brows make their own horrid noise. We despise them and if that durnt whether them, nothing will.—*Tio 1st formers, Liverpool.*

[Would our readers please appreciate that we print this letter as received (some of our 'Upper Form' readers may feel that something is wrong somewhere) and without disturbing the original orthography.—*Ed., The Radio Times.*]



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Technical Data.
 Filament Amps. .1, Max.
 Anode Volts 150, Impedance 20,000, Amplification Factor 200, Grid Bias 1-5 volts max. anode Volts.

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a bridge — piece by piece — each element helping to secure and support the whole. As a result an enormous degree of strength is attained. Individual movement is impossible. Even the hardest blow cannot disturb its rigid internal structure. For any Screened Grid Receiver use Cossor — the *only* Screened Grid Valve with Interlocked Construction.

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THE WORLD'S STRONGEST AND MOST DEPENDABLE SCREENED GRID VALVE

5.0
A RECITAL
BY
ADOLPHE HALLIS

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

3.30
A CONCERT
WINIFRED LAWSON (Soprano)
HEDDLE NASH (Tenor)
THE GERSHOM PARKINGTON QUINTET



HEDDLE NASH.

This afternoon at 3.30.

QUINTET
Selection, 'Merrie England'.....German

HEDDLE NASH
Care Solve (Dear Woods) ('Atlantida').....Handel
Where'er you walk ('Semele')

QUINTET
Pavane pour une Enfante defunte (Pavane for a Dead Princess).....Ravel
Beneath the Willows.....Wright

WINIFRED LAWSON
Charmant papillon (Charming Butterfly) Campra
L'Eté (Summer).....Chaminade

QUINTET
Malaguena (Spanish Dance).....Moszkowski
L'Heure Exquise (The Exquisite Hour).....Hahn

HEDDLE NASH
I attempt from 'Love's sickness to Fly'
On the Brow of Richmond Hill.....Purcell
I'll sail upon the Dog Star.....

QUINTET
Selection of Brahms' Songs

WINIFRED LAWSON
One Morning Oh so Early.....Diack
The Spring has come.....Maud Valerie White
Song of the Blackbird.....Quilter

QUINTET
Ballet Music, 'La Source' (The Fountain).....Delibes

5.0
A PIANOFORTE RECITAL
By ADOLPHE HALLIS

Four Studies.....Chopin
E Major, Op. 10; G Flat, Op. 10; C Minor, Op. 10; E Minor, Op. 25
Jeux d'Eau (Fountains).....Ravel
Jardins sous la pluie (Gardens in the Rain).....Debussy
Minstrels.....
La Chasse (The Hunt).....Paganini, arr. Liszt

STUDIES' is apt to have a rather stern and forbidding sound, and, of course, many of the thousands of pieces for pianoforte and other instruments which have that name, are intended merely to help the student to overcome one or other of the difficulties of his instrument. But there are many others which have besides, a really musical or poetic idea welded into their fabric. Chopin's and Liszt's are no doubt the best known, as they are, in their own way, among the best.

They never lose sight of the particular obstacle which they are meant to help the aspirant to surmount, so that each one is evolved from a single motive which determines its character. But, so successfully does Chopin

WINIFRED LAWSON.

This afternoon at 5.0.

SUNDAY, JUNE 30
2LO LONDON & 5XX DAVENTRY
(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

contrive to invest his studies with a real musical interest that the listener need hardly be concerned with the instructional side of them.

RECOGNIZED on all hands as the foremost representative of French music of today, Ravel made his name first as a brilliant composer for the pianoforte. This piece, dating from 1901, when he was twenty-six, was the first in which he showed how brilliantly he could make use of the resources of the instrument.

DEBUSSY's gift of presenting a picture in music is nowhere more happily used than in 'Gardens in the Rain,' one of the best known of his pianoforte pieces. The soft, misty background, the gentle, steady rain on the garden, and, towards the end, the rising wind and distant rumblings of thunder, are all vividly set before the listener's fancy.

'MINSTRELS,' the last piece in Debussy's first book of twelve 'Preludes,' is a fascinating example of humour in music—a really witty burlesque of Negro Minstrels of the rather vulgar order.

LISZT and Paganini were regarded at one time as twin magicians, each on his own instrument, so wonderful were the effects of brilliant execution which they achieved. Liszt's interest in the so-called diabolical performances of the violinist induced him to transcribe a number of Paganini's Studies, revising them more than once, to give them finally to the world in 1852, with a dedication to another great pianist, Madame Schumann. Depending for their effect largely on brilliant execution, they are none the less invested by Liszt with something of his own poetic outlook on music.

5.30 ENGLISH ELOQUENCE—X
Thoughts On Universal Peace

A Sermon preached by the Rev. THOMAS CHALMERS, D.D., in the Tron Church, Glasgow, on a Day of National Thanksgiving in 1816

CONDITIONS in England during the first quarter of the nineteenth century can be compared with those prevailing at the present time. The country had fought and won a European War. The signing of peace was followed by a period of intellectual ferment and industrial depression. It was amid such conditions that Thomas Chalmers began to exercise his genius.

Chalmers is a typically nineteenth-century figure. Although he is famous chiefly for his eloquence, and for his position in the history of the Scottish Church, he displayed an encyclopaedic range of activities, embracing science, mathematics, philosophy, and social reform. These interests were unified by religion. He was one of the leaders of the religious revival, which in one form—evangelical—or another—high church—continued throughout the century.

The sermon on Universal Peace was one of the earliest that Chalmers preached at Glasgow. It is distinguished for that eloquence which depends upon the intense conviction of a powerful mind rather than upon literary ability. Its style is an example of the weakening effect of nineteenth century humanitarianism upon a prose conditioned by eighteenth-century rationalism. But peace was as necessary to Europe then as it is today; and it is remarkable to hear Chalmers proposing a plan for ensuring it, which was carried into effect a century later by the creation of the League of Nations.

5.45-6.15 app. CHURCH CANTATA (No 6)
BACH

(For full details see opposite page.)

8.0-8.45 A RELIGIOUS SERVICE

From the Studio
(For full details see opposite page.)
London only

8.45 The Week's Good Cause:

Appeal on behalf of the Cheyne Hospital for Children, by Sir NIGEL PLAYFAIR
CHEYNE HOSPITAL for children was founded over fifty years ago to receive children who were discharged or excluded from the General

9.5
A CONCERT
FROM
BOURNEMOUTH

Hospitals because they suffered from incurable complaints, or because their cases required more and longer treatment than the larger hospitals were able to give. In some instances, the continuous nursing of patients at Cheyne Hospital extends to several years. Over eighty per cent. of the patients treated have been discharged in a cured or relieved condition.

Her Majesty the Queen is President of the Hospital and the Earl of Cromer is chairman of the committee.

Statistics show that Cheyne Hospital and its Branch Hospital at St. Nicholas-at-Wade, near Margate, are economically run; but the need for improvements has made extensive demands upon their resources.

Donations, etc., should be sent to 'B.B.C.,' Cheyne Hospital for Children, Chelsea, S.W.3.



Sir DAN GODFREY.

Tonight at 9.5.

8.50 'The News'

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

9.5 A CONCERT

Relayed from the Pavilion, Bournemouth
S.B. from Bournemouth

THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conducted by Sir DAN GODFREY
MEGAN THOMAS (Soprano)
FRANK TITERTON (Tenor)
PHILIP DORE at the Organ

ORCHESTRA
Overture, 'Mignon'.....Ambroise Thomas
Flight of the Bumble Bee.....Rimsky-Korsakoff
Dance of the Tumblers.....

FRANK TITERTON
Prize Song ('The Mastersingers').....Wagner

ORCHESTRA
Finale, Symphony, No. 4.....Tchaikovsky

PHILIP DORE
Fugue in D Minor (The 'Giant').....Bach
Choral Prelude on 'Whither shall I fly?'.....Karg-Elert
Triumphal March.....Vierno
Scherzetto.....Delibes
Musique des Automates (Music of the Automats).....Tate
Somewhere a voice is calling.....

ORCHESTRA
Welsh Rhapsody.....German

MEGAN THOMAS
Butterfly Wings.....Phillips
A Birthday
Huntingdon Woodman

BERTRAM LEWIS (Violin),
JACOBA WOLTERS
(Harp), and PHILIP
DORE (Organ)
Largo.....Handel

ORCHESTRA
Fête Bohème (Bohemian
Fête) ('Scenes Pittoresques') (Picturesque
Scenes).....Massenet



MEGAN THOMAS.

10.30 Epilogue

Tonight at 9.5.

5-45
THIS WEEK'S
BACH
CANTATA

(For 3.30-5.45 Programmes see opposite page)

5-45-6.15 app. CHURCH CANTATA
(No. 6) BACH
'BLEIB BEI UNS'
(Bide with us)

Relayed from the Guildhall School
of Music

DORIS OWENS (Contralto)
TOM PICKERING (Tenor)
STANLEY RILEY (Bass)
THE WIRELESS CHORUS

AMBROSE GAUNTLETT
(Violoncello Piccolo)

Continuo { EDWARD J. ROBINSON
(Violoncello)
EUGENE CRUFT (Bass)
LESLIE WOODGATE (Organ)

THE WIRELESS ORCHESTRA
(Oboes and Strings)

Conducted by STANFORD ROBINSON

THE most impressive part of this Cantata is the opening chorus; it is always regarded as among the most noble and poetic of all the great Bach's conceptions. It sets the words of the disciples, 'Abide with us,' with a wonderful sense of their affection, blended with their pleading. And in both the German and the English versions, an impressive effect is made by the way in which the accent falls first on the word 'bide,' next on 'with' and the third time on 'us.' Then where the text tells of evening drawing nigh, the voices sink down as though oppressed by the coming of night, and the music of the accompaniment suggests an anxious trembling. There is a middle section where the time changes to four-in-the-bar, and the cry is still more insistent, and at the end the opening mood of pleading returns. The final close is in major, with a wonderful effect of gladness as though the watchers suddenly knew that their prayer was heard.

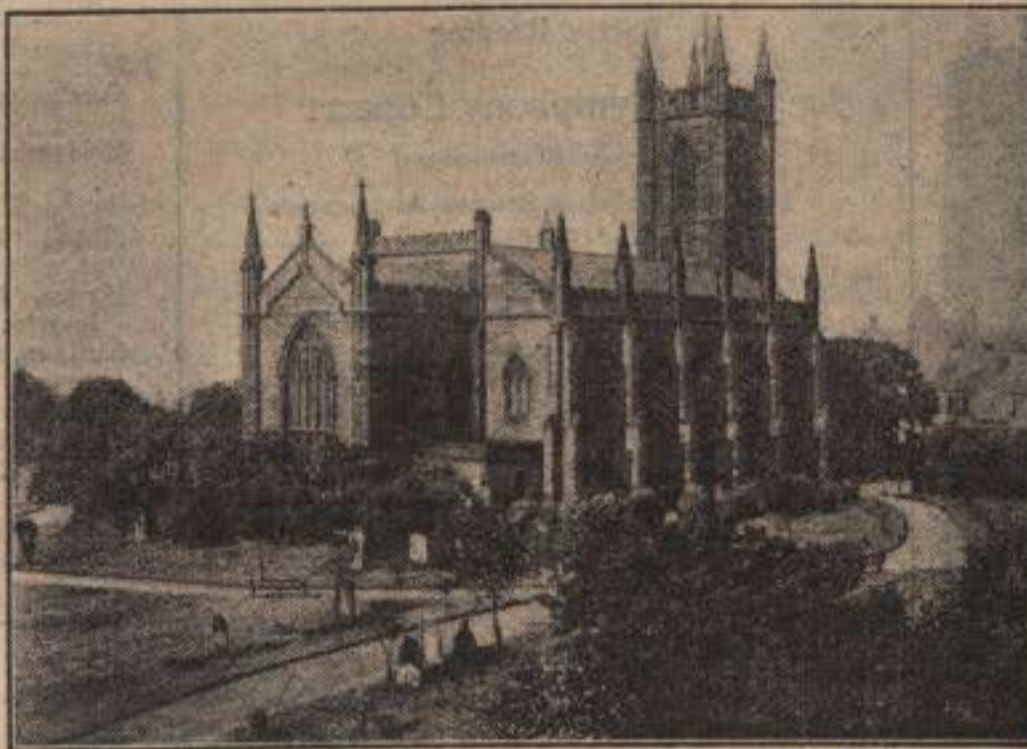
The second number is a very beautiful alto aria with an obbligato for oboe da caccia, usually replaced now by the English Horn, and then there follows a Chorale for the treble voices with a full and expressive orchestral accompaniment. It has an obbligato for the old violoncello piccolo, now usually replaced either by the 'cello, or shared between the 'cello and viola.

The tenor aria, number five, lying very high and difficult to sing, is instinct with tenderness. It is finely accompanied by the strings and continuo alone. In the final Chorale, dignified and simple, all the instruments, two oboes, oboe da caccia, strings and continuo, reinforce the voices.

I.—Chorus:
Bide with us, for eve is drawing onward,
and the day is now declining.

THE DAY OF REST
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



Broadcast Churches—XX.

ST. PETER-AD-VINCULA,
STOKE-ON-TRENT.

from which a service will be relayed by Stoke and broadcast from the Northern Stations tonight, at 8.0.

THE present Parish Church of Stoke-on-Trent is a comparatively modern, and architecturally undistinguished, building. It was erected in the years 1828 and 1829, and consecrated in 1830. It was only during that last year that the old Norman church, which it replaced, was pulled down.

The growth of population, due to the great development of the pottery industry under the stimulus of such great potters as Josiah Wedgwood, and others, made the old church too small for the needs of the parishioners. As a result, the present 'large structure' was erected, and the old church was demolished by one who had bought the fabric for £350.

It is generally agreed by antiquarians that Stoke has been the site of a church for very many centuries. Originally, the extent of the parish of Stoke was very great, covering some 40 square miles. Since the year 1807 no fewer than 30 parishes have been cut out of this 'mother' parish of North Staffordshire; in fact, there are today more than 250,000 people living inside the original boundaries of the old parish. With the exception of Tunstall, all the Pottery towns (which today comprise, roughly, the 'City of Stoke-on-Trent') were at one time part of this ancient parish: as was also the neighbouring town of Newcastle-under-Lyme, which, though politically one of the oldest 'Rotten Boroughs' in England, was until 1807, ecclesiastically, part of the old Mother Parish with a 'Chapel of Ease.' The annual holiday of the district, 'Stoke Wakes,' is fixed by the Patronal Festival of the old Parish Church, as is so often the case in this country. As the dedication of the church shows, this Festival is on August 1—St. Peter's Chains (Lammas Day)—and it is in the first week of August that the great holiday exodus always takes place.

This dedication is not very common in England. The best known is probably that of the prison church in the Tower of London, where Anne Boleyn lies buried. As would be expected, most of the notabilities of the parish in the past were connected with the staple industry of the district, the manufacture of pottery. The church contains a fine monument to the great potter, Josiah Wedgwood, executed by the designer Flaxman. The bi-centenary of Wedgwood's birth falls next year, 1930, when it is hoped to pay due honour to one who, in his time, did so much to raise pottery to the level of a fine art.

Stoke Parish Church was 'wired' for broadcasting some time ago; and as long as the Stoke-on-Trent Station of the B.B.C. transmitted 'local' items, services were broadcast from the church fairly regularly. Since that time they have been necessarily infrequent, the last occasion being a service S.B. to all stations in February, 1928.

The present Rector of Stoke, Prebendary Crick, succeeded the Very Reverend H. V. Stuart, D.D., now Dean of Carlisle, in 1924. The originator of many of the parochial organisations and activities of today was Sir Lovelace Stamer, Bart., who was Rector of this great parish of nearly 30,000 people for 34 years—1858 to 1892—and was indeed a father to his people. During his incumbency he filled in succession the offices of Rural Dean, Archdeacon, and (Suffragan) Bishop of Shrewsbury. Perhaps his greatest work was for education, and it is due mainly to him that in the parish there are today five church day schools (with nine departments) containing nearly 2,500 children.

8.0
THE SOCIETY
OF
FRIENDS

II.—Aria (Alto):
Thou, whose praises never end,
Son of God, vouchsafe to hear us;
While before Thy throne we bend,
Let Thy favour still be near us.
Grant, O grant us needful light,
Thro' the coming hours of night.

III.—Chorale (Treble):
O bide with us, Thou Saviour dear,
Forsake us not when eve is near.
Thy sacred word, clear guiding light,
O grant it ne'er be quenched in night.
In this our last and weakest hour,
Inspire us, Lord, with steadfast pow'r.
That undefil'd Thy faith we keep,
Until in death secure we sleep.

IV.—Recitative (Bass):
Behold, around us, on ev'ry side, in
darkness still increasing. And if we ask
whence comes this darkness, hence it
comes. 'Tis that, from the least to the
greatest, scarce one in righteousness
before his God is walking, and in the
works the Saviour loves abounding; And
thus instead of light there is but darkness.

V.—Aria (Tenor):
Lord, to us Thyself be showing
That no more we in ways of sin be going.
May the light of Thy word on men be
shining
All to trust in Thee inclining.

VI.—Chorale:
Lord, Jesus Christ, Thy pow'r display;
Thou, Lord, whom other lords obey,
Thy servants with Thy grace defend,
That so their thanks may never end.

The text is reprinted by courtesy of Messrs.
Novello and Co., Ltd.
The Cantata for Sunday, July 7, is:—
No. 9.
'Es ist das Heil uns kommen her.'
(Behold Salvation is at hand.)

8.0 A RELIGIOUS SERVICE

From the Studio

Hymn, 'Lead us, O Father, in the
paths of Peace' (New Church
Hymnary of the Presbyterian
Church, No. 566)

Prayers

Bible Reading, Ecclesiastes III 1-15
Hymn, 'Who would true valour
see' (New Church Hymnary of
the Presbyterian Church, No 576)
Address by Dr. HENRY T. HODGKIN,
M.A., M.B.

Hymn, 'These Things shall be'
(New Church Hymnary of the
Presbyterian Church No. 539)
Benediction

DR. HENRY T. HODGKIN, a leading
figure in the Society of Friends, was
the first Quaker to give a Sunday
evening address from 2LO, when he
led the Studio Service on December
18, 1925. His life has been devoted
to work for international co-ope-
ration and understanding; and for
the past six years he has shared the
secretaryship with Chinese and
American colleagues of the National
Christian Council of China. He
first went out to China as a medical
missionary in 1904, and was for some
years on the staff of the West China
Union University, Chengtu. He is
shortly going to America to help
with the foundation of a centre for
social and religious study on the
lines of the well-known Wood-
brooke Settlement at Birmingham.

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue
'PEACE'

(For details of this week's Epilogue
see page 691)

KB-72



PRICE
£5 5s.

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

HERE IS THE
PROGRAMME FOR JUNE 30
COMMENCING AT 5.40 P.M.

- 1 OVERTURE from the Opera "If I were King" .. A. Adam
- 2 WALTZ "Tout Paris" .. E. Waldteufel
- 3 SELECTION from the "Desert Song" .. Romberg
- 4 "Fascination" Valse Tzigane .. Marchetti
- 5 OVERTURE from the Comic Opera "Pique Dame" .. Franz von Suppé
- 6 ENTR'ACTE Gavotte from the Opera "Mignon" .. A. Thomas
- 7 HUNGARIAN Rhapsodie No. II .. Fr. von Liszt
- 8 SERENADE from the Ballet "Les Millions d'Arlequin" .. R. Drigo
- 9 SELECTION from the Opera "Faust" .. Ch. Gounod

Kolster Brandes

RADIO PRODUCTS
CRAY WORKS SIDCUP KENT



SUNDAY, JUNE 30

5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0
**PEDRO MORALES
CONDUCTS
A CONCERT**

3.30 Poetry Reading

4.0-5.30 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Leader, FRANK CANTELL

Conducted by PEDRO MORALES

ANTONIO BROSA (Violin)

DISTINGUISHED exponent though he is of the music, and especially the modern symphonic music, of his native Spain, the conductor and composer, Pedro Morales, has included in his programme today, representatives of modern England, France, and Austria, besides the first Symphony of the great Beethoven. A piece of his own for violin and orchestra is to be played, as well as one which he has orchestrated, both of them Andalusian in character.

ORCHESTRA

Symphony, No. 1 in C

Beethoven

Adagio molto—Allegro con
brio; Andante cantabile con
moto; Menuetto and Trio;
Adagio molto—vivace

ANTONIO BROSA and Orchestra

Ballad Percy Pitt

Tarantelle .. Frederic d'Erlanger

ORCHESTRA

Vorspiel, 'Die Prinzessin auf
der Erbse' (The Princess
and the Pea) .. Ernst Toch

Symphonic Poem, 'Una Aventura
de Don Quijote (An
Adventure of Don Quixote)

Guridi

(First Performance in England)

THE one-act opera, of a humorous, almost farcical order, to which Ernst Toch's piece is the Prelude, is experimental and daring in much of its music, extreme dissonances being used at times to emphasize the absurdities of the Hans Andersen story on which it is founded.

JESUS GURIDI made his first appearance as a composer at the early age of thirteen. After that, he spent some time in study in Paris, Brussels, and Cologne, and is thus, like other Spanish composers of today, influenced by a wider than merely national outlook. Much of his music, however, is based on old Basque tunes, and he is recognized as one of the leaders of music in modern Spain. Although it has not yet been heard in this country, this symphonic work is among the best known of his pieces. The music, allusive rather than descriptive, is inspired by the following part of 'Don Quixote.' On the lonely plains of La Mancha, a procession of monks comes from a distance. Don Quixote and Sancho Panza fall upon them and rout them. A Basque servitor next comes, and in battle with the Don, overcomes him; his lament and invocation of his Lady Dulcinea; the battle is resumed, and now Quixote is victorious; a psalm, and again a song to his Lady.

ANTONIO BROSA and Orchestra

Bonto Andaluz Pedro Morales

Cancion Gitana Infante, arr. Morales

MANUEL INFANTE, born in Seville, has made his home for some time in Paris. Most of his successful music for pianoforte has been introduced to the public by his brilliant compatriot José Iturbi.

ORCHESTRA

Danzas Fantasticas Turina

Exaltacion; Ensuena; Orgia

7.50 A RELIGIOUS SERVICE

Conducted by the Rev. Father RONALD KNOX,
M.A.

Relayed from St. Chad's Cathedral, Birmingham

THE BELLS

Order of Service

Motet, 'Improperium expectavit cor Meum'

Attwood

Hymn, 'O Sacred Heart all burning with fervent
love'

Zulueta

Anthem, 'Cor Jesu salus in Te sperantium'

Schulthes

Address

Motet, 'Exultabo Te Domine' Palestrina

Hymn, 'Jesus, the very thought of Thee'

Richardson

Vesper, 'Decora Lux' (for SS. Peter and Paul)

Benediction

8.45 The Week's Good Cause:

(From Birmingham)

An Appeal on behalf of the
Wolverhampton Children's
Holiday Camp, by Mrs. Wood
(the Lady Mayoress)

(Donations should be forwarded
to the Lady Mayoress at the
Town Hall, Wolverhampton)

8.50 'The News'

WEATHER FORECAST, GENERAL
NEWS BULLETIN

9.0 A MILITARY BAND
CONCERT

LOUISE TRENTON (Soprano)

TOPLISS GREEN (Baritone)

THE WIRELESS MILITARY
BAND

Conducted by B. WALTON
O'DONNELL

Overture, 'The Mastersingers'

Wagner



PEDRO MORALES,

the famous Spanish musician,
who conducts the orchestra in
the Symphony Concert from
Birmingham this afternoon.

TOPLISS GREEN

Soupir (Sigh) Bemberg

J'ai pleuré en rêve (In my dreams I have wept)

Huë

BAND

Three Dances ('The Bavarian Highlands') .. Elgar

LOUISE TRENTON

She had a letter from her love ('Merrie England')

German

Thoughts have Wings Lisa Lehmann

Cuckoo Shaw

BAND

Selection, 'La Bohème' Puccini

TOPLISS GREEN

And yet I love her till I die } Parry

Looking Backwards }

BAND

Poème Erotique Grieg

Shepherd's Hey Grainger

LOUISE TRENTON

The Fairy Flute Aleris

Where go the boats? } Quilter

The Lamplighter }

BAND

Folk Song Suite Vaughan Williams

March, 'Seventeen come Sunday'; Inter-
mezzo, 'My Bonny Boy'; March, 'Folk
Songs from Somerset'

10.30

Epilogue

Sunday's Programmes continued (June 30)

5WA CARDIFF. 309.9 M. 968 KC.

3.30 **COMBINED CHURCH PARADE**
of the Bristol Territorial Units
Relayed from the Cathedral, Bristol
Order of Service
Hymn, 'O God, our help in ages past' (A. and M., No. 165)
Psalm 15
Magnificat and Nunc Dimittis (Stanford in B Flat)
Anthem, 'Oh Praise the Lord' Goss
Hymn, 'All people that on earth do dwell' (A. and M., No. 166)
Address by the Rev. G. F. HELM, M.A., M.C., Senior Chaplain, Southern Command Territorial Army
Hymn, 'Through all the changing scenes of life' (No. 290)

NATIONAL ANTHEM
4.45 **The Cory Silver Band**
Conducted by J. G. DOBBING
Overture, 'Bronze Horse' Auber
Cornet Solo, 'Robin Adair' Hartman (Soloist, F. PARTRIDGE)
Selection from Liszt's Works .. arr. W. Rimmer
Suite, 'The Water Music' Handel

5.30-6.15 app. S.B. from London

8.10 **A RELIGIOUS SERVICE**
From the Studio
CHOIR of All Saints' Church, Cyncoed Road
Hymn, 'Lead us, Heavenly Father, lead us' (A. and M., No. 281)
A Reading from the Scriptures
Anthem, 'The Radiant Morn' Woodward
Address by the Rev. W. E. H. WILLIAMS
Hymn, 'At even ere the sun was set' (A. and M., No. 20)

8.45 **The Week's Good Cause:**
An Appeal on behalf of the Cardiff Royal Infirmary by the Rev. D. J. JONES, Vicar of Roath

8.50 **'The News'**
WEATHER FORECAST, NEWS

9.0 West Regional News

9.5 A Choral and Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Suite, 'The Gordian Knot Untied' (No. 1) Purcell

THE CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY
Conducted by W. G. WILLIAMS

Awake, Sweet Love Dowland
What saith my Dainty Darling Morley
Adieu, Sweet Amaryllis Wilbye

ORCHESTRA
A Shropshire Lad Butterworth

MADRIGAL SOCIETY
In Pride of May Weelkes
The Silver Swan Gibbons
Flora gave me fairest flowers Wilbye

ORCHESTRA
Suite from the Dramatic Music Purcell

MADRIGAL SOCIETY
To Shorten Winter's Sadness Weelkes
Wrth Fynd I'm Gwely Bach Edwards
Sing we and chaunt it Morley

ORCHESTRA
The Banks of Green Willow Butterworth
Molly on the Shore Grainger

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

3.30 S.B. from Cardiff
5.30-6.15 app. S.B. from London
8.10 S.B. from Cardiff

8.50 **'The News'**
WEATHER FORECAST, NEWS

9.0 S.B. from Cardiff
9.5 S.B. from Bournemouth

10.30 **Epilogue**
10.40-11.0 S.B. from Cardiff

Scherzetto Vieme
Musique des Automates (Music of the Automations) Delibes
Somewhere a voice is calling Tate

ORCHESTRA
Welsh Rhapsody German

MEGAN THOMAS (Soprano)
Butterfly Wings Phillips
A Birthday Huntingdon Woodman

BERFRAM LEWIS (Violin), JACOBIA WOLTERS (Harp) and PHILIP DORE (Organ)
Largo Handel

ORCHESTRA
Fête Bohème (Bohemian Fête) from 'Scènes Pittoresques' (Picturesque Scenes) .. Massenet

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

3.30-6.15 app. S.B. from London
8.0-8.45 S.B. from London

8.50 WEATHER FORECAST, NEWS; Local Announcements
9.5 S.B. from Bournemouth

10.30 **Epilogue**



CARDIFF UNIVERSITY STUDENTS' MADRIGAL SOCIETY
will be heard during the Choral and Orchestral Concert from Cardiff tonight, at 9.5.

2ZY MANCHESTER. 479.2 M. 626 KC.

3.30 A Light Choral and Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA
Conducted by ALFRED BARKER (From Manchester)
THE POTTERIES CHORAL SOCIETY
Conducted by CARL OLIVER (From Stoke)

5.0-6.15 app. S.B. from London

8.0 **A RELIGIOUS SERVICE**
Relayed from the Parish Church of St. Peter-ad-Vinula

8.45 **The Week's Good Cause**

8.50 WEATHER FORECAST, NEWS; Local Announcements

9.5 Band Music and 'Cello Solos

THE DICK KERR ELECTRIC WORKS BAND
Conducted by J. BIRKETT
CLYDE TWELVETREES (Violoncello)

10.30 **Epilogue**

Other Stations.

5NO NEWCASTLE. 261.5 M. 1,148 KC.
3.30-6.15 app.:-London. 8.0:-London. 8.45:-The Week's Good Cause. 8.50:-Weather Forecast, News. 9.5:-Bournemouth. 10.30:-Epilogue.

5SC GLASGOW. 376.4 M. 797 KC.
3.0:-Wingates Temperance Band. 4.45:-Margaret Barrett (soprano). 5.0-6.15 app.:-London. 8.0:-London. 8.45:-The Week's Good Cause. 8.50:-Weather Forecast, News. 9.0:-Scottish News Bulletin. 9.5:-Bournemouth. 10.30:-Epilogue.

2BD ABERDEEN. 301.5 M. 995 KC.
3.0:-Glasgow. 5.0-6.15 app.:-London. 8.0:-London. 8.45:-The Week's Good Cause. 8.50:-Weather Forecast, News. 9.0:-Glasgow. 9.5:-Bournemouth. 10.30:-Epilogue.

2BE BELFAST. 242.3 M. 1,238 KC.
3.30-6.15 app.:-London. 8.15-8.45:-Religious Service. From the Studio. 8.50:-Weather Forecast, News. 9.5:-Bournemouth. 10.30:-Epilogue.

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

3.30-6.15 app. S.B. from London
8.0 S.B. from London

8.45 **The Week's Good Cause:**
Appeal on behalf of the Bible Flower Mission by Mrs. JAMES EDMONDSON

8.50 **'The News'**
WEATHER FORECAST, NEWS; Local Announcements

9.5 A CONCERT

Relayed from the Pavilion, Bournemouth.
Relayed to London and Daventry
THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conductor, Sir DAN GODFREY

ORCHESTRA
Overture, 'Mignon' Ambroise Thomas
Flight of the Bumble Bee Rimsky-Korsakov
Dance of the Tumblers Rimsky-Korsakov

FRANK TITTERTON (Tenor)
Prize Song ('The Mastersingers') Wagner

ORCHESTRA
Finale, Symphony No. 4 Tchaikovsky

PHILIP DORE (Organ)
Fugue in D Minor (The Giant) Bach
Choral Prelude on 'Whither shall I fly?' Bach
Triumphal March Karg-Elert

7.45
HALF-AN-HOUR
IN
CANADA

MONDAY, JULY 1
2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

8.15
A PROGRAMME
FOR THE
OLDER FOLK

10.15 a.m. THE DAILY SERVICE

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

10.45 Mr. J. A. NEWRIK: 'Insurance Problems—III, Unemployment Insurance—I'

CONTINUING his practical advice on 'Insurance Problems,' Mr. Newrick gives this morning the first of his two talks on Unemployment Insurance. The response to Mr. Newrick's first talk showed how helpful is a series of this kind to many people who often do not know to what benefits they are really entitled, or where to apply for information.

11.0 (Daventry only) Gramophone Records
Violin Concerto..... Beethoven

12.0 A Ballad Concert
ADELAIDE TURNBULL
(Contralto)
ERNEST HARGREAVES (Tenor)

12.30 Organ Recital
by E. J. GADBALD
From LOZELLS PICTURE HOUSE,
Birmingham
Selection of Old English Songs:
'The Rose'..... Myddleton
Slumber Song..... Squire
Hungarian March ('Faust')
Berlioz

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

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

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

5.15 THE CHILDREN'S HOUR
'Field Events' by H. M. ABRAMSON
'Dragon-Fly' (Hulbert), and other Piano Solos, played by CECIL DIXON

'The End of the End,' the last of the adventures from 'The Phoenix and the Carpet' (E. Nesbit)
Various Songs by ESTHER COLEMAN

6.0 A. BONNET LAIRD: 'Summer Days'

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

6.30 'The Younger Generation and Its Problems, IX.'—Miss E. A. THOMPSON: 'Athletics for Girls'

MISS THOMPSON, who has recently resigned the Presidency of the All England Woman's Hockey Association, is on a Council of the National Playing Fields Association. Not long ago she

chaperoned a party of public school girls on a trip through Canada, and afterwards visited the United States with the Women's Hockey Team. During her visit she had exceptional opportunities of visiting athletic associations and of studying conditions.

6.45 THE FOUNDATIONS OF MUSIC
ELIZABETHAN MADRIGALS
Sung by
THE WIRELESS SINGERS

THE first real collection of English music for voices in parts was brought out by Byrd, and Morley was among those who followed him closely. He was a contemporary of Shakespeare's and set a number of the Shakespeare songs to music, probably as soon as they appeared. In many ways his Madrigals are the most distinctively English of all the writers of that age, and they certainly present many attractive features of

7.25 Signor S. BREGLIA: Italian Talk—From the Second Novella by Castlenuovo, from 'La Signora,' on page 51, to the end of the story

7.45 Dominion Day
A Sketch-Portrait of Canada
FROM EAST TO WEST
in Thirty Minutes

8.15 Old Folks Programme
THE WIRELESS ORCHESTRA
and
THE WIRELESS CHORUS
Conducted by STANFORD ROBINSON

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 RECITAL
by DOROTHY SILK (Soprano)
and LIONEL TERTIS (Viola)

DOROTHY SILK
The soft complaining flute
Handel
Breathe soft ye winds
Handel, adapted H. Stark
My Mother bids me bind my hair..... Haydn

LIONEL TERTIS
Serenade ('Hassan').... Delius
Preludium and Allegro
Pugnani, arr. Kreisler
Andante (Sonata for Violoncello and Pianoforte, Op. 19)
Rachmaninov

DOROTHY SILK
Come Away, Death... Dr. Arne
Polly Willis..... Dr. Arne, arr. Lisa Lehmann
The plague of love... Dr. Arne, arr. Lane Wilson

LIONEL TERTIS
Slavonic Dance (G Minor)... Dvorak, arr. Kreisler
Fugue..... Tartini, arr. Kreisler
Berceuse (Cradle Song)... Aransky
Le Basque..... Marais

DOROTHY SILK
Longing in Springtime.....
Good Morning.....
Margaret's Cradle Song.....
A Dream.....
Grieg

10.35 Poetry Reading

11.0 DANCE MUSIC
ALFREDO and his BAND from the NEW PRINCES RESTAURANT

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



English country life in those bygone days. Wilbye and Weelkes both produced sets of Madrigals when they were quite young men, and both were brilliant and original, embodying not only pathos and picturesqueness, but even humour in their settings. Their pieces give one the impression of having been composed largely with an eye to their effect upon a listening audience; in the earlier part songs it is easy to imagine that the pleasure of the singers was first and foremost in the minds of composers.

At a later date than these, Orlando Gibbons was one of the most important composers of Madrigals, and in his pieces a still more definitely English character can be heard. It is usual to suggest that all these early composers were little more than imitators of the Italian style of part singing, but the attentive student knows better. The English language, for one thing, imposed something of its directness on all these early writers, and there is something as definitely English in their music as in our poetry itself. Less obviously singable than Italian, it does produce a style of music suited to its vigour, and what, for want of a better word, one must call 'four-squareness.'

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 Musical Interlude

WIMBLEDON TODAY

Running Commentaries on Centre Court Matches by Colonel R. H. Brand or Captain H. B. T. Wakeham 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.

MONDAY, JULY 1
5GB DAVENTRY EXPERIMENTAL

498.9 M. 742 KC.

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Conducted by E. A. PARSONS
Overture, 'Mitrådite' Mozart
Selection, 'Tannhäuser' Wagner
Italian Serenade, 'Edera' Carosio

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

5.30 **The Children's Hour**
(From Birmingham)
'Kynge Arthur and Certeyn of his Knyghtes—
Lancelet and the Lake,' by Margaret Kennedy
Songs by MARY POLLOCK (Soprano) and ALFRED
BUTLER (Baritone)
'Dingo's Uncle Arrives,'
a School Story by
T. Davy Roberts

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

6.30 **Light Music**
(From Birmingham)
THE BIRMINGHAM
STUDIO ORCHESTRA
Conducted by FRANK
CASTELL

Overture, 'The Beauti-
ful Galatea' Suppé

HILDA SEARLE
(Soprano)

The Pipes of Pan are calling ('The Arcadians')
Monckton

An Eriskay Love Lilt arr. Kennedy-Fraser
L'Été (Summer) Chaminade

ORCHESTRA
Fantasia on the Works of Weber
arr. Schreiner

MORWENNA FELCE (Pianoforte)
Mazurka in C } Chopin
Nocturne in F Sharp }
Prelude in C Sharp Minor }
Berceuse (Cradle Song) }

ORCHESTRA
Romantic Piece and Gavotte Chaminade

HILDA SEARLE
Waltz Song ('Romeo and Juliet') Gounod
O waly, waly (Somerset Folk Song) arr. Sharp
By Night and Day ('Tom Jones') German

ORCHESTRA
Waltz, 'Herbststimmung' (Autumn Moods)
Lincke

MORWENNA FELCE
Tango Albeniz, arr. Godofsky
Recit du Pêcheur (The Fisherman's Tale)
de Falla

Bird Song Palmgren
Seguidillas (Spanish Dance) Albeniz

8.35
**'BEGGAR
ON
HORSEBACK'**

ORCHESTRA
Incidental Music,
'Monsieur Beaucaire'
Rosse

8.0 **Dance Music**
JACK PAYNE and THE
B.B.C. DANCE
ORCHESTRA

8.35 'Beggar
on Horseback'
(See centre of page)

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

10.15 **DANCE
MUSIC**

TEDDY BROWN'S BAND from CIRO'S CLUB

11.0-11.15 **ALFREDO** and his BAND from the
NEW PRINCES RESTAURANT

(Monday's Programmes continued on page 678.)

Tonight at 8.35
**'BEGGAR ON
HORSEBACK'**
by **GEORGE KAUFMAN** and
MARC CONNELLY
Arranged for Broadcasting by
BARBARA BURNHAM
Produced by **HOWARD ROSE.**

The Play will be broadcast from
London and Daventry on Wednesday
night, and full particulars appear on
page 684.

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

ALL GOD'S CHILLUN GOT A SONG

(Continued from page 663)

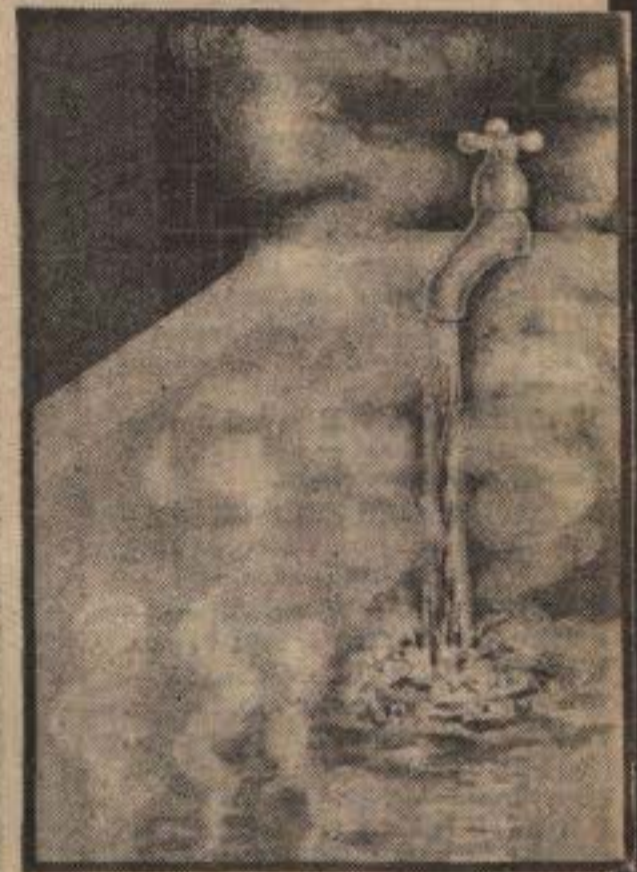
with the Negroes, unless it be the Russians, who seem to me their only peers, and, in some instances, their masters, in the field of choral singing. Singing with the Negro is almost as much an organic function as eating or sleeping, and his vocal chords are at their best when he is gregarious, when he gathers friends of fellow-workmen about him at work on the docks, in the fields, while at ease in a lazy group circling on a winter's evening around the gratuitous warmth of a stove in the neighbourhood barber shop, while kneeling with his fellow penitents in divine worship. A group of such singers can harmonize a few monotonous bars into a rich symphony, each member contributing an indispensable mite to the whole tonal perfection; yet pluck those singers all apart and not one

might be able to render a passable parlour solo. That particular call to the group which was a part of the slave régime has happily passed into the hazy past, but the spirituals continue, and with them continues the Negro's tendency to sing where one or two are gathered together in congenial companionship. Song is still for them a thing of the soul, for the enjoyment of the moment, for the very felicity of the thing. Indeed, all God's chillen got a song . . . which may account, on the one hand, for their spiritual advance against hostility, and which, on the other hand, may be the reason that advance is not greater than it has been. At any rate, they have not bartered away their birthright.

COUNTEE CULLEN.

**EWART'S
HOT WATER SERVICE BUREAU**

**INSTANT and
CONSTANT
HOT WATER**



The "Agate" porcelain tap supplying instant and constant hot water to an "Agate" basin. "Agate" fittings by Saunders & Connor, Ltd., Barrhead, Scotland.

EWART'S Hot Water Service Bureau introduces you to the most efficient of all systems of Hot Water Service.

It enables you to turn on the tap anywhere in the house and obtain hot water instantly and constantly day and night.

It is the miracle of the gas-burning CALIFONT. It needs no stoking, it is not even necessary to strike a match—you merely turn on the water tap.

Ceasers also made to heat by oil.

Catalogues of the latest labour-saving appliances for instant and constant hot water free on request.



**EWART'S
HOT-WATER
SERVICE
BUREAU**

(Dept. R), 346, Euston Road,
London, N.W.1.

Monday's Programmes continued (July 1)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on

"His Master's Voice" RECORDS

VALSE SONG (Romeo and Juliet)—Evelyn Scotney—D1435, 6/6. Monday 7.0 p.m., Daventry Ex.

THE MASTERSINGERS—Overture Paris 1 & 2. State Opera Orchestra, Berlin—D1314, 6/6. Sunday 9.0, Daventry Ex.

CHANSON DE MATIN—London Symphony Orchestra—D1236, 6/6. Tuesday 8.0, London and Daventry.

LUTE PLAYER—Peter Dawson—C 1313, 4/6. Tuesday 8.30, London and Daventry.

SPANISH DANCE—(Granados-Kreisler)—Thibaud—DB 1113, 8/6. Tuesday 4.45, Daventry Ex.

OVERTURE DER FREISCHÜTZ—State Opera Orchestra, Berlin—D 1249, 6/6. Wednesday 4.0, London.

PASSING BY—Walter Glynn—B 2348, 3/-. Wednesday 7.30, London.

WHO IS SYLVIA?—McCormack—DA 933, 6/-. Wednesday 9.30, London.

PEER CYNT SUITE—Royal Opera Orchestra, Covent Garden—C 1298-9, 4/6 each. Friday 6.30, Daventry Ex.

PRELUDE TO ACT III "LOHENGRIN"—Symphony Orchestra—D 1054, 6/6. Friday 8.30, Daventry Ex.

SYMPHONY No. 5—(Tchaikovsky) New Symphony Orchestra—D 1511 to D1516, 6/6 ea. Tuesday 8.0, Daventry Ex.

GRETCHEN AM SPINNADE—Gerhardt—DB916, 8/6. Saturday 8.15, London.

MORGEN—Schumann—DB 1010, 8/6. Saturday 8.30, London.

NOCTURNE FROM QUARTET IN D MAJOR—Borodin—D 1441, 6/6. Saturday 8.30, London.

CASSE—NOISETTE SUITE—Philadelphia Symphony Orchestra—D1214 to D1216, 6/6 ea. Thurs. 3.30, Daventry Ex.

IN SUMMERTIME ON BREDON—Stuart Robertson—B2594, 3/-. Thursday 4.30, Daventry Ex.

STUDIES—(Chopin)—Backhaus—DB 1178 to DB 1180, 8/6 each. Sunday 5.0, London.

OVERTURE, MIGNON—State Opera Orchestra, Berlin—D 1246, 6/6. Sunday 9.5, London.

SYMPHONY No. 4 IN F MINOR (Tchaikovsky)—Royal Albert Hall Orchestra—D 1037 to D 1041, 6/6 each. Sunday 9.15, London.

GREATEST ARTISTS—FINEST RECORDINGS

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London, W.1

5WA CARDIFF. 309.9 M. 968 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

Overture, 'Rosamunde' Schubert
On Hearing the First Cuckoo in Spring .. Delius
Two Aubades Lalo
Italian Capriccio Tchaikovsky

FREDERICK DELIUS, recently honoured by His Majesty, has lived for some years in France, aloof from the busy world of concert and theatre, hearing even his own music mainly by wireless. This, one of the best-known of his orchestral pieces, is a very good example of the way in which he delights to present a musical picture, rather soft and vague in outline but easily recognizable for all that. With only woodwinds and horns added to the usual string instruments, it begins with three introductory bars and then the first melody is heard. Played by the strings, with an undulating movement, it has little bits of tune from the woodwind welded with it at one point. The next tune, which has a more important part in the work, grows in a very natural way out of the first, although, so the composer has told us, it is really a Norwegian folk-song. So far, no actual call of the Cuckoo has made its way into the music, except in slight suggestions, but here a real bird call is plainly heard, played by the clarinet. So the music goes on its way, to end with a repetition of the opening tune.

4.0 London Programme relayed from Daventry

4.45 Mrs. HOWARD ROWLANDS: 'Down on the Farm—A Woman's Experience in War-Time'

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

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 West Regional News

9.35-11.0 S.B. from London

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

1.15-2.0 S.B. from Cardiff

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

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

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

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For Boy Scouts

6.45-11.0 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
A New Play
'THE GOOSE-GIRL'
Adapted from Grimm by M. H. ALLEN

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 470.2 M. 626 KC.

4.0 THE NORTHERN WIRELESS ORCHESTRA

JOAN CHAPMAN (Elocution)
STRING ORCHESTRA

5.15 The Children's Hour
WE ARE LEFT ALONE
Songs sung by DORIS GAMRELL and HARRY HOPEWELL

6.0 S.B. from Newcastle

6.15 S.B. from London

7.45 ORCHESTRAL MUSIC AND A FARCE

THE NORTHERN WIRELESS ORCHESTRA

'Money Makes a Difference'

A Comedy in One Act by F. MORTON HOWARD

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

Other Stations.

5NO 261.3 M. 1,140 KC. NEWCASTLE.

4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Captain E. G. E. Brewer, Chairman of the Publicity Committee: 'The Richmond Pageant.' Relayed to Northern Stations. 6.15:—S.B. from London. 6.30:—For Boy Scouts. 6.45-11.0:—S.B. from London.

5SC 376.4 M. 797 KC. GLASGOW.

4.0:—A Light Concert. The Station Orchestra. Lily Gilmour (Soprano). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD 501.5 M. 995 KC. ABERDEEN.

4.0:—Afternoon Concert. Margaret Inkster (Contralto), Station Octet. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.40:—Juvenile Organizations' Bulletin. 6.45:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE 342.3 M. 1,250 KC. BELFAST.

12.0-1.0:—Light Music. The Radio Quartet. May Wallace (Soprano). 4.0:—Chabrier. Orchestra: Overture to Gwendoline; Bourrée Fantastique (arr. Mottl). 4.18:—Suite Pastorale; Valse Romantique (arr. Mottl); Rhapsodie, 'España.' 4.45:—Organ Recital by George Newell from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'Summer Days' by A. Bonnet Laird. 6.15:—S.B. from London. 7.45:—Music and Stories. Grandma's Favourites. Orchestra: Radetzky March, Op. 228 (J. Strauss). 7.50:—British Army Quadrilles (Jullien, arr. W. S. Bates). 8.0:—Herbert Thorpe: The Death of Nelson (Braham); Sally in our Alley (Caroy); Drink to me only (arr. J. L. Hatton); My pretty Jane (Bishop). 8.12:—Orchestra: The 'New' Jenny Lind Polka, from 'Musical Bouquet' (Wallerstein, arr. A. Cunningham). 8.18:—Richard Hayward: Old Irish Folk Songs, in the manner of the roads: 'Rise up, Willy Reilly'; 'The Bonny Bunch of Roses'; 'The Inniskilling Dragoon'; and 'The Ould Bog Hole' (Traditional). 8.30:—Orchestra: The Rat's Quadrilles (G. Redler, arr. W. S. Bates). 8.40:—Herbert Thorpe: Old Humorous Songs: 'The Dumb Wife'; Teaching McFadden to dance; Yorkshire Dialect Song; 'Leeds ow'd Church'; and 'Villikins and his Dinah' (Traditional). 8.52:—Orchestra: Selection of Old Pantomime Songs (arr. W. S. Bates). 9.0-11.0:—S.B. from London.



MRS. HOWARD ROWLANDS describes some of her experiences when 'Down on the Farm' during the war, in her talk from Cardiff this afternoon, at 4.45.

Both Sides of the Bristol Channel.

MORE OUTSIDE CONCERTS BY THE N.O.W.

Sunday Afternoon at Llandaff Fields—And a Garden Fête at St. Mellons—Variety Programme from Bristol—Talks Listeners Will Want to Hear—Prince George and the Oscillation Pamphlet.

Well Worth the Money!

THE afternoon concert on Sunday, July 7, will be relayed from the Summer Pavilion, Llandaff Fields, where the National Orchestra of Wales is making another appearance with John Collinson (tenor) as the vocalist. When the National Orchestra gave its first concert there on June 9, more than a thousand people paid for admission, a fact which was very encouraging to the authorities, who are hoping for another big attendance on July 7. The charge for admission is 6d. to all seats. Visitors to South Wales will be interested in Llandaff Fields, which comprise seventy-one acres and have been owned by the Cardiff Corporation since 1897.

A Singer from Bristol.

WILLIAM PARSONS, a young Bristol baritone, will be the vocalist at an Orchestral Concert to be broadcast on Thursday, July 11, at 7.45 p.m. Mr. Parsons won the Orpheus Challenge Trophy for three years in succession at the Mid-Somerset Musical Festival, and has taken premier place in many competitions at the Bristol Eisteddfod.

For the Cardiff Infirmary.

AN interesting programme has been arranged for Wednesday afternoon, July 10, when listeners will hear the opening ceremony at the Annual Garden Fête in aid of the Cardiff Royal Infirmary, which is to take place at Ty-to-Maen, St. Mellons, at 2.30 p.m. The ceremony will be followed by a concert given by the National Orchestra of Wales at 3.45 p.m., in which solos and duets will be given by Margaret Wilkinson (soprano) and Leonore Weepie (contralto).

Cherry Stones.

EIGHT short scenes, representing tinker, tailor, soldier, sailor, rich man, poor man, beggar man, and thief, are included in a revue entitled *Cherry Stones*, which is to be broadcast at 10.5 p.m. on Monday, July 8. The revue is by Miss Dorothy Eaves, and among the artists are Elsie Eaves (soprano) and Glyn Eastman (baritone).

Tribute from a Londoner to the National Orchestra of Wales after the relay to London and Daventry on Thursday, June 6th.

'Many, many thanks and congratulations for glorious concert just concluded. Although not a Welshman, am proud of you and Ben Davies as valuable British possessions.'

The Peninsula Of Gower.

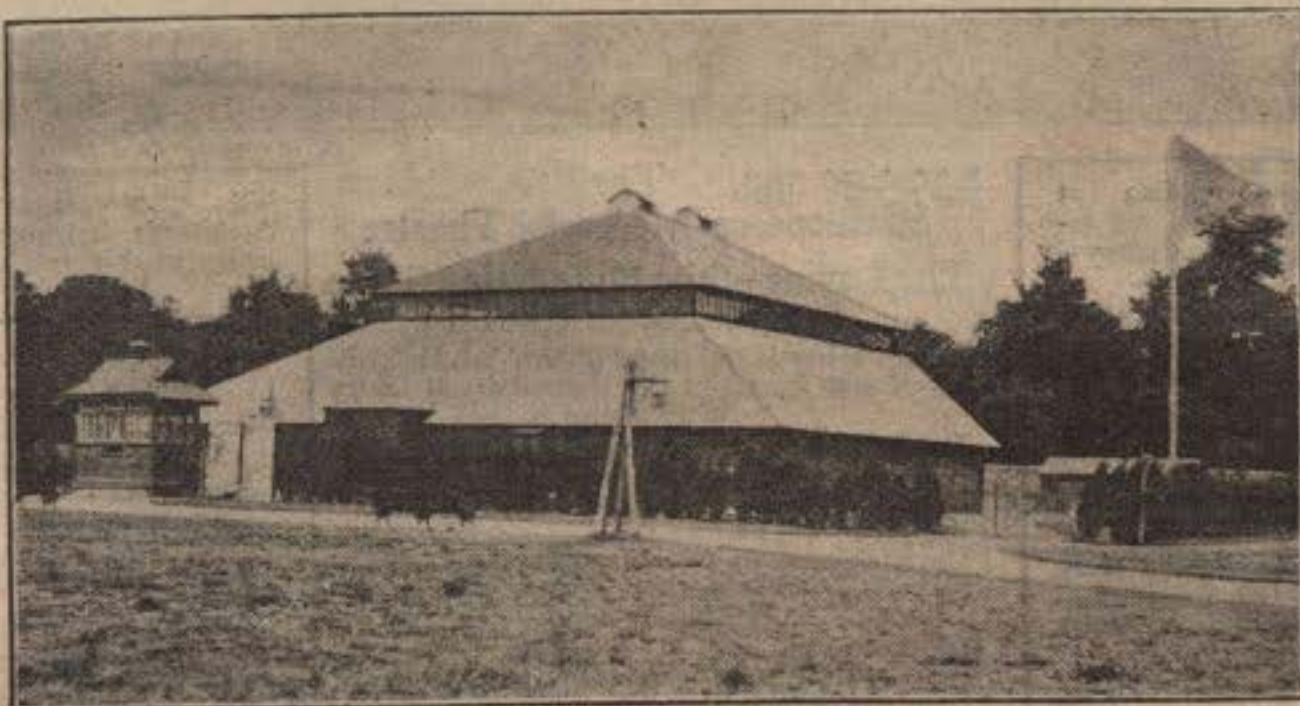
ATALK on Gower by Mr. D. Elwyn Edwards will be broadcast on Saturday, July 13, at 7 p.m. Gower is so full of history and legend that it has been the subject of many talks from different angles. Lost villages, lost treasure, belongs to the history of this Lordship. Mr. D. Elwyn Edwards will take a new line when he tells of its industries from the eighteenth century to the present day. If he counts beauty spots as an industry he will have an interesting subject, for a scheme is on foot to develop the natural resources of the beautiful peninsula. There is a legend that the devil once passed over Gower with a bagful of souls from Brittany, but fortunately the bag had holes and some of the captives escaped and landed on the Peninsula.

Elizabethan Poems.

READINGS of Elizabethan poems by Mr. Richard Barron will be heard during the afternoon programme on Thursday, July 11. A short time ago Mr. Barron's photograph appeared in *The Radio Times*, and a lady said to him, 'It's amazing how people have doubles. There was a photograph of a man in *The Radio Times* the other day which was very like you, but it was someone else.' It wasn't, of course—only she did not know that the owner of the photograph uses two names, for his rôles are as distinct as Box and Cox. However, he agreed it was strange.

Quite Used to Horses.

THE second talk on her experiences as a land-girl in those hectic years of the War will be given by Mrs. Howard Rowlands at 4.45 p.m. on Monday, July 8, when she will describe her work with horses. 'Quite used to horses,' wrote Mrs. Howard Rowlands when she filled in her application form for the job, but she had to confess that it was one thing to drive a horse, and quite another thing to harness a heavy Shire animal. One of Mrs. Howard Rowlands' cherished memories is of driving a top-heavy cartload of hay to a corn shop in Bristol. Her instructions were to pull up at a small public-house, give the mare her nose-bag, and take her own lunch inside the public-house. 'When I motored past the little inn the other day,' she said to me, 'I wondered: Was it I who once clumped up to that door in hobnails



THE SUMMER PAVILION AT LLANDAFF FIELDS where the National Orchestra of Wales is giving another concert, to which the public will be admitted, on Sunday afternoon, July 7.

'Kicks and Ginger.'

A VARIETY programme will be relayed from Bobby's Café, Bristol, on Friday, July 12, at 7.45 p.m., the artists being Doris Mogridge (soprano), Gweneth Maine (harp), Eileen Vaughan (in song and story), William Binding (the blind bass vocalist and entertainer), Hedley Goodall (in a duologue), and Bobby's String Orchestra directed by Joseph Jenkins. Mr. Jenkins describes himself as an old Rhondda Valley boy. He was born in the Parish of Ystradyfodwg and won prizes at Eisteddfodau when a boy, taking his first prize as a conductor when only fifteen years of age. He soon became known as an expert coach, and was in demand for 'kicking choirs and their various solo performers into shape for the contest field.' 'I toured my own concert parties,' he told me, 'in the days before jazz or cinemas. In those days a well-known music director with a company of popular singers, singing the usual sloppy mid-Victorian ballads, could pack any hall in any town so I always ran my spring and autumn tours.' Mr. Jenkins was invited to go to Bristol thirty years ago by the various bodies interested in male choirs, and he helped to inaugurate the competitive festival movement in England. He was soon in demand to 'ginger up' choirs, and someone said of him once, 'He could do in three days what a resident conductor failed to do in six months.' When I asked Mr. Jenkins wherein lay the secret of his success he was quite candid. 'I love a scrap,' he said. 'I'm a born fighter.'

and leggings, and said "whoa mare?"'

Adult Education in Villages.

A DULT Education in Villages' is the subject of the fourth talk on the work of Rural Community Councils, to be given on Tuesday, July 9, at 5 p.m., by Mr. W. E. Salt, the Resident Tutor for Gloucestershire. The first three talks in this series were given by Mr. Maddox Yorke, the Secretary for Gloucestershire, who described many examples of the admirable crafts done in the county, for there are, perhaps, more distinguished craftsmen in the Cotswolds than in any other part of rural England.

'STEEP HOLM.'

During his visit to the Three Counties Show at Gloucester in the early part of June, H.R.H. Prince George inspected the B.B.C. exhibit, and renewed his acquaintance with the West Regional Director, Mr. E. R. Appleton, who was a Master at the Royal Naval College, Dartmouth, when Prince George was there as a cadet. His Royal Highness accepted a copy of the oscillation pamphlet, and laughed heartily at the clever illustrations by H. M. Bateman.

7.45
SOME
IRISH
FOLK SONGS

TUESDAY, JULY 2
2LO LONDON & 5XX DAVENTRY
(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

9.40
AN HOUR
OF
VAUDEVILLE

The Shakespeare Memorial Theatre

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH WEATHER FORECAST

10.45 Mrs. E. M. STEPHENSON: 'An Easy Way of Bottling Fruit'

11.0 (Daventry only) Gramophone Records Miscellaneous

12.0 Organ Recital by

W. J. COMLEY (Organist and Director of the Parish Church and Christ's Hospital, Hertford) Relayed from Southwark Cathedral

NANCY SHARPE (Mezzo-Soprano) W. J. COMLEY

Allegro Appassionato (Sonata in C Sharp Minor) *Basil Harwood*
Larghetto from the Clarinet Quintet *Mozart, arr. Best*

NANCY SHARPE Recit. and Air, 'Blest be the Lord'.... } *Handel*
'What though I trace' ('Solomon')... }

W. J. COMLEY Postlude on 'London News'... *Harvey Grace*
Tocatta and Fugue in D Minor—'Th Short' *Bach*
March Funebre *Tchaikovsky, arr. Alcock*

NANCY SHARPE The Call *Vaughan Williams*
O Lord Thou hast searched me out *Sterndale Bennett*

W. J. COMLEY Fantaisie in E Flat *Saint-Saëns*
Marcia Eroica *Stanford*

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

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

2.30-3.30 app. The Shakespeare Memorial Theatre
(See centre of page)

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

5.15 THE CHILDREN'S HOUR
Songs and Imitations by RONALD GOURLEY
The Story of 'The Ishmaelite' (*H. Mortimer Batten*). 'Zoo Dinner Worries,' by LESLIE G. MAINLAND

WIMBLEDON TODAY



Running Commentaries on Centre Court Matches by Colonel R. H. Brand or Captain H. B. T. Wakeham 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.



By courtesy of The Architect's Journal.

The new building at Stratford-on-Avon, to replace that recently destroyed by fire.

2.30-3.30 app. The Shakespeare Memorial Theatre
The Laying of the Foundation Stone

With Full Masonic Ceremonial
By the Rt. Hon. Lord Amptill, G.C.S.I., G.C.I.E.
Pro Grand Master of the United Grand Lodge of England

The Rt. Hon. the Viscount BURNHAM, C.H., President of Trustees, will request the Pro Grand Master to lay the stone
The Stone will be raised

The Pro Grand Master will address the Assembly
Prayer by the Grand Chaplain, the Rev. Prebendary A. W. GOUGH

The Pro Grand master will pass to the Stone
Papers and coins of the Realm will be placed in the cavity beneath the Stone

The Grand Secretary, Sir COLVILLE SMITH, C.V.O., will read the Inscription
The Architect, Miss ELISABETH SCOTT, will present the Trowel

The Pro Grand Master will spread the cement on the Lower Stone
The Upper Stone will then be lowered

The Pro Grand Master will adjust the Stone by striking it on the four corners
The Stone will be proved

The Pro Grand Master will strike the Stone three times
Presentation of Plans by the Grand Superintendent of Works, A. BURNETT BROWN, Esq., and inspection by the Pro Grand Master

Presentation in sequence of the vessels containing corn, wine, oil, and salt
The Grand Chaplain Hymn

The Pro Grand Master Prayer and Benediction by the Grand Chaplain
Address by Col. W. F. WYLEY, V.D., D.L., Provincial Grand Master for Warwickshire

Reply by the Pro Grand Master Hymn, 'Now thank we all our God'
GOD SAVE THE KING

Mr. H. Goss-CUSTARD, F.R.C.O., at the Organ

6.0 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: ELIZABETHAN MADRIGALS

Sung by THE WIRELESS SINGERS
7.0 'Holidays at Home and Abroad'—VIII.
A Holiday in Wales

This picture is from the Architect's drawing, which hangs in this year's Royal Academy.

Cow; Ar Eire Ni Neosainn Cia h-I (in Gaelic) *Traditional*

8.0 A CONCERT
THE VICTOR OLOF SEXTET

Norwegian Dance, No. 4..... *Grieg*
Chanson de Matin (Morning Song)..... *Elgar*
The Bees' Wedding *Mendelssohn*
Polichinelle (Punch)..... *Rachmaninov*

FRANCIS RUSSELL (Tenor)
The Sea Gipsy..... } *Michael Head*
A Summer Idyll..... }

SEXTET
Fantasia, 'Tosca' *Puccini*

FRANCIS RUSSELL
Blow, blow, thou winter wind *Quilter*
The Lute Player..... *Graham Peel*

SEXTET
Nocturne in D Flat *Debussy*
Spanish Dance (La Vita breve) *de Falla*
Handel in the Strand..... *Grainger*

8.0-8.30 (Daventry only)
The Foundations of Character
IV, The Achievement 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'
Series VIII, Handel at the Harpsichord'

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

9.40 Vaudeville
FLORENCE MARKS (Irish Entertainer)
BETTY BOLTON and HARRY GRATTAN
In one of their 'Emma and Erb' Series
BURNS and ALLEN (American Comedy Duo)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
A VARIETY ITEM from the ALHAMBRA

10.45-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA
and the PICCADILLY GRILL BAND, directed by JERRY HOEY from the PICCADILLY HOTEL

TUESDAY, JULY 2
5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 Light Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

- Pastoral Sketches Mayerl
- BARRINGTON HOOPER (Tenor)
- Ninetta Brewer
- Siesta Busby
- The Sun Returns Tchaikovsky
- ORCHESTRA
- Bacchante, No. 6 Tchaikovsky
- Waltz, 'Gold and Silver' Lehar
- WINIFRED SMALL (Violin) and Orchestra
- Legend Wieniawski
- BARRINGTON HOOPER
- On London Bridge Busby
- The Bubble Song
- Martin Shaw
- Where'er you walk
- ('Semele') Handl
- ORCHESTRA
- Selection, 'Genevieve de
- Brabant' ... Offenbach
- WINIFRED SMALL
- Allegretto Wolstenholme
- The Flight of the Bumble
- Bee Rimsky-Korsakov,
- arr. Hartmann
- Spanish Dance
- Granados, arr. Kreisler

5.15 ORCHESTRA
Suite, 'Callirhoe'
Chaminade

5.30 The Children's Hour
(From Birmingham)
'ON THE LAGOON'—a
Play by MONA PEARCE,
with Songs by GERTRUDE
DAVIES (Soprano) and
HAROLD CASEY (Bari-
tone), DOROTHY ENGLISH
(Mandoline), HAROLD
MILLS (Violin)

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

6.30 Light Music
PATTISON'S SALON ORCHESTRA
Under the direction of NORRIS STANLEY
Relayed from Pattison's Restaurant, Birmingham

7.30 Dance Music
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

8.0 A MILITARY BAND CONCERT
ANNE LIDDELL (Contralto)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

- First Movement, Symphony No. 5
Tchaikovsky, arr. Gerrard Williams
- ANNE LIDDELL
- Wayfarer's Night Song Easthope Martin
- Fisher Lad Maude Craske Day
- BAND
- Three Military Marches
- Schubert, arr. Gerrard Williams
- ANNE LIDDELL
- Turn ye to me arr. Malcolm Lawson
- Hungry for the Sea .. arr. Robert MacLeod
- The Weaver's Daughter (Donegal) ..arr. Hughes
- BAND
- Three Fugal Fancies
- F. Hely-Hutchinson, arr. Gerrard Williams
- Scherzo from Outet
- Mendelssohn, arr. Gerrard Williams

9.0 A Programme of Sullivan's Music

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS

- Overture, 'In Memoriam'
- 9.15 JOHN ARMSTRONG (Tenor) and Orchestra**
- Song Cycle, 'The Songs of the Wrens'
(Arranged for Orchestra by V. Hely-Hutchinson)
- On the Hill; At the Window; Gone; Winter;
Spring; The Letter; No Answer; No Answer;
The Answer; When; Marriage Morning;
- Orchestra
- Incidental Music, 'Henry VIII'



Sir ARTHUR SULLIVAN,
a programme of whose music, including
the overture 'In Memoriam,' is being
broadcast from Birmingham tonight.

9.0
THE MUSIC
OF
SULLIVAN

In its gratitude for the immortal Gilbert and Sullivan operas, the present generation is a little apt to forget the many-sidedness of Sullivan's genius. Everybody knows 'The Lost Chord,' to be sure, but thousands of soldiers and civilians must have shouted 'Onward, Christian Soldiers' without realizing that they owed its splendid tune to the same inspired hand which gave us *The Mikado*. He wrote a good deal of church music which is still in regular use, as well as sacred choral works and such serious cantatas as *The Golden Legend*. And his Grand Opera *Yeashoe*, recently broadcast, must still be fresh in the memory of listeners.

He was associated more than once with productions of plays, and the music for *Henry VIII* was specially written for a production of the play in Manchester by Charles Calvert. It has ever since remained

popular, and in the form of a Suite is known to countless listeners to light-hearted as well as to serious programmes. It belongs to the same year, 1878, as 'The Lost Chord,' whose composition was inspired by the loss of his elder brother. The *In Memoriam* Overture is a much earlier work, dating from 1866, Sullivan's twenty-fifth year. It owed its being to the death of Sullivan's father, and is a sincere and devotional expression of its author's personal grief. It made its first appearance at the Norwich Festival in the same year. Comparatively few of his songs, except those from the Gilbert and Sullivan operas, are now sung, but a generation ago they enjoyed an immense popularity, one to which their many fine qualities do indeed entitle them. The Cycle, *The Songs of the Wrens*, was originally set for voice with pianoforte accompaniment. It has been deftly arranged for orchestra by Victor Hely Hutchinson, who is already known to listeners as pianist and composer.

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

(Tuesday's Programmes continued on page 682.)

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Tuesday's Programmes continued (July 2)

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Radio Times, 28/6/29. [If sent open 3d. stamp.]

5WA CARDIFF. 309.9 M. 968 KC.

- 2.30-3.30 London Programme relayed from Daventry
 - 4.0 London Programme relayed from Daventry
 - 5.0 Mr. J. MADDOX YORKE: 'Rural Community Councils—III, Development of Rural Industries'
 - 5.15 The Children's Hour
 - 6.0 London Programme relayed from Daventry
 - 6.15 S.B. from London
 - 7.0 Egwyl Cymraeg
A WELSH INTERLUDE
Mr. IORWERTH PEATE of the Department of Archaeology, National Museum of Wales Hen Grefstau Cymru—VI, Cerf wyr Coed: Old Welsh Crafts—VI, The Wood Carvers
- THE delicate carving of wood was a favourite craft in rural Wales, and today Mr. Iorwerth Peate will tell of love-spoons, the gifts of Welsh lovers to each other.
- 7.25 S.B. from London
 - 7.45 S.B. from Swansea
 - 9.0 S.B. from London
 - 9.35 West Regional News
 - 9.40-12.0 S.B. from London



THE GORSEDD CEREMONY.
The scene during the presentation of the Horn of Plenty. The concert in honour of the Proclamation of the National Eisteddfod for 1930 is being broadcast by Cardiff and Swansea to-night, at 7.45.

proclamation is of the Eisteddfod to be held in Llanelly in August, 1930, and for the first time in the history of Wales the National Orchestra of Wales will take part in the Proclamation Concert.

THE NATIONAL ORCHESTRA OF WALES (Cerddoria Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE
Tone Poem, 'Finlandia' Sibelius
SIDNEY CHARLES (Tenor) (Cyfeiliant gyda'r Gerddoria)
Gwen.....Haydn Morris
CANU PENILLION
Gan:
AMY THOMAS
SARAH C. MEREDITH (Contralto)
Ingeborg Hopkin Evans
ORCHESTRA
Symphony, No. 8 in B Minor ('The Unfinished') Schubert

THE first movement begins with what has been called a threefold theme, but there is no need to think of the three tunes as forming one subject between them, and it is simpler to listen to the first, rather as an introduction. Eight bars later the violins enter with a quavering theme, which almost immediately becomes the accompaniment to a melody for the oboe and clarinet. The second

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

- 4.0 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Cardiff
- 7.25 S.B. from London
- 7.45 A Concert
In Honour of the GORSEDD PROCLAMATION CEREMONY of THE ROYAL NATIONAL EISTEDDFOD OF WALES LLANELLY 1930
Relayed from the Market Hall, Llanelly
It is customary to hold an evening Concert after the annual Proclamation of the National Eisteddfod made within the Gorsedd of Bards. Today's
- 9.0 S.B. from London
- 9.35 S.B. from Cardiff
- 9.40-12.0 S.B. from London

subject is introduced by a beautiful modulation to the key of G, played by the horns and bassoons, and the second main tune itself is a real Schubert song-like theme played first by the violoncellos. These tunes appear in various disguises in the course of the movement.

The second movement, in slower time, begins, just as the first did, with a tune for the basses, but now they are accompanied by soft chords on horns and bassoons. Then there is a tender little tune for the first violins alone, which leads to the other principal melody, played first by the clarinet. The whole movement is built up on these.
GRIFFITH WILLIAMS (Baritone)
Baner ein Gwlad Parry
ELIZABETH HALL WILLIAMS (Soprano) and SARAH C. MEREDITH (Contralto)
DEUAWD:
Sibrwd yr Awel Pughe Evans
ORCHESTRA
Welsh Rhapsody.....German
Hen Wlad Fy Nhadau
Cyfeilydd (Piano), SIDNEY LEWIS



TO-NIGHT'S PROCLAMATION CONCERT.
The artists taking part include (reading from left to right) Sidney Charles (Tenor), Elizabeth Hall-Williams (Soprano), Griffith Williams (Baritone) and Sarah C. Meredith (Contralto).
The concert will be broadcast from Cardiff and Swansea, starting at 7.45.

Tuesday's Programmes continued (July 2)

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. A. G. S. MAHOMED: 'Unambitious Cruising off the South Coast'
 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
 A Visit to the East, where we hear the story of Old Khoondah in 'Jungle Thunder' (Douglas Gordon)
 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'—II
 7.15-12.0 S.B. from London (9.35 Local Announcements)



A FAIR WIND!
 Mr. A. G. S. Mahomed talks on 'Unambitious Cruising off the South Coast,' from Bournemouth this evening, at 7.0.

2ZY 479.2 M. 626 KC. MANCHESTER

12.0-1.0 Gramophone Records
 4.0 London Programme relayed from Daventry, with Interludes by THE NORTHERN WIRELESS ORCHESTRA, S.B. from Manchester
 5.15 The Children's Hour
 S.B. from Leeds
 'I'll go where the white road winds to the hill'
 Songs by DOBOTHY KITCHEN and a Sketch by JACK SAYES
 6.0 SOME NORTH COUNTRY NATURE TALKS
 III, Canon C. E. RAVEN, 'Birds of the Moorland'
 S.B. from Liverpool
 6.15 S.B. from London
 7.0 Mr. EDWARD B. POWLEY: 'The Brontë Country.' S.B. from Liverpool
 7.15 S.B. from London
 8.0 Famous Northern Resorts
 Llandudno
 AN ORCHESTRAL CONCERT
 Relayed from the Pier Pavilion
 S.B. from Liverpool
 THE LLANDUDNO PIER ORCHESTRA
 Conducted by JOHN BRIDGE

Roses of the North Armandola
 Overture, 'Le Roman d'Elvire' ... Ambroise
 Thomas
 Waltz from Serenade, Op. 63 Volkmann
 Passepied Delibes
 LILIAN COOPER (Soprano)
 Lo! here the gentle lark Bishop
 STRING ORCHESTRA and GEORGE ATRINSON (Pianoforte)
 Petite Suite (Little Suite) Olsen
 Farrital; Serenade; Papillons (Butterflies)
 Selection, 'Faust' Berlioz, arr. Foulds

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

10.45-12.0 DANCE MUSIC
 BERTINI'S DANCE BAND, from THE TOWER BALLROOM, BLACKPOOL

Other Stations.

5NO 261.3 M. 1,148 KC. NEWCASTLE.

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 4.30:—Organ Music by Herbert Maxwell relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 5.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Dr. Henry A. Mess, B.A., Ph.D.: 'The Social Problems of Tyne-side—III, Housing and Health.' 7.15:—S.B. from London. 8.0:—Concert by the Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby: Selection, 'The Desert Song' (Romberg); Waltz, 'A Thousand and One Nights' (J. Strauss); Fantasia, 'Cavalleria Rusticana' (Mascagni); Souvenir d'Amour (Chuckerbutty); Cavalry Patrol (Sandilippo); Andantino (Lemare); Piano Solo, 'Danse' (Debussy) (Soloist, Wilfred Wade); Overture, 'Raymond' (Thomas). 9.0:—S.B. from London. 10.45:—Dance Music from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC 376.4 M. 797 KC. GLASGOW.

10.45:—Miss Lily Graham: 'Household Ways and Means'—IV. 11.0-12.0:—A Recital of Gramophone Records. 2.30-3.30:—London Programme relayed from Daventry. 4.0:—Concert, The Station Orchestra, Emmeline Faulin (Pianoforte). 5.0:—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:—Miss Elizabeth Blackie: 'Serene Seventy.' 6.15:—S.B. from London. 7.45:—A Scottish Concert, The Station Orchestra, conducted by Herbert A. Carruthers: Tone Poem, 'Grey Galloway' (J. B. McEwen); Philip Malcolm (Baritone) and Orchestra: Song Cycle, 'Lords of the Sea' (William Wallace); William Primrose (Violin) and Orchestra: Suite, 'Pibroch' (Mackenzie); Philip Malcolm: Blind Harry's Song (W. B. Moonie); Over the River (R. McLeod); Past and Future (D. Cleghorn Thomson). Orchestra: Fantasy on Four Scots Tunes (Charles Macpherson). 9.0:—London. 9.35:—Scottish News Bulletin. 9.40-12.0:—London.

2BD 301.5 M. 995 KC. ABERDEEN.

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert, Kathleen Wynne (Soprano), The Station Octet. 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.45:—Glasgow. 9.0:—London. 9.35:—Glasgow. 9.40-12.0:—London.

2BE 242.3 M. 1,238 KC. BELFAST.

4.0:—Dance Music: Jan Ralfini and his Band relayed from Caprou's Palais de Danse, Bangor. 5.0:—Ernest A. A. Stoneley: Fantasia Caprice, Op. 11 (G. Vieuxtemps). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—An Italian Programme. The Orchestra, conducted by E. Godfrey Brown, Lenghi Cellini (Tenor). 9.0-12.0:—S.B. from London.

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The man
 who
 smokes
 Player's
 gets
 Quality



7.45
A PROGRAMME
OF
WAGNER

WEDNESDAY, JULY 3
2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

9.35
'BEGGAR
ON
HORSEBACK'

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. OLIVER STRACHEY: 'A Woman's
Commentary'

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert
ELSIE RIST (Soprano)
ARTHUR BROUGH (Baritone)

12.30 Gramophone Records
Pianoforte Sonata in A..... Schubert

1.0-2.0 LIGHT MUSIC

FRASCATI'S ORCHESTRA
Directed by GEORGES
HAECK
From the RESTAURANT
FRASCATI

3.30 Mrs. G. HUXLEY: 'The
Nation's Milk Supply—IV,
The Health of the Nation
and the Milk Supply'

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

4.45 ORGAN RECITAL
By ALEX TAYLOR
From Davis' Theatre,
Croydon

5.15 THE CHILDREN'S HOUR:
The Story of 'The Man
who found Mushrooms'
(Eleanor Farjeon)
Selections by
THE GEORGIAN TRIO
during which the Wicked
Uncle will prepare to
give a 'Lecture' on
Conjuring

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
ELIZABETHAN MADRIGALS
Sung by
THE WIRELESS SINGERS

7.0 Dr. R. STENHOUSE WILLIAMS, M.B., D.Sc.,
National Institute for Research in Dairying,
'Milk—Its Value and Dangers' (Under the
auspices of the Ministry of Health)

WIMBLEDON TODAY

Running Commentaries on Centre
Court Matches by Colonel R. H.
Brand or Captain H. B. T. Wake-
lam 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.

7.15 Musical Interlude

7.25 Mr. A. KAHN: 'Spending and Saving—IV,
Saving'

In discussing the problem of Saving—i.e. the prob-
lem of balancing the present against the future—
Mr. Kahn will consider the different forms of
saving by the consumer as regards (i) consump-
tion capital, (ii) revenue capital and (iii) human
capital. In the case of (iii) human capital, he
will particularly enlarge upon expenditure on
education. Finally, the discussion widens to a
consideration of the national aspects of saving
and investment.

BEGGAR ON HORSEBACK

Tonight at
Nine Thirty-Five

A Broadcast Performance of
'BEGGAR ON HORSEBACK'
By
GEORGE KAUFMAN and MARC CONNELLY
Arranged for Broadcasting by Barbara Burnham.
Produced by Howard Rose

REAL PEOPLE. Dr. Albert Rice Cynthia Mason Neil McRae Mrs. Cady Gladys Cady Mr. Cady Homer Cady Jerry	DREAM PEOPLE. A Liftman Business Men A Typist A Porter A Paper Boy An Usher A Guide A Novelist A Poet Some Sightseers
--	--

A Joyous Satire on the Business Creed of America
which will please equally those who approve and
those who dislike the civilization of the New World.

snake, but Wagner makes it a stone, which is
restored to life and beauty, by the passionate
song of the lover. Nor does she go with him into
the everyday world; by the grace of the fairy
king, her lover is admitted, along with her, to
Fairyland.

Only the Overture is now heard. There are
traces of Weber's influence in the soaring melody
which comes from the fairy's song in the second
Act of the opera, but the later Wagner is fore-
shadowed, too. One of the themes, for instance,
is almost the same as a phrase in Elizabeth's
Greeting to the Hall of Song in *Tannhäuser*.
And already Wagner has clearly mastered the
art of working his music up to an impressive
climax.

BERNARD ROSS and Or-
chestra

O Star of Eve ('Tann-
häuser')

ORCHESTRA

Albumblatt (Album Leaf)
Prelude and Finale
(Tristan and Isolde')

BERNARD ROSS and Or-
chestra

Wotan's Farewell and
Fire Music ('The Val-
kyrie')

ORCHESTRA

Festival March

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 'BEGGAR ON
HORSEBACK'

(For cast, etc., see centre of page)

The Play opens in the New York apartment of
Neil McRae. Neil is a young musical Composer,
rich in talent—but poor in wealth. His two
friends are, Cynthia Mason—living in the same
building—and Doctor Rice, from Chicago.

You will meet also in this play the Cady family,
who come from Neil's old home in Livingstone.
The Cady's are rich in worldly wealth, but poor
—where Neil is rich.

Neil has a problem to solve, and all these
people play their part in it—will genius starve
in a garret, or will material prosperity quench the
divine fire?

His friends suggest the safer alternative, but
Neil, during sleep, learns the truer way. He
dreams—and wakes to find his problem
solved.

11.0-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,
directed by RAY STARITA, from the PICCADILLY
HOTEL

7.45 Wagner Programme

BERNARD ROSS (Baritone)
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITT

ORCHESTRA
Overture, 'Die Feen' ('The Fairies')

As a youngster, Wagner was naturally strongly in-
fluenced by Weber, whose romantic operas were
then being hailed by Germany, and particularly
young Germany, with a whole-hearted en-
thusiasm. His first opera, though not actually
his first attempt, is very much on the lines of the
Weber stories, with a strong supernatural element.
He was just twenty and in his first theatrical
post, chorus master in the Opera at Würzburg.
His duties left him ample spare time, and he
wrote both text and music of this three-act
opera, finishing it within the year 1833. It was
never performed until after his death, Munich
giving it as an act of piety in 1888.

The story is a well-known one, though Wagner
altered it somewhat. A fairy loses her heart to
a mortal; she is allowed to become a mortal
herself, to wed him, only on condition that he
shall not turn from her, however repulsive may
be the shape into which she is transformed.
In most versions of the story, she becomes a

WEDNESDAY, JULY 3

5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

March, 'L'Entente Cordiale' *Allier*
Overture, 'Der Freischütz' ('The Marksman') *Weber*

ERNEST ELLIOTT

In his Original Humour at the Piano

BAND

Suite, 'Alsation Scenes' *Massenet*

ERNEST ELLIOTT

In Original Skits and Sketches at the Piano

BAND

The Grasshopper's Dance *Bucalossi*

5.0 DANCE MUSIC

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

5.30 The Children's Hour:

(From Birmingham)

'Snapshots—How the Picture gets on the Film,' by Hugo Van Wadenoyen

Songs by EMILIE WALDRON (Soprano)

JACK PAYNE, the News-boy Whistler

'How a Modern Refuse-Destructor Works,' by Major Vernon Brook

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)

BURTON HARPER (Baritone)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

March, 'The London Scottish' *Haines*
Selection, 'Iolanthe' *Sullivan*

BURTON HARPER

The Yeomen of England ('Merrie England') *German*

If Love's Content ('Tom Jones') *German*

Passing By *E. C. Purcell*

ORCHESTRA

Baby's Sweetheart *Corri*
Parade of the Tin Soldiers *Jessel*

7.45 BURNS and ALLEN

(The Famous American Musical Comedy Couple)

8.0 'MOONSHINE' A NEW RADIO SHOW

8.0 'Moonshine'

(From Birmingham)

A New Radio Show by CHARLES BREWER

With Sketches by EDWIN LEWIS

(See centre of page)

9.0 A CONCERT

CONSTANCE WILLIS (Contralto)

REGINALD KING'S ORCHESTRA

Aguero *Franco*

I'll always be in love with you *H. Ruby*

Slavonic Dance, No. 5 *Dvorak*

Praying for Rain *Eckersley*

CONSTANCE WILLIS

Valley of Lilies *Oliver*

Echo *Woodgate*

Little Dutch Tiles *Sharp*

ORCHESTRA

Selection 'Manon Lescaut' *Puccini*

CONSTANCE WILLIS

Who is Sylvia? } *Eric*

Little Lady of the moon } *Coates*

Bird of Blue .. *German*

ORCHESTRA

Supplication *Wood*

If I had you *Campbell Connolly*

Some day, Somewhere *Rapee*

Dance Espagnole (Spanish Dance) *de Falla*

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

JAY WIDDEN'S BAND from the CARLTON HOTEL

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

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(Wednesday's Programmes continued on page 686.)

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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8.0 'Moonshine'

(From Birmingham)

A New Radio Show by CHARLES BREWER

With Sketches by EDWIN LEWIS

EDITH JAMES

PHYLLIS LONES

HARRY SENNETT

ALFRED BUTLER

EWART MASON

BRIAN VICTOR

HARRY SEXTON

with

JACK VENABLES and GERALD ARMES at the Piano

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X.O.S. " 42 " 50 " 48 "
XX.O.S. " 44 " 52 " 50 "

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for the July

WIRELESS MAGAZINE

Wednesday's Programmes continued (July 3)

5WA CARDIFF. 309.9 M.
988 KC.

1.15-2.0 **A Symphony Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Symphony No. 6, in F, Op. 68 (Pastoral)
Beethoven

4.0 **An Orchestral Concert**
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Conducted by WARWICK BRATHWAITE
Overture, 'Liebesverbot' ('Love Ban')... *Wagner*

In 1834, at the age of twenty-one, Wagner became Music Director of the theatre at Magdeburg. The company consisted mainly of young people, and he was on good terms with them. Life in the theatre and out of it went merrily, and, if Wagner's own accounts are to be believed, without much regard for the proprieties, but the young musician found much to interest him, and to incite him to work. The theatre was run by a Committee with the help of a small subsidy from the Saxon Court, but the director had an unfortunate knack of being out of reach on pay-day, and by the Spring of 1836, it looked as though the theatre would have to close down.

The operas which he had to supervise were for the most part of the light-hearted order, Bellini and Auber being two of the favourite composers of the day, and Wagner, keen to achieve a success with the public, had no objection to taking a hint or two from the naive, melodious, style which was so much in vogue. With the idea of compiling a plot of brisk and vigorous action, and fitting it with music which would please both the singers and the public, he wrote a libretto on Shakespeare's *Measure for Measure*, and composed the music during the latter part of 1835 and the beginning of 1836. When the opera was ready, the artists were already somewhat restive, and needed a good deal of persuasion to remain to take part in it. The first performance was to be set aside for the Director's benefit, to recoup him for his outlays in putting it on the stage; Wagner was to have the benefit of the second night. There was, however, no second night. The first performance, in spite of all Wagner's efforts, ended in something like chaos before a crowded house, and though the second was announced, hardly anyone came to hear it, and the curtain never rose.

Wagner enthusiasts might well fail to recognize the Overture as his work, but it is of real interest as showing the influences under which he worked in those days, and the enormous advance which his later music made on this early essay.

MOLLIE MELVIN (Soprano) and Orchestra
They call me Mimi ('La Bohème')... *Puccini*
ORCHESTRA
Symphony No. 4, in D Minor... *Schumann*

MOLLIE MELVIN
The Lass with the Delicate Air... *arr. Dunhill*
The Leaves and the Wind... *Leoni*
The Snowdrop... *Harold Crazton*
ORCHESTRA
Suite, 'Coq d'Or' ('The Golden Cockerel')
Rimsky-Korsakov

5.15 *S.B. from Swansea*
5.30 **The Children's Hour**
6.0 Mr. W. J. TOWNSEND COLLINS, President of the Newport Rotary Club: 'Recreations and Trainings for Boys in connection with the Boys' Welfare Week in Newport'
6.15 *S.B. from London*
9.30 West Regional News
9.35-11.0 *S.B. from London*

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

1.15-2.0 *S.B. from Cardiff*
4.0 *S.B. from Cardiff*

5.15 **The Children's Hour**

5.30 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
9.30 *S.B. from Cardiff*
9.35-11.0 *S.B. from London*

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

3.30 London Programme relayed from Daventry
6.15-11.0 *S.B. from London* (9.30 Local Announcements)

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

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**
We present a new revue, 'FRIVOLITIES.' An original creation made up with frills and trimmed with fringes

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Mid-week Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 479.2 M.
626 KC.

2.0 *S.B. from Newcastle*
3.30 London Programme relayed from Daventry
3.45 ALBERT TAYLOR (Baritone)
Song of the Bow... *Aylward*
At Santa Barbara... *Russell*
The Pipes of Pan... *Elgar*
Eleanore... *Coleridge-Taylor*

4.0 **Famous Northern Resorts Southport**
A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE HARTON COLLIERY BAND
Conducted by ERNEST THORPE
Grand Selection, 'Faust'... *Gounod*
Concert Waltz, 'Birds of Paradise'... *Rimmer*
(Soloist, JACK MACKINTOSH)
Tone Poem, 'Lorenzo'... *Keighley*
Humoresque, 'Three Blind Mice'... *Douglas*
Selection, 'No, No, Nanotte'... *Younans*
(Manchester Programme continued on page 687.)



BURNS AND ALLEN,

the Famous American Comedy Couple, are broadcasting from many of the stations this week. Tonight they broadcast from 5GB and tomorrow night from Manchester. On Saturday Cardiff listeners will hear them. Listeners to London and Daventry heard them during the Vaudeville programme on Tuesday night.

"NERVE REGENERATION"

When the sure signs of Nerve Exhaustion, such as Sleeplessness, Depression, Loss of Energy, Brain Fag, General Debility, etc., manifest themselves, the popular tendency is to fly to some drug or so-called "tonic," or stimulant. To do so is futile, and often very harmful. The Nervous System requires Nourishment and Strength, not Stimulation. A little reflection will convince you of this common-sense truth.

The primary trouble in all phases of Nerve Exhaustion is "starvation" of the Nerve Cells. The sufferer cannot extract from his daily food a sufficiency of the precious concentrated nutrient the Nerve Cells live and thrive upon. No medicine or tonic can replace this lost nutritive substance.

The main guiding principle of the modern preservation of health may be said "to prevent." It is far better to think in good time "What CAN I do for my health?" than to one day have to say, "What MUST I do for my sickness?" Do not wait for all the signs of a complete nervous breakdown.

Insomnia, Irritability, Continual Headache, Neuralgia, Hysteria, Depression, Failing Memory, Languor, etc., etc., are some of the many symptoms of weakened or starved nerves, and in this serious condition you cannot do better than take a course of the Muller Nutrient, which has such reconstructive value in cases of mental and physical exhaustion and in convalescence after serious illness. And being essentially a Food—and not a mere drug or stimulant—it feeds the whole Nervous System with those vital elements the lack of which accounts for Neurasthenia. The Muller Nutrient is prescribed by hundreds of progressive physicians, the formula being at the disposal of any recognised medical practitioner.

This remarkable Preparation is assimilated in ONE HOUR, and quickly creates a feeling of a new mental and physical vigour. It is followed by no reaction, as is the case with some medicinal "Nerve Tonics," and the effects are LASTING.

By rebuilding and revitalising the Brain and the Nerve Centres in the ONLY NATURAL WAY, the Muller Nutrient is not only a most powerful antidote against Nerve Fatigue, but is also a certain and NATURAL remedy for nervous affections of every kind.

The Muller Laboratories have put aside for trial purposes a quantity of full-sized boxes of the Muller Nerve Nutrient for distribution amongst readers suffering from any nervous ailment.

Each box contains sufficient to last for seven days, and the whole week's supply can be obtained for three stamps.

With this trial course will be sent a presentation copy of the Muller Book on the Nervous System and its requirements for health. Published at 1s., this Book will also be sent you FREE.

Send your full name and address, with six stamps, to No. 579, The Muller Laboratories, Scientific Food Specialists, 37, Manchester Street, Manchester Square, London, W.1, and the booklet and seven days' trial Supply of Nutrient will be sent free in a plain sealed cover.

The Listener

THE NEW B.B.C. WEEKLY

Special Features:

'CHINESE NATIONALISM'

by
DR. W. Y. CHEN

'850 MILES ACROSS THE SAHARA'

by
CAPT. OWEN TWEEDY

'PALMERSTON'

by
R. H. GRETTON

Will appear in next week's issue.

2d.—ON SALE EVERYWHERE—2d.

Programmes for Wednesday.

(Manchester Programme continued from page 686.)

5.0 GABRIELLE ASHWORTH (Violin)
Sonata in G Minor—Largo and Allegro commoda
Tartini
Elftanz (Elves' Dance) Adam Carse
Slav Fantasy Dvorak, arr. Kreisler

5.15 The Children's Hour
OLD FAVOURITES
Songs by DORIS GAMBELL and HARRY HOPFELL
Music by THE NORTHERN WIRELESS ORCHESTRA

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

6.40-11.0 S.B. from London (9.30 Local Announcements)

Other Stations:

5NO NEWCASTLE. 261.5 M. 1,148 KC.
2.0:—Running Commentary on Richmond Pageant. 3.30:—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. 6.45-11.0:—S.B. from London.

5SC GLASGOW. 376.4 M. 797 KC.
3.30:—London Programme relayed from Daventry. 3.45:—Dance Music by Charles Watson's Orchestra from the Playhouse Ballroom. 4.0:—A Scottish Concert. The Station Orchestra: March, 'The London Scottish' (Haines). Jessie T. Matheson (Mezzo-Soprano): Barra Love Lilt (arr. Kennedy-Fraser); There grows a bonnie brier bush and This is no' my plaid (arr. Alfred Moffat); Fisher Wife's Song (arr. Purcell J. Mansfield). Orchestra: Impromptu on Scottish Melodies (David Stephen). George Cecil Payne (Reciter): Saunders McGlashan's Courtship (David Kennedy). Orchestra: Song of the Gloaming (Moonie). Jessie T. Matheson: Oh whistle and I'll come tae ye (arr. Alfred Moffat); Jockie's ta'en the partin' kiss (arr. Purcell J. Mansfield); My heart is sair (arr. Alfred Moffat); Skye Boat Song (arr. Malcolm Lawson). Orchestra: Scottish Dances (Traditional). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Andrew Templeton (Violoncello): Après un Rêve (After a Dream) (Faure); Gavotte in D (Popper); Chanson Louis XIII and Pavane (Couperin); Chanson Villagoise (Popper). 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 9.30:—Scottish News Bulletin. 9.35-11.0:—S.B. from London.

2BD ABERDEEN. 501.5 M. 995 KC.
3.30:—London Programme relayed from Daventry. 3.45:—George Steadman's Orchestra from the Electric Theatre. 4.0:—Fishing News Bulletin. 4.5:—Orchestra (continued). 5.0:—Ada H. Garden (Contralto): O Zephyr soft and kind (Christoforo Gluck); The Heart Worships (Gustav Holst); The Coming of a Dream (Richard Knight). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow: Horticulture. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 9.30:—S.B. from Glasgow. 9.35-11.0:—S.B. from London.

2BE BELFAST. 242.3 M. 1,258 KC.
12.0-1.0:—Gramophone Records. 4.0:—Royal Composers. The Orchestra: Festival Overture (Frederick the Great). 4.10:—Symphony No. 5 in F Minor, Op. 34 (Prince Henry XXIV of Prussia). 4.30:—March (Prince Henry of Prussia). 4.35:—Rondo in B Major, Op. 9, for Pianoforte and Orchestra (Prince Louis Ferdinand) (Soloist, Clifton Hellwell). 4.45:—Movements from Concerto No. 1 in G, for Flute and Orchestra (Frederick the Great) (Soloist, Harry Dyson); Melody for String Orchestra (Prince Henry of Prussia). 5.0:—A Vocal Interlude by Kathleen Daunt (Soprano): In the Silent Night and Spring Waters (Rachmaninov); Serenade (Brahms); A Page's Road Song (Ivor Novello); The Laughing Brook (Rasbach). 5.15:—The Children's Hour. 6.0:—Organ Recital by George Newell from the Classic Cinema. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band, conducted by Mr. George Dean (late Bandmaster, 1st Norfolk Regiment): Hungarian March, 'Rakoczy' (Berlioz, arr. Kappey); Spanish Ballet Music (Désormes, arr. Morelli). 8.0:—R. M. Kent (Tenor): By the Yang-Tse-Kiang (H. Baynton Power); Marna (Herbert Oliver); The Veteran's Song (Stephen Adams). 9.12:—Band: Overture, 'Marinarella' (Fucik, arr. Winterbottom); Hungarian Rhapsody, No. 2 (Liszt, arr. Seidel). 9.31:—R. M. Kent: On the March (Herbert Oliver); Old Irish Air, 'Nelly, my Love, and Me' (arr. R. Olden); And yet I love her till I die (Parry); Dreams (A. Strelezki); Here in the quiet hills (G. Carne). 9.45:—Band: Selection, 'Reminiscences of Tchaikovsky' (arr. D. Godfrey). 9.0-11.0:—S.B. from London.



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7-45
A MILITARY
BAND
CONCERT

THURSDAY, JULY 4
2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

9-35
AN HOUR
OF
CHAMBER MUSIC

10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
10.45 'The Growth of the Child'—X. The Hon.
Mrs. G. ST. AUBYN, 'Clothes for Children'—II
11.0 (Daventry only) Gramophone Records
Symphony No. 5.....Beethoven
12.0 A Morning Concert
MONA QUAYLE (Contralto)
AUDRIE FORD TRIO
1.0 A Recital of Gramophone Records

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

7-45 MILITARY BAND MUSIC



ALEXANDER McCREDIE
sings during the concert tonight.

3.0 EVENSONG
From Westminster Abbey
3.45 Mrs. DAWSON SCOTT: 'Holiday Camping'
LISTENERS who propose spending all, or even part,
of their holiday this year camping, will find
some valuable advice in this talk by Mrs. Dawson
Scott, founder of the P.E.N. Club and authoress
of many novels. Mrs. Dawson Scott invariably
spends a part of each summer camping in Corn-
wall (a county that has been the scene of some
of her best novels, including 'They Green
Stones'), and will have some very practical
hints to give on this cheap and excellent way of
spending a summer holiday.



WIMBLEDON TODAY
Running Commentaries on Centre
Court Matches by Colonel R. H.
Brand or Captain H. B. T. Wake-
lam 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.

4.0 A Concert
DOROTHY ROBSON (Soprano)
HENRY WENDON (Tenor)
4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA
5.15 THE CHILDREN'S HOUR
'SOMETHING DIFFERENT'
WISH WYNNE will Entertain
'JUST BY WAY OF A CHANGE' (Carey Grey)
Concertina Solos by GEORGE FOSTER
6.0 Musical Interlude
6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 Market Prices for Fatiners
6.35 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
ELIZABETHAN MADRIGALS
Sung by
THE WIRELESS SINGERS
7.0 Mr. FRANCIS TOYE: 'Music in the Theatre'
7.15 Musical Interlude
7.25 'CHINA'
'China Today—
Mr. S. SZE: The Effects of Transport and Com-
munications'
THE transition, within a single generation, from
sedan chair to aeroplane is not the least of the
startling effects of the general 'opening up' of
China. The influence, for instance, of wireless,
motor roads, and railways upon the character of
communication and intercourse can only be
appreciated by one who has actually watched the
process from within the country itself. This
change, in turn, has, of course, affected the
political situation incalculably. China has seen
the end of isolation. And what that may yet
mean to the world, who can say?

7-45 A MILITARY BAND CONCERT

TONI FARRELL (Entertainer)
ALEXANDER McCREDIE (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Britannia'.....Mackenzie
ALEXANDER McCREDIE
From the Land of the Sky-blue Water...Cudman
Sea Rapture.....Eric Coates
At the Mid-hour of Night.....Cowen
BAND
Three Caucasian Sketches.....Ippolito-Ivanov
(a) In the Gorge
(b) In the Village Street
(c) Procession of the Sirdar
TONI FARRELL
A Thrush's Love Song.....} Alison Travers
A Mood.....}
Butterflies in Summer.....}
Wandering (Blues).....Farrell
ALEXANDER McCREDIE
The Scarecrow.....E. T. Davies
The Early Morning.....Graham Peel
Macgregor's Gathering.....Lee
BAND
Two Scottish Pieces.....Bantock, arr. Chignell
Quick March: The Hills of Glenorchy
Reel, 'The Bobbers o' Brechin'
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 Chamber Music

A Vocal and Instrumental Recital
RACHELE MARAGLIANO-MORI (Soprano)
LASZLO GERGELY (Pianoforte)
LASZLO GERGELY
English Suite in G Minor.....Bach
Praeludium—Allemande—Courante—Sara-
bande I and II—Gavotte—Gigue
RACHELE MARAGLIANO-MORI
La frate innamorato (The Monk in love)
G. B. Pergolesi—1710-1736

9-35 CHAMBER MUSIC



LASZLO GERGELY
plays during tonight's programme.

Al lavoro alla campagna (To work in the fields)
Baldassare Galuppi—1706-84
M'ha preso alla sua ragna (I am captive in her
snare).....F. D. Paradisi—1710-1792
Nel cor piu non mi sento (In my heart no more
I feel).....Giovanni Paisiello—1741-1816
Tarantelle (Soirées Musicales) (Evenings of Music)
Gioacchino Rossini—1792-1868
LASZLO GERGELY,
Hungarian Child and Folk Songs.....Bartok
RACHELE MARAGLIANO-MORI
Italian Popular Songs:
Canzone di Nozze (Wedding Song)
The Vale of Aosta
La Violetta (The Violet).....Piedmontese Lombardy
I manin (The Little Hands).....Lombardy
Ai prett le biele stele (How fair the stars) Friuli
L'amor xe una pie tanza (Love ev'n as a little
dance).....Venice
LASZLO GERGELY
Au Lac de Wallenstadt.....Liszt
Barcarola.....Alessandro Longo
Capriccio in F Minor.....Dohnanyi

10.35-12.0 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
(Thursday's Programmes continued on page 691.)

Sensational Case

THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan, Relates Her Experiences.

"A SMALL grey piece of flannel that looked like worn-out homespun." Thus begins the Authoress in her account of her experiences of Radiocura radium pack. She continues:—

So simple and unassuming is the external appearance of the celebrated Radium pack Radiocura. But it contains radium, which substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid paregoric qualities which the Radiocura packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radiocura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of proud jars containing expensive ointments, bottles of strong-smelling and richly coloured liquids, and patent tablets in neat glass tubes. These had not helped at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to these two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured. (Signed) LILLY PORTHAN.

So much for the authoress. But it is not only against Rheumatism or its numerous forms that Radiocura has proved its unique healing effects, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

Every Radiocura bears a sealed certificate, signed by an eminent Government Geologist, attesting its Radio-activity.

It can be kept in the home for years and used again and still retain its activity. The Radiocura material may be purchased for a few shillings upwards, according to size.

Radiocura may be obtained through Army and Navy Stores, Harrods, Barkers, Selfridges, Whiteleys, Taylor's, and other leading cash chemists. But wherever or whenever you intend to make your purchase you should read the free Booklet; so cut out and post the coupon, to-day, to Radiocura-Radiwoll, Ltd., 53, Victoria Street, London, S.W.1.

COUPON FOR FREE BOOKLET.

To Radiocura-Radiwoll, Ltd.
53, Victoria Street, London, S.W.1.

Kindly send me a copy of your free Book on Radiocura.

Name

Address

(1d. unsealed envelope will do.) Please write clearly. 233



Boisterous Glee

How tirelessly they romp when Gibbs Dentifrice guards robust health.

Keeping teeth clean with Gibbs Dentifrice is the merriest game of all. And what lasting good it does.

Bright pearly teeth assure health, now and through the years. The fragrant foam that cleans so wholesomely is so delightful. It penetrates into every interstice and cranny, removing all decay-causing deposits.

And Gibbs Dentifrice polishes surely, yet safely—even at the danger line, where teeth meet gums. Gums and mouth are toned up, refreshed. The handy case is just the thing when travelling.

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BRITISH MADE

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

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



Your teeth are Ivory Castles

defend them with Gibbs Dentifrice

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- £10 15 0 SEVENTEEN DAYS' TOUR TO CLARENS-MONTREUX.
- £11 19 6 SEVENTEEN DAYS' TOUR TO LUGANO.
- £37 2 6 GRAND TOUR ROUND ITALY

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SYNCOPIATION.
For those who can play a little and wish to master syncopation, Billy Mayerl has an entirely separate course by which he will also teach you to play just like he does.
Send for his free book, "Lightning Fingers," NOW marking your letter "Syncopation."

No heartbreaking exercises—no big fees. Yet even if you cannot play a note, Billy Mayerl will undertake to teach you personally through the post in your spare time as he has already taught others, and by merely following his instructions for only half an hour a day you will be able to play all your favourite songs and pieces, etc.
Stop envying others now and learn to play yourself. Summer time is best for practice; now is the time to start; evenings are long, work seems easier. Write to-day for a free copy of Billy Mayerl's latest book, "Me and My Piano," marking your letter "Beginner," and learn how you can enrol now and learn while you pay.

THE BILLY MAYERL INTERNATIONAL SCHOOL OF MUSIC,
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Assorted
BISCUITS**

As delicious as they
are moderate in price



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CARR'S
of
CARLISLE

THURSDAY, JULY 4

5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30
**'BETTY
IN
MAYFAIR'**

3.0 Symphony Concert
No. VI of the Summer Season
Relayed from the Pavilion, Bournemouth
**THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA**
Conducted by Sir DAN GODFREY
Overture, 'The Hebrides'..... Mendelssohn
Symphony No. 4, in G..... Dvorak
Allegro con brio; Adagio; Allegretto grazioso;
Allegro ma non troppo
Violin Concerto in B Minor..... Saint-Saëns
Allegro non troppo; Andante quasi allegretto;
Molto moderato e maestoso
(Soloist, WINIFRED SMALL)
Suite, 'Casse-Noisette' ('Nutteracker')
Tchaikovsky
Ouverture Miniature; Marche; Danse de la
Fee Dragee (Dance of the Sugar-Plum Fairy);
Danse Russe Trepak (Russian Dance); Danse
Arabe (Arab Dance); Danse Chinoise (Chinese
Dance); Danse des Mirtilons (Reed-pipe
Dance); Valse des Fleurs (Flower Waltz)

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)

Overture to a
French Comedy
Keler-Bela
Intermezzo,
'Melody of Love'
Engleman

LEONARD GORDON
(Baritone)

In Summertime on
Bredon... Peel
The Ruby of the
East... Alcock

ORGAN
Selection, 'Der
Rosenkavalier'
(The Rose
Bearer) Strauss
Sea Shanty, 'Shen-
andoah'
arr. Reeves

LEONARD GORDON
By the Light of the
Moon.....
Loughborough
Gifts.... Dunhill

ORGAN
Waltz, 'Girls of Baden'..... Komzak

5.30 THE CHILDREN'S HOUR
'The Farmyard Night School,' a Sketch by
Margaret Dangerfield
JACKO and TONY will Entertain
THOMAS FREEMAN (Violoncello)

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

6.30 Organ Recital
by Dr. HAROLD RHODES
Relayed from the Cathedral, Coventry
Epilogue on 'The Old Hundredth'..... Farrar
Minuet..... Gigout
Introduction and Fugue (98th Psalm) .. Reubke
Prelude, 'Jesu, joy of man's desiring'
Bach, arr. Grace
Basso ostinato..... Arensky, arr. Homer
Fugue (Pastoral Sonata)..... Rheinberger

ERNEST BRISTOW FARRAR, born at Blackheath in
1885, was barely thirty-three when he was killed
in action in the Great War, but already he had
won for himself a position of no small distinction
among composers of the younger school. His
published works had reached the considerable

number of Opus 36, and these are for the most
part music in the larger forms.

This fine Epilogue for organ on one of the most
splendid of the old Psalm tunes is conceived in a
truly devotional spirit.

REUBKE, the composer of this impressive Introduc-
tion and Fugue, in the formal old style of German
organ music, was the son of an organ builder.
Although he died, in 1858, at the early age of
twenty-four, he left work of real ripeness and
imaginative strength. His best-known work—
a Sonata in one continuous movement—is
based, like this, on the Psalms. He was a
favourite pupil of the great Liszt.

BEST known in this country by a great volume of
organ music which is at once melodious and
thoroughly sound in workmanship, Rheinberger
was one of the most remarkable of child prodigies.
Already at the age of five his gifts had attracted
attention, and his first appointment as organist
in a parish church was given to him at the age of
seven. He held many important appointments
in the course of his busy life, teaching as well as
playing, and he conducted more than one musical

Society. He was
an amazingly in-
dustrious com-
poser, in almost
every form, but
except for one or
two pieces of
chamber music
and solos for
pianoforte, it is al-
most only by his
organ music that
he is now known.
No one has now
much doubt that
the organ fur-
nished him with
the opportunities
which suited him
best; he deserves
to be honourably
remembered
always as having
worthily carried
on the organ tra-
ditions which
had come down
from Bach and
his predeces-
sors.

At 8.30 this evening

'BETTY IN MAYFAIR'

A musical version by
J. HASTINGS TURNER

of his play *The Lilies of the Field*, with music
by H. FRASER-SIMPSON and Lyrics by
HARRY GRAHAM

*The story of Betty, daughter of the Rev. John
Head, who in order to win a visit to Town,
dressed up in crinolines and how, once in crino-
lines, she was forced to remain in them. And
of the astonishing effect her Victorian masquerade
had upon Mayfair. Betty in Mayfair, when
sung by Evelyn Laye at Daly's, was one of the
most popular of post-war musical plays.*

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

8.0 Story Reading
A story from 'Dream Days' by
KENNETH GRAHAM

8.30 'Betty in Mayfair'
(See centre of page and London Programme on
page 694)

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

10.15-11.15 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA
(Thursday's Programme continued on page 692.)

This Week's Epilogue

'PEACE'

Hymn, 'Peace, perfect Peace'
Ecclesiasticus xxviii, 1-6, 11, 12, 14 and 16
Hymn, 'My Soul, there is a Country'
I Peter, Chap. iii, 10 and 11

**HOWEVER MANY
CHINS
YOU'VE GOT**



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Thursday's Programmes continued (July 4)

5WA CARDIFF. 309.9 M. 968 KC.

3.0 London Programme relayed from Daventry

3.45 Mr. RICHARD BARRON: 'Poems about Animals'

4.0 S.B. from Swansea

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

5.0 **The Children's Hour**
Relayed from the Zoological Gardens, Clifton, Bristol
will include the **UNCLES and AUNTS** assisted by
MOLLIE MELVIN (Soprano)
TARRANT BAILEY (Banjo)
and
RONALD GOURLEY (Blind Pianist, Entertainer and Siffleur)

6.0 London Programme relayed from Daventry

6.15 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

Organ Sonata No. 6 Mendelssohn
Andante Batiata
Marche Jubilante Harries
Largo ('From the New World,' Symphony) Dvorak
Rhapsody Alec Rowley
Andantino in D Flat Lemare
Old Easter Melody, with Variations .. J. E. West

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 Mrs. STUART SMITH: 'Noted at Ascot, 1929'

4.0 London Programme relayed from Daventry

6.15 S.B. from London



A PROGRAMME FROM BRISTOL ZOO.
A concert will be relayed by Cardiff from the Midsummer Carnival at the Bristol Zoo tonight, at 7.45. This picture shows the fountain and lake, the beautiful home of the swans and wildfowl.

6.30 Market Prices for Farmers

6.35 S.B. from London

7.45 **A CONCERT**
Relayed from the Midsummer Carnival at the Zoological Gardens, Bristol

This concert is given during a Fête held on behalf of the Children's Hospital and the Zoo. The committee in charge of the Zoo has to provide funds, without making any profit, for the upkeep of this admirable establishment.

Artists:

GWLADYS NAISH (Soprano)
HUBERT PENGELLY (Pianoforte)
TOMMY HANDLEY (Entertainer)
TARRANT BAILEY, JUNR. (Banjo)
RONALD GOURLEY (Blind Pianist, Entertainer and Siffleur)
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 S.B. from London

9.30 West Regional News

9.35-12.0 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**
'JUST BY WAY OF A CHANGE' (Carey Grey), we cross the Atlantic and celebrate

6.0 London Programme relayed from Daventry

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

2ZY MANCHESTER. 479.2 M. 8626 KC.

12.0-1.0 **A Ballad Concert**
S.B. from Leeds
ERNEST TAYLOR (Tenor)
ARTHUR HAYNES (Violoncello)
MABEL STEVENS (Contralto)
(Manchester Programme continued on page 693.)

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Programmes for Thursday.

(Manchester Programme continued from page 692.)

- 3.45 Miss FREDA WHITTAKER: 'The Joys of Walking'
- 4.0 Famous Northern Resorts
Buxton
THE BUXTON PAVILION GARDENS ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens
- 5.15 The Children's Hour
S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45 S.B. from London
- 7.45 BURNS and ALLEN
(The Famous American Musical Comedy Couple)
- 8.0 A Programme of Request
THE NORTHERN WIRELESS ORCHESTRA
March ('Scipio').....Handel
Overture, 'William Tell'.....Rossini
The Harmonious Blacksmith.....Handel
Two Old French Dances.....Bombic
Three Military Marches, D, G, and E Flat
Schubert
Introduction, Act III, 'Lohengrin'....Wagner
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

Other Stations.

- 5NO NEWCASTLE. 261.5 M. 1,148 KC.
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:—London. 6.30:—Market Prices for Farmers. 6.35-12.0:—London.
- 5SC GLASGOW. 376.4 M. 797 KC.
11.0-12.0:—Recital of Gramophone Records. 4.0:—Musical Comedy and Light Opera, The Station Orchestra. Dorothy Gordon (Soprano). 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:—Eva Barty (Soprano): Porgi Amor (Mighty Love) (Mozart); Connais-tu le pays? (Knowest thou the Land?) ('Mignon') (Thomas); Du bist wie eine Blume (Oh, Fair and Sweet and Holy) (Rubin-stein); A Lament (Bennke); Within a mile o' Edinburgh Toon (Traditional). 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.45:—S.B. from London. 7.45:—A MacCann Programme. Jean Taylor Smith (Reader); Edith Brass (Soprano); James Newall (Tenor); Walter Campbell (Baritone); The Station Choir: The Station Orchestra, conducted by Herbert A. Carruthers, 'Bonnie Kilmeny,' a Choral Ballad. 'Lord Ullin's Daughter,' a Choral Ballad. 8.45:—Burns and Allen (the Famous American Musical Comedy Couple). 9.0:—London. 9.30:—Scottish News Bulletin. 9.35-12.0:—London.
- 2BD ABERDEEN. 301.5 M. 995 KC.
11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Studio Concert, Juliette McLean (Soprano); The Station Octet. 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.45:—Scottish Programme. Nicol Pentland (Reciter). The Pipe Band of the Salvation Army Life Saving Scouts: March, 'Corn Rigs'; Strathspey, 'Braes of Tullymet'; and Reel, 'Col. Stuart of Garth' (Traditional). 7.50:—Margaret Milne (Soprano): Touch not the Nettle (Somervell); The Four Maries (Traditional); O whistle an' I'll come to you (arr. Diack). 7.59:—Nicol Pentland (Reciter): Tibble's Dispute, The Broken Bowl (Pentland). 8.7:—Quartet: O' a' the airts (arr. Bell); The Bonnie Earl o' Moray (Moffat). 8.14:—Band: March, 'Dovecot Park'; Strathspey, 'Muniochy Bridge'; and Reel, 'Deil amang the Tailors' (Traditional). 8.19:—Margaret Milne: My laddie o'er the Sea (Laura G. Lemon); I left my dearie lying here (Diack). 8.24:—Nicol Pentland: My First Smoker (Pentland). 8.30:—Quartet: Corn Rigs (arr. Finlay); Mary (Richardson); Ye Banks and Braes (arr. Finlay). 8.39:—Band: Slow March, 'Green Hills,' and March, 'John Bain McKenzie' (Traditional). 8.45:—Burns and Allen (the Famous American Musical Comedy Couple). 9.0:—London. 9.30:—Glasgow. 9.35-12.0:—London.
- 2BE BELFAST. 242.3 M. 1,238 KC.
3.30:—A Religious Service. 3.45:—'Holiday Camping,' by Mrs. Dawson Scott. 4.0:—Dance Music: Jan Ralfini and his Band, relayed from Caproni's Palais de Danse, Bangor. 5.0:—William S. Bates (Bassoon): Concerto for Bassoon and Piano-forte (Mozart). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—An Orchestral Concert. The Symphony Orchestra, conducted by Harold Lowe: Overture, 'Lohengrin,' No. 3, Op. 72a (Beethoven); Symphonic Poem, 'The Waterman' (Dvorak). 8.7:—Dorothy Manley (Pianoforte): Concerto in A Minor for Pianoforte and Orchestra, Op. 16 (Grieg). 8.35:—Gladys Ripley (Contralto), with Orchestra: Sappho's Farewell (Gounod); Secrecy (Hugo Wolf); None but the weary heart (Tchaikovsky). 8.47:—Orchestra: Old Flemish Songs (A. de Greef). 9.0:—S.B. from London. 9.35:—Orchestra: March of the Kitchen Utensils ('The Wasps') (Vaughan Williams). 9.40:—Dorothy Manley: Cubana (from 'Spanish Pieces') (De Falla); Scherzo in E Major, Op. 54 (Chopin). 9.52:—Gladys Ripley: The Enchantress (Hatton); Early in the Morning (Phillips); Time's Garden (Goring Thomas); Unmindful of the Roses (Coleridge-Taylor). 10.5:—Orchestra: Theme and Variations from 'Mozartiana' (Tchaikovsky); Overture, 'Carnival' (Dvorak). 10.35-12.0:—S.B. from London.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

- Orchestral and Band.**
- SYMPHONY No. 1 (Beethoven).**
Sir George Hansel and Royal Philharmonic Orchestra (Nos. 11889-11892—4s. 6d. each).
- LA BOHEME-Selection.**
Percy Pitt and New Queen's Hall Light Orchestra (No. 9307—4s. 6d.).
- TOSCA-Fantasia.**
Albert Sandler and His Orchestra (No. 4642—3s.).
- BARCAROLLE (Tchaikowsky).**
H.M. Grenadier Guards Band (No. 9362—4s. 6d.).
- SYMPHONY No. 5 (Tchaikowsky).**
Willem Mengelberg and Concertgebouw Orchestra (Nos. 12176-12182—6s. 6d. each).
- IOLANDE-Selection.**
Court Symphony Orchestra (No. 992—4s. 6d.).
- PARADE OF THE TIN SOLDIERS.**
H.M. Grenadier Guards Band (No. 516—4s. 6d.).
- TOSCA-Selection.**
Percy Pitt and New Queen's Hall Light Orchestra (No. 9305—4s. 6d.).
- CASSE-NOISETTE SUITE.**
Percy Pitt and B.B.C. Wireless Symphony Orchestra (Nos. 9260-9262—4s. 6d. each).
- CAVALLERIA RUSTICANA-Intermezzo.**
Milan Symphony Orchestra (No. 9664—4s. 6d.).
- LOHENGRIN-Introduction to Act III.**
Bruna Walter and Royal Philharmonic Orchestra (No. 11962—6s. 6d.).
- THE NEW MOON-Selection.**
London Theatre Orchestra (No. 9712—4s. 6d.).
- SUMMER DAYS SUITE.**
Eric Coates and New Queen's Hall Light Orchestra (Nos. 9369-9370—4s. 6d. each).
- TANGREDI-Overture.**
H.M. Grenadier Guards Band (No. 513—4s. 6d.).
- RAYMOND-Overture.**
H.M. Grenadier Guards Band (No. 2491—3s.).
- PEER GYNT SUITES-Anitra's Dance.**
Schnoevoigt and New Queen's Hall Light Orchestra (No. 9310—4s. 6d.).
- PEER GYNT SUITES-In the Hall of the Mountain Kings.**
Schnoevoigt and New Queen's Hall Light Orchestra (No. 9310—4s. 6d.).
- COFFELIA BALLET-Prelude and Mazurka.**
Percy Pitt and B.B.C. Wireless Symphony Orchestra (No. 901—4s. 6d.).
- MIKADO-Selection.**
Court Symphony Orchestra (No. 994—4s. 6d.).
- Instrumental.**
- JARDINS SOUS LA PLUIE.**
Evelyn Harcourt-Piano (No. 5271—3s.).
- MINSTRELS (Debussy).**
William Murdoch-Piano (No. 5167—3s.).
- FLIGHT OF THE BUMBLE BEE.**
London Flute Quartet (No. 4215—3s.).
- LARGO (Handel).**
J. H. Squire Celeste Octet (No. 9179—4s. 6d.).
- SHEPHERD'S MEY (Grüniger).**
Lef Poushnoff-Piano (No. 4829—3s.).
- NOCTURNE in F sharp major (Chopin).**
Leopold Godowsky-Piano (No. 12169—6s. 6d.).
- HERCEUSE (Chopin).**
I. Friedman-Piano (No. 12260—6s. 6d.).
- TANGO (Albeniz).**
Lef Poushnoff-Piano (No. 4830—3s.).
- THE BEES' WEDDING.**
Folkard and Warner-Piano Duo (No. 3944—3s.).
- LEGENDE (Wieniawski).**
Arthur Catterall-Violin (No. 9359—4s. 6d.).
- GRASSHOPPERS' DANCE.**
J. H. Squire Celeste Octet (No. 3508—3s.).
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J. H. Squire Celeste Octet (No. 2897—3s.).
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W. H. Squire-Cello (No. D1529—4s. 6d.).
- Vocal.**
- BLOW, BLOW, THOU WINTER WIND.**
Frank Mullings, Tenor (No. 4817—3s.).
- SEMELE-Where'er You Walk.**
Frank Mullings, Tenor (No. 9350—4s. 6d.).
- PASSING BY.**
Rex Palmer, Baritone (No. 5126—3s.).
- LITTLE LADY OF THE MOON.**
Hubert Bladell, Tenor (No. 5212—3s.).
- L'ETE (SUMMER).**
Ronald Gourlay-Whistling Solo (No. 4035—3s.).
- O PEACEFUL NIGHT.**
Salisbury Singers (No. 4298—3s.).
- PIRATES OF PENZANCE-Vocal Gems.**
Columbia Light Opera Company (No. 9622—4s. 6d.).
- ROBIN ADAIR.**
Doris Vane, Soprano (No. 2669—3s.).
- OLE JOE (arr. H. Lane Wilson).**
Westminster Singers (No. 2265—3s.).
- O MISTRESS MINE.**
Frank Mullings, Tenor (No. 4817—3s.).
- TO MARY.**
Rex Palmer, Baritone (No. 3988—3s.).
- IF EVER I MEET THE SERGEANT.**
Robert Esston, Bass (No. 5257—3s.).
- FOR YOU ALONE.**
Rex Palmer, Baritone (No. 4502—3s.).
- TO-MORROW.**
Harold Williams, Baritone (No. 4923—3s.).

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9.35
**'BETTY
IN
MAYFAIR'**

FRIDAY, JULY 5
2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

11.0
**ANOTHER
SURPRISE
ITEM**

10.15 a.m. **THE DAILY SERVICE**

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

10.45 **DR. C. W. SALEEBY: 'International Baby
Week'**

THE first week in July is always National Baby week, and for some years past now Dr. Saleeby has used this admirable occasion to describe many of the latest developments in child welfare, etc.

11.0 (*Daventry only*) **Gramophone Records**



WIMBLEDON TODAY

Running Commentaries on Centre Court Matches by Colonel R. H. Brand or Captain H. B. T. Wakeham 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.

12.0 **A Sonata Recital**
MAURICE BLONDEL (*Violin*)
MIRIAM DUNCAN (*Pianoforte*)
Sonata in B.....*Victor Verdu*

12.30 **ORGAN RECITAL**
by DAVID MORGAN, F.R.C.O.
(Organist and Director of the Choir, Cheam Parish Church)
Relayed from St. Mary-le-Bow
Westminster Chimes.....*Vierne*
Prelude and Fugue in G Minor.....*Dupré*
The Little Shepherd ('Children's Corner')
Debussy
Piece Heroique.....*César Franck*
Prelude in C Minor.....*Pierne*

1.0-2.0 **A Recital of Gramophone Records**
by CHRISTOPHER STONE
Miscellaneous

4.0 **JOAN EVERY-LEGGATT (*Mezzo-Soprano*)**

4.15 **LIGHT MUSIC**
MOSCHETTO and his
ORCHESTRA
From the May Fair Hotel

5.15 **THE CHILDREN'S HOUR:**
The Story of 'Theophania'
(*Adelaide Phillpotts*)
Selections by THE GERSHOM
PARKINGTON QUINTET
'The Princess and the
Potatoes' (*Margaret Baker*)

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**
ELIZABETHAN MADRIGALS
Sung by
THE WIRELESS SINGERS

7.0 **MR. ERNEST NEWMAN: The B.B.C. Music
Critic**

7.15 **Musical Interlude**

7.25 **MR. R. H. GRETTON: 'Some Makers of
Modern Politics—IV, Disraeli and the Making of
an Opposition'**

DISRAELI'S greatest achievement—though he would never have confessed it and would, indeed, have been harrowed to hear it suspected—was that he could give to a body of men, coalescing politically in a mood almost of dislike, an active entity and a moving spirit. The death of Palmerston left a bad gap in the Liberal ranks. More and more inclined to make the nation healthy, wealthy, and wise, they had no answer to the question, What for? It was Disraeli who gave them the answer; to be an empire that the world must listen to when it spoke.



BETTY IN MAYFAIR

A Musical Version
by J. HASTINGS TURNER
of his play 'The Lilies of the Field'
Music by H. FRASER SIMPSON
Lyrics by HARRY GRAHAM

Characters
The Rev. John Head
Ann (his wife)
Violet (a maid)
Mrs. Rooke-Walter (Ann's Mother)
Betty (The Vicar's Daughters)
Kitty
Barnaby Haddon
Bryan Ropes Withers
The Hon. Monica Flane
Lady Susan Rocker

Act I The Vicarage, Widelcete, Gloucester
Act II Mrs. Rooke-Walter's house in Grosvenor Square. Some months later
Act III The Gardens, Ranelagh. The same evening

7.45 **A CONCERT**

THE WESTMINSTER SINGERS
THE SQUIRE CELESTE OCTET

Waltz, 'The Merry Peasant'.....*Fall*
The Chorister's Dream.....*Ward*
Moonbeams and Shadows.....*J. H. Squire*

WESTMINSTER SINGERS

O Peaceful Night.....*German*
All through the night.....*arr. Frank Odell*
Granpa's Adventure.....*Frank Odell*
The Charge of the Bargain Brigade.. *Kearton*

OCTET

Selection, 'Pirates of Penzance'.....*Sullivan*
Concordia Tanze (Waltz)....*Strauss, arr. Sear*

A SPECIAL interest, although a melancholy one, is lent to the Gilbert and Sullivan operas just now by the destruction of the old Savoy Theatre. Built by D'Oyly Carte specially for them, it was for so long their own home that the operas are just as well known by its name as by their authors'. No doubt the new edifice which will rise from the ruins will show many improvements, but for the generation which heard its Gilbert and Sullivan in the original theatre, it is sad to know that almost nothing of it remains.

The Pirates of Penzance, the fifth of the long series, coming immediately after *H.M.S. Pinafore*, was not originally produced there, the theatre having been built only in time for part of the long run of *Patience*, the sixth opera. *The Pirates* had its copyright performance at Paignton at the very end of 1879, almost at the same time that New York heard its brilliant first production, with such famous Savoyards as Jessie Bond, Rosina Brandram, and Alice Barnett all in the cast. In London *The Pirates* had a run of nearly four hundred nights, and has ever since maintained its strong hold on the affections of music lovers everywhere, or at any rate of the Gilbert and Sullivan disciples, which is nearly the same thing.

WESTMINSTER SINGERS

Robin Adair.....*arr. Cantor*
Golden Slumbers.....*Frank Odell*
Ole Joe.....*arr. Lane Wilson*
Merely Medley.....*Frank Odell*

OCTET

Opera Memories.....*arr. J. H. Squire*
Rose in the Bud.....*Forster*

9.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 **MR. P. J. NOEL BAKER, M.P.:**
'Mountain Climbing'

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

9.35 **'Betty in
Mayfair'**

(See Centre Column)

11.0 **SURPRISE ITEM**

11.15 **DANCE MUSIC**

ALFREDO and his BAND from
the NEW PRINCES RESTAU-
RANT

12.0-12.15

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FRIDAY, JULY 5
5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
AN HOUR
OF
VAUDEVILLE

- 4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA
RAY WALLACE (Impersonator)
- 5.30 The Children's Hour
(From Birmingham)
'The Shooting Star,' by Cecily Fleming
URSULA HUGHES in Light Songs
'Mutt and Jeff' in Up-to-Date Rhymes and
Stories
'Further Hints on Swimming,' by Percival
Hardidge
- 6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM
STUDIO ORCHESTRA
Conducted by JOSEPH
LEWIS

Overture, 'My Old
Stable Jacket'
Manuel Bilton

HENRY ASKEW (Tenor)
Phyllis has such charm-
ing graces

arr. Lane Wilson
Songs my mother
taught me... Deorak

My Lovely Celia
arr. Lane Wilson
O Mistress Mine Quilter

ORCHESTRA
First 'Peer Gynt'
Suite..... Grieg

BEATRICE EVELINE
(Violoncello)
Andante Amoroso

Guerini, arr. Salmon
Gavotte } Rameau, arr.
Minuet } Salmon

ORCHESTRA
Slav Dance... Chabrier
Intermezzo ('Cavalleria
Rusticana') Mascagni

HENRY ASKEW
To Mary..... Maud Valerie White
When Song is Sweet..... Sans Souci
Sometimes at close of day..... Clara Edwards

BEATRICE EVELINE
Melody..... Massenet
Romance..... Debussy
Minuet..... }
ORCHESTRA

Second Suite of Old English Dances.... Cowen

8.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Leader: FRANK CANTELL

Conducted by JOSEPH LEWIS

Prelude, 'The Poisoned Kiss'... Norman Demuth
(A Prelude to a Dance Suite of Anglo-Saxon
Days)

(First Broadcast Performance)

NORMAN DEMUTH'S music has already figured in
the B.B.C. programmes, though this piece is being
broadcast now for the first time. He learned his
art at St. George's, Windsor, and at the Royal
College of Music, where he was a distinguished
pupil.

The Dance Drama to which this is the Prelude,
is by Terence Gray of the Festival Theatre, Cam-
bridge. The composer explains that the drama
is a combination of speech and movement,
the first adapted to the expression of ideas, and

the other, to which of course the music is welded,
to express emotion. The author has set forth his
ideas on the subject in a book, 'Dance-Drama:
Experiments in the Art of the Theatre.'

'The music of the Prelude is mainly forceful
and intensely emotional. It opens with a tragic
theme in octaves on the Brass and thence leads
to a stormy section that depicts the strife between
the Saxons and Danes, and the general atmosphere
of disturbance in the Danegeld. It is followed
by a quieter section, the theme of which is
associated in the drama with Gormfaith, the
sister of the Danish Jarl Sigrid, and the work
concludes with a dramatic coda. It is scored
for full orchestra, with *ad libitum* parts for
two alto and two tenor Saxophones.' It is
dedicated to Sir Dan Godfrey, who has more
than once shown his
interest in the com-
poser.

TOM BROMLEY (Piano-
forte) and Orchestra
Concerto, No. 2 in C
Minor, Op. 18

Rachmaninoff
Moderato; Adagio
sostenuto; Allegro
scherzando

ORCHESTRA
Impression, 'Caerdydd'
(Cardiff)

Leslie Woodgate
Introduction, Act III,
'Lohengrin'
Wagner

LESLIE WOODGATE is one
of the young English
composers of the
present day whose
work is strongly in-
fluenced by the pre-
vailing enthusiasm for
folk song. A distin-
guished student of the
Royal College of Music,
he won a Carnegie
Award in 1923, when
he was exactly twenty-
one years of age,
probably the youngest
composer who has ever

gained that distinction.

This piece was written after a visit to Cardiff,
in honour of the city, and is appropriately based
on Welsh themes.

9.0 Vaudeville

(From Birmingham)

PATRICIA ROSSBOROUGH
(Syncopated Pianisms)

PITT and MARKS

(In their latest Humorous Stories and Duets)

URSULA HUGHES (In Light Songs)

OSBORN and PERRYER (Entertainers)

COLLEEN CLIFFORD (Light Comedienne)

PHILIP BROWN'S ORIGINAL DANCE BAND

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS

directed by AL STARITA

and the PICCADILLY GRILL BAND

directed by JERRY HOEY

from the PICCADILLY HOTEL

11.0-11.15 ALFREDO and his BAND from the NEW
PRINCES RESTAURANT

(Friday's Programmes continued on page 696.)

**A Great
Queen**



"Hail now to thee, our good Queen Bess,
"Garbed in the puffed and padded dress,
"Farthingale and starched-up frills,
"Meaning heavy laundry bills,
"Od's Bodikins; what monstrous ruffs,
"What gowns of rich embroidered stuffs,
"Piped and scalloped, trimmed with furs,
"And shaped like huge gasometers."

Illustration and quotation are from
C. HARRISON'S "Humorous History of England."

The Elizabethan age with its
frills and furbelows was an age
of strength and endurance. Men
of tough fibre—full-blooded;
the women noted for their
personal charm and beauty.
To-day, town-life leads to im-
poverished blood resulting in
Weakness, Tiredness, Depression
and "Nerves"—in such cases
the blood needs strengthening.
Iron Jelloids are the great Blood
Enrichers and Tonic. For
thirty years Iron Jelloids have
been recommended by Doctors,
Nurses, and Hospitals every-
where.

**A Great
Tonic**

Iron Jelloids

For WOMEN.....Iron Jelloids No. 2
For MEN.....Iron Jelloids No. 2A
For CHILDREN.....Iron Jelloids No. 1

Of all Chemists 1/3—large economical size 3/-

Friday's Programmes continued (July 5)

5WA CARDIFF. 309.9 M. 968 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
From the Carlton Restaurant
- 5.15 The Children's Hour
- 6.0 Mr. PHILIP SMITH: 'The Lighter Side of Post Office Life'
- 6.15 S.B. from London
- 6.30 Mr. JAMES STEPHENSON, M.Com: 'Commerce'
- 6.45 S.B. from London
- 7.45 The Station Trio:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Fantaisie Trio in A Minor John Ireland

ALTHOUGH this Trio, produced when he was nearly thirty, is now counted as the earliest of John Ireland's works, he had composed a good deal before that, and in many different forms. The fact that he withdrew all those earlier pieces is typical of his anxiety that none of his music should be given to the public unless it is in every way worthy. The same scrupulous care explains the comparatively small number of his works which we have, and the high standard which every one reaches. He has never been good at advertising his own creations, and they have won their way to favour, gaining him a really distinguished place in the very front rank of present-day British music, largely in spite of his own personal modesty.

The Fantasy Trio presents no difficulty at all to the listener. From beginning to end it is frankly melodious, and its themes are all good going tunes which are easily remembered. There are four sections, although the work is played without a break. The violoncello begins the first with a fine, broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repetition of the first. The second is the only slow part, and the last is very lively.

'CHIPS OF MELODY'

The Double-Voiced Vocalist FREDDIE FINCH
The Baritone LENNOX DALTON
The Soubrette ROY BYNG

HARRY WATSON
in

'SONG AND STORY'

A WAR-TIME DUET

Annette (A French Girl) ROY BYNG
Private Old Bill Hawkins WILL BURNES
Scene. An estaminet in France during the great War.

'A DANCING DRAMA'

The Heroine ROY BYNG
The Villain DAVE GIBSON
The Parson LENNOX DALTON
The Policeman HARRY WATSON
The Parent VIVIAN TAYLOR
The Hero WILL BURNES
At the Piano, FREDDIE FINCH

- 9.0 S.B. from London
- 9.30 West Regional News
- 9.35-11.15 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
A DAY FOR SERIOUS WORK
Some hints are given on 'Sprinting' (H. M. Abrahams). We learn of 'The Catastrophe in Crettonia' (Norman Hunter), and Pianoforte Duets are played by MOLLY SKYMOUR and ZENA ZELANGOR
- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (9.30 Forthcoming Events; Local Announcements)

2ZY MANCHESTER. 479.2 M. 626 KC.

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

7.45 A Concert of Joseph Holbrooke's Music

Conducted by JULIUS HARRISON
THE NORTHERN WIRELESS ORCHESTRA

Tone Poem, 'The Raven,' Op. 25
FRANKLYN KELSEY (Bass) and Orchestra

Scena for Bass and Orchestra, Op. 41, No. 1, 'Marino Faliero'

STRING ORCHESTRA
Suite, 'Les Hommages,' Op. 40
No. 1., Homage to Wagner
No. 4. Homage to Tchaikovsky

ORCHESTRA
Variations on 'Three Blind Mice,' Op. 37, No. 1
Incidental Music to the Play by T. E. ELLIS, 'Pontorewyn'

FRANKLYN KELSEY
Come not when I am dead
Homeland
Sea King's Song, No. 1 ('Dylan')
ORCHESTRA
Scherzo ('Queen Mab'), Op. 45

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



'THE LIGHTER SIDE OF POST OFFICE LIFE'

is the subject of Mr. Philip Smith's talk from Cardiff this evening, at 6.0.

8.0 'Chips Up-to-Date'

Relayed from the Pavilion, Llandaff Fields

THIS programme of the First Army Follies is given by the original members of Splinters who were known in France as LES ROUGES ET NOIRS

THE COMPANY

Come away to our little Pavilion
Cheerio
In 1929

HUMOROUS TRIO by

HARRY WATSON, DAVE GIBSON and WILL BURNES
'What a Life'

LENNOX DALTON will sing

WILL BURNES

'Districts'

VIVIAN TAYLOR

In Impressions

'THE OLD-TIME NIGGERS'

Massa Johnson DAVE GIBSON
Massa Sainbo HARRY WATSON
Massa Rastus WILL BURNES

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
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0 S.B. from London
- 9.30 S.B. from Cardiff
- 9.35-11.15 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)

5NO NEWCASTLE. 261.5 M. 1,148 KC.

4.55:—Music relayed from Tilley's Blackett Street Restaurant.
5.15:—The Children's Hour. 6.0:—Dr. B. W. Simpson, Vice-Chairman of the Education Committee, 'Children's Day.'
6.15:—London. 6.30:—For Farmers. 6.45:—London. 7.45:—Burns and Allen (The Famous American Musical Comedy Couple). 8.0:—Capt. H. G. Amers and the Eastbourne Municipal Orchestra. Relayed from the Festival Hall, North-East Coast Exhibition. 9.0-11.15:—London.

5SC GLASGOW. 376.4 M. 797 KC.

4.0:—The Station Orchestra. A. Broughton Shatford (Bass).
5.0:—Organ Music. 5.15:—Aberdeen. 5.55:—Birthdays.
5.57:—Weather Forecast for Farmers. 6.0:—Miss Hilda Ferris: 'What to put in the Picnic Basket.' 6.15:—London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—London. 9.30:—Scottish News Bulletin. 9.35-11.15:—London.

2BD ABERDEEN. 301.5 M. 995 KC.

4.0:—Fishing News Bulletin. 4.5:—The Playhouse Orchestra.
5.0:—Miss Eileen Nash: 'Some Summer Puddings.' 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—Gramophone Records. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 9.30:—Glasgow. 9.35-11.15:—London.

2BE BELFAST. 242.5 M. 1,238 KC.

12.0:—Organ Recital. 12.30-1.0:—Gramophone Records.
4.0:—The Radio Quartet. Maye Martin (Soprano). 5.15:—The Children's Hour. 6.0:—London. 7.45:—The Orchestra. Constance Astington (Soprano). 9.0-11.15:—London.

EMPIRE SHOPPING



Australian Sultanas, Currants, and Raisins

Ten years ago, almost the whole of the supplies of Dried Fruits came from foreign countries. To-day, you can buy the very best Sultanas, Currants and Raisins from British fruit-growers in Australia.

The Australian vines flower in October and November; picking and drying begins in January and the first consignments reach London at the end of April.

Once picked, Australian Dried

Fruits are untouched by hand—the sun dries out the surplus moisture, leaving the pure fruit sugar, and the grading and packing are done by machinery under Government supervision.

Now they are in the shops. Ask your Grocer for Australian Sultanas, Currants, and Raisins—they are sound, clean, wholesome fruit of excellent quality and Empire grown.

Empire Quality

Buy

Australian Sultanas, Currants, and Raisins

*Write for 'Australian Dried Fruits'
a leaflet with new recipes*

7.30
**'THE DIARY
OF A
NOBODY'**

10.15 a.m. THE DAILY SERVICE
10.30 (*Daventry only*) TIME SIGNAL,
GREENWICH; WEATHER FORECAST
10.45-11.0 Mrs. TOWERS SETTLE:
'Suggestions for the Holiday Outfit'
Mrs. TOWERS SETTLE is the Editor of
Vogue. Her talk will deal not only
with clothes, but with all those little
etceteras that make all the difference
to one's pleasure when travelling—
or even when staying in the country
where extra comforts are not always
easily procurable.
1.0-2.0 Moschetto and his Orchestra
From the May Fair Hotel
2.15 A Concert
HERBERT THORPE (*Tenor*)
W. L. TRYTEL and his OCTET
4.45 Organ Recital
by ALEX TAYLOR
from the Davis Theatre, Croydon
5.15 THE CHILDREN'S HOUR
S.B. from Leeds

'PRINCESS JOY AND THE WIZARD'
An Acted Charade by M. CHURCHILL, MIRIAM
DITCHBURN BENHAM, RICHARD WESTERN, and
GUNNELLE HAMLYN
Songs by CLIVE CAREY
The Story of 'Patch—a Husky' (*George Surrey*)
'The State Umbrella of the Great Hoo-Wi'
(*Margaret Gibbs*)



WIMBLEDON TODAY
Running Commentaries on Centre
Court Matches by Colonel R. H.
Brand or Captain H. B. T. Wake-
lam will be relayed from the
All-England Lawn Tennis Club,
Wimbledon, at intervals between
2.15 and 6.15 p.m. Definite times
for these broadcasts cannot be
stated owing to the unavoidable
uncertainty of arrangements at
Wimbledon.

5.50 Birthdays from London
6.0 Musical Interlude
6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN;
Announcements and Sports Bulletin
6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
ELIZABETHAN MADRIGALS
Sung by
THE WIRELESS SINGERS
7.0 Mr. HARVEY GRACE: 'Next Week's Broad-
cast Music'
7.15 Mr. GEORGE WANSBROUGH: An Eye-
Witness Account of Henley Regatta
7.30 'The Diary of a Nobody'
By the late GEORGE and WEEDON GROSSMITH
Read by
GEORGE GROSSMITH
III
THE UNEXPECTED ARRIVAL HOME OF OUR SON,
WILLIE LUPIN POOTER
MRS. JAMES' INFLUENCE ON CARRIE
CAN GET NOTHING FOR LUPIN
SOMEONE TAMPERS WITH MY DIARY
GOT A PLACE FOR LUPIN
LUPIN STARTLES US WITH AN ANNOUNCEMENT
AM INTRODUCED TO DAISY MUTLAR
WE DECIDE TO GIVE A PARTY IN HER HONOUR

SATURDAY, JULY 6
2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)



TONIGHT
EXCERPTS
FROM

**'HOLD
EVERY-
THING'**

The New Musical Play
at the Palace Theatre,
London.

*George Gee as 'Spike'
and (on right) Owen
Nares as 'Jim Brooks.'*

Relayed from the Theatre

Book by B. G. de Sylva and John McGowan
De Sylva, Brown and Henderson Songs.
English Version by R. P. Weston and Bert Lee
The Play Produced by William Mollison
Dances and Ensembles arranged by Ralph Reader
Orchestra under the direction of J. A. Tunbridge

Cast in order of entrance in these excerpts:

Jim Brooks Owen Nares
Sue O'Keefe (*in love with Jim*)
Mamie Watson
Norine Lloyd (*in love with Jim*)
Pamela Carme
Chubby (*O'Keefe's cook*) John Kirby
Flash (*Morgan's Agent*) Barry Mackay
Spike (*The Wapping Terror*) .. George Gee
Toots (*in love with Spike*) Sunny Jarman
Marty (*Jim's Second*) James French
Mack (*Jim's Second*) George Gilbert
Mr. O'Keefe (*Jim's Manager*)
Charles Mortimer
Betty Dunn Nina Devitt
Murphy (*Jim's and Spike's Trainer*)
Percy Parsons

Jim Brooks is a professional boxer, and in his
great fight for the championship a scheme to
'work' the victory for his opponent, Bob Morgan,
by unfair means is foiled by his sweetheart, Sue
O'Keefe.

9.35-10.0 Act I—Norine Lloyd's Garden

THE excerpt opens with a scene between Jim and Sue,
who sing a duet, 'To Know You is to
Love You,' followed shortly by one between
Chubby and Flash, who, at the point of a revolver,
makes him promise to dope Jim's drink. Jim
enters, but Chubby pretends he is someone else.
Spike enters, and Chubby addresses him as
Jim Brooks and puts the dope in his glass.
Spike sees his reflection in a mirror and changes
the glasses. Toots enters and sings 'Don't Hold
Everything,' which is followed by some remark-
able dancing on the terrace steps. Norine Lloyd
warns O'Keefe about Sue, and shortly after Flash
lays-out Spike with a truncheon.

10.13-10.40 Act II—The Grand Hotel

AT the opening Sue is plotting to see Jim before the
fight. Wagering follows between Chubby and
Betty Dunn and Chubby and Spike, who sing
'We're Cutting Willie's Trousers Down for
Father.' O'Keefe, Jim, and Murphy enter. Sue
sings a reprise of 'To Know You is to Love You.'
Toots and Spike enter and sing 'Oh, Gosh!'

11.13-11.16 Final Chorus

9.35
**EXCERPTS
FROM
'HOLD EVERYTHING!'**

7.45 A Light Orchestral
Concert

LEO SHEFFIELD (*Baritone*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Grand March, 'Le Prophète' (The
Prophet) *Meyerbeer*
Overture, 'Masaniello' *Auber*
Cockney Suite *Ketelbey*
LEO SHEFFIELD and Orchestra
Three Songs from 'The Rose and the
Ring' *Christabel Marillier*
Your shining Eyes; A delicate
Flower; There was a little Man

LISTENERS have already had oppor-
tunities of hearing the music of
Christabel Marillier, one of the young
English composers who is in no way
influenced by the revolutionary
tendencies of the present day. Her
music inclines rather to the simple
melodiousness and grace of the
time of Mozart, and it is all
straightforward and delightfully
easy to understand, presenting no

problems to the listener. It is by no means a
mere imitation of an older style, but a wholly
sincere expression of the subjects which the
composer chooses. It is all marked by very deft
craftsmanship and by a really workmanlike
familiarity with the means employed.

ORCHESTRA
Valse, 'Phyne' *Pedro de Zulueta*
Selection, 'The New Moon' *Romberg*
Polonaise Militaire ... *Chopin, arr. Arthur Wood*
LEO SHEFFIELD with Pianoforte
The fountains mingle with the river
Frank Lambert

By the Light of the Moon
Raymond Loughborough
If ever I meet the Sergeant *Sterndale Bennett*

ORCHESTRA
Divertissement, 'A Day in Naples' *Byng*
Suite, 'Summer Days' *Eric Coates*

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*)
Shipping Forecast and Fat Stock Prices

9.35 Three Excerpts from
'Hold Everything!'
(*See centre of page*)

10.0 STUDIO INTERLUDE

10.13 'Hold Everything!'
(ACT II)
At 10.40 approx.

It is hoped that Colonel THE MASTER OF SEMPILL,
who is himself flying in the King's Cup Air Race
today, will give an Eye-Witness Account of the
race. The time of his arrival is necessarily
uncertain.

10.55 AMBROSE'S BAND from the MAY FAIR HOTEL

11.13 'Hold Everything!'
(*Finale*)

11.16-12.0 DANCE MUSIC
AMBROSE'S BAND from the MAY FAIR HOTEL

The illustrations to 'The Diary of a Nobody,'
published in the issue of *The Radio Times* for
June 14, were from the original illustrations by
Weedon Grossmith to the first edition of the book,
and were reproduced by courtesy of the Publishers—
Messrs. J. W. Arrowsmith, Limited.

SATURDAY, JULY 6

5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0

A CONCERT OF CHAMBER MUSIC

3-30 A BAND CONCERT
(From Birmingham)
THE HASLAND SILVER PRIZE BAND
Conducted by H. F. MOSELEY

March, 'Virtuoso' Rimmer
Overture, 'Tancredi' Rossini, arr. Rimmer

JAMES COLEMAN (Bass)
The Great Game } James Coleman
All that I ask }
The Lute Player Allisen

BAND
Tone Poem, 'Lorenzo' Keighley
The Bells o' Somerset Hurst

JAMES COLEMAN
Till Death Mascheroni
Pleading Elgar
My Hope Isobel Ashford

BAND
Selection, 'Rose Marie'
Friml and Stohart

4-30 Thé Dansant
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall

VERNON OWENS (Entertainer)

5-30 THE CHILDREN'S HOUR
(From Birmingham)
A further Snooky Adventure, by Phyllis Richardson
Songs by **GEOFFREY DAMS (Tenor)**
SIDNEY HULL (Banjo)

'Reinus and Gretchen,' a tale of the Zuider-Zee, by J. E. Cowper

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

6.30 A Pianoforte Interlude
by **MARGARET ABLETHORPE and NIGEL DALLAWAY**
(From Birmingham)
Romance for Two Pianofortes, Op. 51.... Grieg

6.45 A BAND CONCERT
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by **RICHARD WASSSELL**
Relayed from the Bandstand, Cannon Hill Park (From Birmingham)

March, 'Sea Songs' Vaughan Williams
Overture, 'Raymond' Ambrose Thomas, arr. Godfrey

Anitra's Dance } Grieg
In the Hall of the Mountain King }

GEORGE DAWKINS (Baritone)
For you alone Geehl

BAND
Ballet Music, 'Masaniello' .. Auber, arr. Retford
Cornet Solo, 'Love's Garden of Roses' Haydn Wood
(Soloist, P.C. COOK)

Prelude and Mazurka, 'Coppélia' Delibes

GEORGE DAWKINS
Tomorrow Keel

BAND
Selection, 'The Mikado' .. Sullivan, arr. Winterbottom

8.0 Chamber Music

MURIEL BRUNSKILL (Contralto)
THE ENTENTE STRING QUARTET
Cecil Bonvalot (Violin); Dorothy Churton (Violin); James Lockyer (Viola); Edith Churton (Violoncello)

QUARTET
Quartet in F, Op. 77, No. 2 Haydn
Allegro moderato; Menuetto-Presto ma non troppo; Andante; Vivace assai

MURIEL BRUNSKILL
Der Tod und das Mädchen (Death and the Maiden) } Schubert
Am Strome (By the Stream) }
Die Liebe hat gelogen (Love hath lied) }
Gretchen am Spinnrade (Margaret at her spinning wheel) }

THE voice of the Maiden is heard at the beginning of the first song, begging Death to go from her; she is still young and has no wish to die. Then in solemn, but kindly, tones, Death tells her that he is no enemy, but a friend in whose arms she may sleep softly.

'GRETCHEN AM SPINNRAD' sets before us the incident with which operagoers are familiar in Gounod's *Faust*, where Margaret sits at her spinning-wheel and meditates on the lover of whom she knows but little, except that he has won her whole heart and that her peace



'STUDENTS SONGS'
From Birmingham Tonight at 9.30.

of mind is for ever gone.

QUARTET
Tambourin Gossec

MURIEL BRUNSKILL
Traum durch die Dämmerung (Dream through the twilight) } Richard Strauss
Morgen (Tomorrow) }
Zueignung (Dedication) }
Lob des Leidens (Praise of Sorrow) }

QUARTET
Quartet No. 2, in D Borodin
Allegro moderato; Scherzo, Allegro; Notturno, Andante; Finale, Andante

9.30 Students' Songs
(From Birmingham)
By
THE BIRMINGHAM STUDIO CHORUS
Conducted by **JOSEPH LEWIS**

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

10.15 Sports Bulletin (From Birmingham)

10.20 DANCE MUSIC
AMBROSE'S BAND from the MAY FAIR HOTEL

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

(Saturday's Programmes continued on page 700).



Miss A. Popple

CASSELL'S WONDERFUL FOR CHOREA

A Mother writes:

"For six weeks my little girl Alice was in bed with Chorea (St. Vitus's dance) and when she got up she was just quivering with nerves. One arm was limp, the other arm and her legs were simply beyond control. She couldn't eat or walk properly, and we were unable to understand a word she said. Special treatment seemed to be doing her no good, so I tried Cassell's Tablets. The first supply worked a wonderful improvement, and she got better daily. Now there is no trace of the malady about her." Mrs. Popple, 89, Burlington Road, Fulham, S.W.6.

A surprising number of letters testify to the special effectiveness of Cassell's for Chorea. This speaks wonders for the tonic nourishment which Cassell's supply. Cassell's are invaluable for all nervous and digestive complaints.

1/3 & 3/- per box

CASSELL'S TABLETS

Saturday's Programmes continued (July 6)

5WA CARDIFF. 309.9 M.
968 KC.**12.0-12.45 A Popular Concert**

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'La Princesse Jaune' ('The Yellow Princess').....Saint-Saëns

March, 'Pomp and Circumstance,' No. 2 in A

Suite for Strings.....Elgar

Salut d'Amour (Love's Greeting).....Bach

Two Hungarian Dances.....Elgar

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Local Sports Bulletin

6.35 S.B. from London

7.0 Mr. W. J. T. COLLINS, 'A Journalist in America'

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.

7.15 Captain A. S. BURGE: 'Sporting Events'

7.30 BURNS and ALLEN

(The Famous American Musical Comedy Couple)

7.45 NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Overture, 'Undine'.....Lortzing

Dreams.....Wagner

Evening in the Mountains.....Grieg

'Blue Danube' Waltz.....Strauss

'The Flower of the Seven Tears'

A Play in One Act

by

FROM TYLER

Characters:

Don Rafael, a wise man

Matias Valera, a writer of comedies

ORCHESTRA

Dance of Nymphs and Satyrs ('Amor and Psyche').....Georg Schumann

Narcissus.....Nevin

Song of the Rhine Maidens.....Wagner

LISTENERS will not need to be reminded how the whole tragedy of the cycle of music dramas, 'The Ring of the Nibelungs' hangs on the theft of the gold from the three Rhine maidens who guarded it in the depths of the sacred river. The music in which they sing of their loss, and plead for its return, is among the most beautiful parts of the whole great work.

Even in an arrangement for orchestral performance without voices, it is easy to imagine the scene in which the three maidens appear above the waters singing their wistful, pleading melody.

9.0 S.B. from London

9.30 West Regional News; Sports Bulletin

9.35-12.0 S.B. from London

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

12.0-12.45 S.B. from Cardiff

2.15 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.0 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

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

12.0-1.0 A Gramophone Recital

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

Leeds Programme relayed from Daventry (See London)

5.50 BIRTHDAYS from London

6.0 London Programme relayed from Daventry



Mr. W. J. T. COLLINS, who was one of a delegation of British journalists who visited America last year, describes his journey in a talk from Cardiff this evening at 7 o'clock.

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

VARIETY

Waltz Medley.....Johann Strauss

Minuetto.....Lulli

Selection, 'Show Boat'.....Kern

Mélodie.....Tchaikovsky

Piano Solo, 'My One and Only' ('Funny Face').....Gershwin

Scottish National Dance, 'The Glasgow Highlanders'

Just a Sweetheart.....Bryer

Organ Fantasia of Old Songs...arr. W. G. Webber

Guitar Solo, 'Souvenirs'.....Nicholls

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

S O S MESSAGES from Us to You

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)

2ZY MANCHESTER. 479.2 M.
828 KC.**12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA**

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

Berceuse (Cradle Song).....Gounod

JAMES PICKETT (Baritone)

Arise, ye subterranean winds.....Purcell

Linden Lea.....Vaughan Williams

Tommy Lad.....Margeson

ORCHESTRA

Bourrée and Musette.....Morgan

Two Serbian Dances.....Siatek

JAMES PICKETT

Ben Backstay.....Car

The Sea Gipsy.....Dunhill

To Anthea.....Halton

ORCHESTRA

Little Romantic Suite.....Bath

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

S.B. from Leeds

'PRINCESS JOY AND THE WIZARD'

An Acted Charade by M. CHURCHILL, MIRIAM DITCHBURN BENHAM, RICHARD WESTERN, and GUNNELLE HAMLYN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. J. CUMING WALTERS: 'Unknown Lancashire'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 S.B. from London

7.45 Excerpts from French Operas

THE NORTHERN WIRELESS ORCHESTRA

Conducted by ALFRED BARKER

Selection, 'Manon'.....Massenet, arr. Tavan

ENA ROBERTS (Contralto)

Flower Song.....('Faust') Gounod

When all was young.....('Mignon')

Here in Beauty's home am I.....Ambroise Thomas

ORCHESTRA

Selection, 'The Pearl Fishers'.....Bisetz

ENA ROBERTS

O Love from thy power ('Samson and Delilah').....Saint-Saëns

Far away lies a land ('Mignon') Ambroise Thomas

ORCHESTRA

Selection, 'Lakmé'.....Delibes, arr. Tavan

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

Other Stations.**5NO NEWCASTLE.** 261.5 M.
1,148 KC.

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 2.15:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Dorothy Ord-Bell (Soprano): Si Tu M'Ami (Pergolesi); Glia il sale dal Gange (Scarlatti); Chanson de Mal (Hubert); Serenade (Strauss); When Lovers Meet Again (Parry). 8.0:—Band of the 1st Batt. Northumberland Fusiliers, relayed from the Band Stand, North East Coast Exhibition. 9.0-12.0:—S.B. from London.

5SC GLASGOW. 376.4 M.
797 KC.

11.0-12.0:—A Recital of Gramophone Records. 3.30:—Dance Music by Charles Watson's Orchestra, from the Playhouse Ballroom. 4.0:—S.B. from Edinburgh. 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:—John Fraser (Baritone): Love Song (Brahms); The Asra (Rubinstein); Traum durch die Dämmerung (Dream through the Twilight) (Strauss); I will not grieve (Schumann); Shepherd, see thy horse's foaming mane (arr. Korbay); Sherwood (Dear). 6.15:—S.B. from London. 7.0:—Mr. Andrew Aitken: 'Fishermen's Ways and Superstitions.' 7.15:—Musical Interlude. 7.30:—S.B. from London. 7.45:—S.B. from Aberdeen. 9.0:—S.B. from London. 9.30:—Scottish News and Sports Bulletin. 9.35-12.0:—S.B. from London.

Programmes for Saturday

2BD

ABERDEEN.

301.5 M.
995 KC.

11.0-12.0.—Gramophone Records. 4.0.—Studio Concert. Alex Leitch (Tenor); The Green Hills o' Somerset (Eric Coates); One Little Hour (Evelyn Sharpe); When the dream is there (Guy d'Hardelot). 4.8.—Nan Davidson (Pianoforte); Reverie (Mackenzie); Welcome Dance (MacCunn); Highland Air (Improvisation), and Dance on the Green (W. B. Moonie); Ecossaises (Beethoven-D'Albert). 4.23.—Alex Leitch; Mary of Argyll (Nelson); Bonnie Wee Thing (George Fox). 4.30.—Dance Music from the New Palais de Danse. 5.15.—The Children's Hour. 5.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 7.0.—S.B. from Glasgow. 7.30.—S.B. from London. 7.45.—Scottish Variety. The Aberdeen Burns Choir, directed by W. M. Carnegie. The Aberdeen Banjo, Mandolin and Guitar Orchestra, conducted by J. W. Sturdy. Scots Selection introducing 'The Lea Rig,' 'Bonnie Wee Thing,' 'Smith's a Gallant Fireman' and 'My Love she's but a lassie yet' (arr. Volti). 7.50.—Alex MacGregor (Baritone); The Wee German Laidie (arr. Stephen); Willie Wastie (arr. Foster); The Wee Toon Clerk (arr. Robertson). 7.56.—William Harkins (Clarinet); Scottish Fantasia for Clarinet (Lazarus). 8.2.—'Leal Scottish Women,' a Folk Lore Sketch by Margaret Robertson. Musical Illustrations sung by Miriam Wood (Soprano) will include: Lord Gregory, and Can ye sew cushions (arr. Moffat); The Four Maries (Traditional); Sound the Pibroch (arr. Moffat); Over the Sea to Skye, Two Bonnie Maidens, Will ye no come back again, and Charlie is my darling (Traditional). 8.22.—Orchestra; Scottish Selection including 'Lochnagar,' 'Pibroch,' 'East Neuk o' Fife' and 'The Flowers of Edinburgh' (arr. Volti). 8.27.—The Aberdeen Burns Choir; There was a lad (arr. Meston); An Eriksay Love Lilt, and The Wee Cooper o' Bell (arr. Robertson); Scotland Yet, and O' a' the airts (arr. Bell); Scots wha hae (arr. Meston). 8.42.—William Harkins; Variations on Scottish Airs (Clinton). 8.48.—Alex MacGregor; Come under my plaidie (arr. Stephen); The Waggin' o' oor Dog's Tail (arr. Fraser). 8.54.—Orchestra; Ower the Water to Charlie, and Caller Herrin' (arr. Volti); March, 'Bonnie Scotland' (Kennedy). 9.0.—S.B. from London. 9.30.—S.B. from Glasgow. 9.35-12.0.—S.B. from London.

2BE

BELFAST

342.5 M.
1,238 KC.

3.30.—Popular Concert Music. The Orchestra; Overture, 'The Flying Dutchman,' and Excerpts from 'The Master-singers' (Wagner). 3.56.—Mark Hemingway (Cornet) and Orchestra; Elizabeth's Prayer (Wagner); La Paloma (Yradier). 4.6.—John Donnan (Tenor); The Lark in the Clear Air (arr. Esposito); I will make you brooches (Eric Cundell); She is far from the land (F. Lambert). 4.16.—Orchestra; Intermezzo from 'Cavalleria Rusticana' (Mascagni); Gavotte from 'Manon' (Massenet). 4.24.—John Donnan; I love to hear you singing (Haydn Wood); Songs my Mother Taught Me (Dvorak); Little Rose of Love (D. Forster). 4.34.—Orchestra; Overture, 'The Yeomen of the Guard' (Sullivan); Gopak (from 'Two Russian Tone Pictures') (Arnold Bax). 4.45.—Organ Music by George Newell from the Classic Cinema. 5.15.—The Children's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from London. 7.0.—Mr. E. Godfrey Brown; 'Next Week's Music.' 7.15.—S.B. from London. 7.45.—'A Trip to the Isle of Man.' Up-to-Date. A Holiday Saga in Two Parts by Richard Hayward. 9.0-12.0.—S.B. from London.

THE WIZARDRY OF WIRELESS.

By Wilfrid Roche Ley.

RADIO, like stained glass, can be appreciated only from within. No one can possibly know what radio means until he possesses a set. Certain things you can prognosticate beforehand: you know that you are going to hear music, that people will talk to you, and that you will get the weather and the news. But this is only the dry bones of the matter. The subtle influence of radio, once you are one of the brotherhood of listeners—its wizardry—is a thing you could never have imagined.

Take music first. You imagined you had certain definite tastes in music. You just would not listen to jazz. Now you have to! Because if your wireless is a new toy you can't stop turning it on; and if it is an old toy, that cunning little devil inside you called boredom sometimes makes you listen, even to jazz, because you've nothing better to do. What happens? Before very long, you find yourself exclaiming, grudgingly perhaps, 'By George, that's a good tune!' But radio-magic is equally potent to convert the lowbrow. I know a youth who now listens with intense delight to music which in pre-radio days he would just have dismissed contemptuously as 'classical.' And—which is the point of the thing—he has by no means foresworn jazz.

The truth is that radio-magic bids fair to abolish those odious aesthetic-class-distinctions altogether. There will soon be no such thing as highbrow or lowbrow. May it ring the death-knell of that bugbear of a phrase, 'classical music,' and of those other labels, 'light music' and 'sacred music'! If it is good, it is music. If it is bad, it is not music. And good music may range from a Bach cantata through the champagne-like waltzes of Strauss or Lehar to a love-song in the latest revue.

You naturally thought, before you invested in a radio set, that you would do a good deal of picking and choosing. Not a bit of it. There was a lady I heard of recently, a dear old Victorian lady. She is of the kind who in a literal sense *enjoy* bad health. She turned on her radio at bedtime one evening, hoping she might hear some soothing message suitable to the decline of day and the oncoming shades of night. Instead, she found herself plunged into the midst of—Vaudeville! In a few minutes she was smiling, a little later giggling, and presently a peal of quite juvenile laughter brought her startled companion hurrying upstairs to her bedroom. The result of it all was that she slept that night as sound as a bell.

But the chief magic of radio is to give one that sense of kinship with one's fellows which I am quite sure all listeners have experienced. The spinster living alone in a London flat or buried alive in some cottage in the heart of the country is not the only 'Lonely Listener.' In a sense, we are all of us lonely listeners. We live in a little world of our own. Our horizons are really very limited. We know nothing of the man next door, of the people in the flat below, still less of our fellow-beings in distant towns and shires. And, knowing nothing of them, we tend to think nothing of or about them. We English are not a very companionable race. We prefer empty carriages on the railroad and scowl at others who come crowding into the vacant seats. But in a railway carriage let one traveller make a joke, and the man who was deliberately taking up more than his room is found to be shuffling back into his fair space, there is laughter, and with laughter, courtesy and good humour.

In that extraordinary overcrowded journey of modern life it is the Wizard Radio who tells the story, cracks the joke, sings the song; and one evening of wireless makes the whole world kin.

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also appear in this Week's Issue.

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A CHAMPION OF MODERN MUSIC.

Well-Known German Conductor to Visit London Studios—Music for Botticelli—Birmingham Ballads—Tales of Tibet—Forthcoming 5GB Programmes.

HERMAN SCHERCHEN, who will conduct a Symphony Concert from London on Friday evening, July 12, has always been an energetic champion of modern music. He is lecturer on modern music at the State High School for Music in Berlin and a conductor much admired on the Continent. Among the works he will give on this occasion is Schreker's *Suite for Broadcasting*—one of the compositions commissioned from modern German composers, some little time ago, by the leading German broadcasting stations. Other works included are an early symphony by Haydn (*le Soir*), and a *Serenade* by Max Reger.

INCLUDED in the programme of the London Chamber Orchestra, which will be broadcast on Wednesday evening, July 10, is a group of *Three Botticelli Paintings* by Respighi. Close of kin as some of Botticelli's paintings are to music, it is surprising that other composers have not taken their inspiration from these clear wells. *The Birth of Venus*, like a breath from the morning of the world; *Primavera*, whose Flora seems the very personification of the flowery earth she treads—these are as near the border-line of music as paintings can be. Respighi has taken them (and Botticelli's *Adoration of the Magi*) and attempted to clothe the idea of them in sound. As a composer of programme music, Respighi is well known; his *Fountains of Rome* and *Pines of Rome* have a wide following here and on the Continent, whilst quite recently his *Festivals of Rome* was given its first performance in England. Personally, we shall listen to his *Botticelli Paintings* with a keenly critical ear; but then *Primavera* has a special significance for us.

A CONCERT by the Swansea Police Band will be broadcast to Welsh listeners on Tuesday evening, July 9, at 7.45 p.m. Arthur Fear (baritone) is the vocalist. Swansea will also relay an Organ Recital by Edgar Hughson from the Tabernacle, Morriston, on Thursday, July 11, at 4 p.m.

THE concluding talk in the series 'The Story of English Music' by Dr. Thomas Armstrong, Organist of Exeter Cathedral and Director of Music to University College, Exeter, will be given from Plymouth on Tuesday evening, July 9.

THE Service for 5GB listeners on Sunday, July 7, will be relayed from Carrs Lane Church, Birmingham, and will be conducted by the minister, the Rev. Leyton Richards, who before his appointment to Birmingham had held similar posts in Melbourne, Australia, and Brooklyn, U.S.A.

Herbert Thorpe (tenor) and Foster Richardson (baritone) will be heard in solos and duets in the Birmingham Military Band's programme on Sunday, July 7.

The Light Music programme on Monday, July 8, will be provided by Norris Stanley and the Salon Orchestra, relayed from Pattison's Restaurant, Birmingham, the singer being Charles Dean (baritone).

Harry Lamb (bass) sings in the relay from Lozells Picture House on Thursday, July 11. Another Organ Recital by Dr. Harold Rhodes will be relayed from Coventry Cathedral on the same date.

ON Tuesday, July 9, Joseph Farrington (baritone), who appears in the Light Orchestral Concert in the afternoon from 5GB, is including in his programme three sea songs written by Alfred Butler, known to listeners as a singer himself and a member of the 5GB revue company, and composed by Nigel Dallaway, one of the accompanists at the Birmingham Studios. Although these songs have only been in existence a short while they have already been recorded by several gramophone companies.

ON Tuesday, July 9, Mr. John A. Peart, of Winchester, is visiting the Bournemouth Studio to talk about Southampton, with particular reference to its old associations.

DURING her residence in China and Tibet many strange experiences befell Miss Eaylt Newbery, who is visiting the Cardiff Studio at 6 p.m. on Friday, July 12, to continue her series of talks on 'Tales from Tibetan Folk-Lore.' The title of her talk is 'Two Lamas who raced for the Holy Mount.' One Lama represented the Yellow Religion, and the other the Black Religion. The first to reach the top of the Mount was to take possession by planting a flag of the colour of his religion. It was an exciting race and seems to be an excellent subject for an unusual talk.

A RELIGIOUS service, conducted by the Rev. H. E. Bennett, Vicar of All Saints', Plymouth, will be broadcast from the local studio at 8 p.m. on Sunday, July 7. Music will be provided by the Choir of All Saints' Church.

B.B.C. PUBLICATIONS.

'WERTHER.'

On July 29 and 31 there will be broadcast the eleventh of the series of twelve well-known operas, this time *Werther*, by Massenet. 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 *Werther* at 2d. each, (2) the complete series of twelve Librettos for 2s., or (3) the remaining two of the series for 4d.

1. 'Werther' only.

Please send me copy (copies) of *Werther* I enclose stamps in payment, at the rate of 2d. per copy post free.

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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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MAKING THE MOST OF A MINIMUM WAGE.

The Maximum of Nourishment at the Minimum of Cost. By Miss Florence Petty.

CONTINUING my suggestions for dishes which will provide the maximum of nourishment at the minimum of cost, here are several more very economical recipes which should be well within the means of even the 30s. a week budget.

Fish Pie.

1 tin salmon.
1 lb. mashed potatoes.

Remove any bones or skin from the salmon and break it up finely with a fork—mix it well with 1 lb. of mashed potatoes, previously mixed with a little milk—add salt, and then put the mixture in a piedish. Put one or two pieces of margarine on top, and bake twenty minutes in a moderate oven.

Another way is to put a layer of half the mashed potatoes at the bottom of a piedish—a layer of the salmon broken up finely over that, and the rest of the mashed potatoes on top. Put one or two small bits of margarine on this or 1 oz. of grated cheese. Mix the salt with the potatoes first, and if possible have the potatoes warm or hot, for the first recipe as well as for this, but if that is not easy, cold potatoes will do.

Salmon Kedgeree.

1/2 lb. whole rice.
1 oz. margarine.
1 egg (beaten).
Salt.
1 pint boiling water.

Wash the rice and put it into one pint of boiling water. Boil slowly for twenty minutes, if possible with the lid on. Then add the fish broken up in small pieces—the margarine, egg, and salt. Stir over the fire for five minutes and serve hot.

Any kind of cooked fish besides salmon will do for this: cod, or herring, or kippers. Even with an egg at 2d. this dish should not cost more than 1s. 2d.

Tasty Herrings.

4 herrings.
1/2 lb. mashed potatoes or
3 ozs. breadcrumbs (that is, 6 tablespoons).
1 oz. medium oatmeal (that is 1 tablespoon).
1 teaspoon mixed herbs.
1/2 teaspoon salt.

Mix well together. Cut off the heads of the herrings. Remove the large bone by splitting the herring up the front with a sharp knife, from head to tail. Press the flesh away from the bone on one side. Then hold the head end of the bone with the finger and thumb of the right hand, and pull up the bone, at the same time pressing the flesh away from the bone with the finger and thumb of the left hand.

Lay three of the herrings flat on a greased tin on top of each other, the inside of the fish uppermost,

with layers of the potato or breadcrumb mixture between each. Put the fourth herring on top, with the flesh side down. Keep back one teaspoonful of the oatmeal from the stuffing, and sprinkle this on top of the herring. The biggest herring should be kept for the top, as it makes a better covering. The tails should not be cut off, and should be sticking up as a sort of ornamentation. The dish not only looks attractive, but is very nourishing and very tasty.

Bake twenty to thirty minutes in moderate oven. Bloaters or kippers may be used instead of herrings, but with these put a greased paper, if possible, over them before putting in the oven. If liked, one or two grated onions, or 1 oz. grated cheese, or both onions and cheese, could be mixed with the stuffing.

Lentil Pasty.

For the Filling.

1/2 lb. lentils.
1 onion (grated) or chopped.
1 carrot (grated).
1/2 teaspoon mixed herbs.
1 pint boiling water.
(1/2 lb. bacon, cut small, if desired).
1/2 lb. pastry.

Wash the lentils and put them into the boiling water. Add the vegetables and herbs, but not the salt. Cook gently for half an hour with lid on. Then add the salt. Put aside to cool.

For the Pastry.

6 ozs. plain flour (that is 6 tablespoons).
2 ozs. breadcrumbs (that is 4 tablespoons).
2 ozs. or 3 ozs. margarine or dripping or lard.
1/2 teaspoon salt.
1/2 teacupful cold water.

Mix the flour and breadcrumbs and salt. Rub the fat into this. Mix into stiff dough with the water. Roll out into an oblong shape. Spread the lentil mixture on half and if bacon is used, put the bacon on top of the lentil mixture. Damp the edge of the pastry with a little water, fold the other half of the pastry over this, press edges together and mark the edge with a fork or knife to make it look like a frill. Bake twenty minutes. The lentil mixture can be made two or three hours before needed, if that is easier to fit in with the work. The carrot may be omitted, and one or two tomatoes, skinned and chopped, put instead.

This could be made into a boiled pudding by lining a basin with the pastry, fill the basin with the lentil mixture, cover with pastry, cover basin with greased paper and boil thirty to forty minutes; or the lentil mixture can be made into sausages by mixing, while hot, with 1 oz. flour, 1 oz. margarine, 1/2 lb. mashed potatoes, 1 egg, or if necessary, a few breadcrumbs. When cool enough to handle, form into sausages and fry.

THIS WEEK IN THE GARDEN.

WORK in the flower garden is almost all of a routine nature at the moment, except where planting out of summer flowers is waiting completion. Staking and thinning the stronger-growing herbaceous plants must be seen to in good time, for if neglected it is impossible to get plants back to their former positions. Keep the hoe at work amongst the plants. It is wonderful how quickly plants recently planted grow if free use is made of the Dutch hoe.

A stimulant may be given to roses which are growing freely. Liquid manure, diluted with three or four times its bulk of water, is useful, but the wise grower always gives three or four applications of a weak solution rather than one strong dose which the plants cannot deal with. Some prefer to use an artificial manure which is easier to apply. This is best applied during showery weather and then hoed in. If the ground is dry, give a thorough soaking before applying the manure, and another after it is applied, then hoe the beds after the soil

has drained. These applications should be given as frequently as required.

Greenfly may be kept in check by spraying with a nicotine wash. This can easily be done if the plants are sprayed periodically. Mildew is also a troublesome pest on roses, and whenever the slightest sign of it is seen the plants should be dusted with flowers of sulphur.

Where violas and pansies are used for bedding, the seed-pods must be regularly removed or the plants will not continue to bloom over a long period. The variety known as Maggie Mott, so popular as a bedding plant, has the advantage of setting very little seed, and with it the trouble of removing the old flower heads is not so great as with many other varieties.

Continue to sow salad vegetables in small quantities to meet requirements. A sowing of parsley made now will provide material for garnishing during winter. If this does not stand the winter in the open, then sow in beds so that a frame can be placed over them during winter.—*Royal Horticultural Society's Bulletin.*

PREPARATIONS FOR THE FLOWER SHOW.

SUCCESSFUL exhibitors have not as many secrets as is sometimes imagined. The real secret, and the only royal road to success, is good initial preparation. Nevertheless, it is a fact that crops sometimes demand a stimulant. For example, if potatoes are growing on poor soil, the application of a mixture of superphosphate of lime and sulphate of ammonia at the present juncture will have a magical effect. About three pounds of superphosphate and one pound of sulphate will suffice for a rod of land. Root crops, such as parsnips, carrots, and beets, will derive immense benefit from the use of sulphate of ammonia at the rate of two pounds to the rod. Stimulate backward spring onions by the application of crushed nitrate of soda, but be careful not to exceed one pound to each rod.

Peas and runner beans respond best to an occasional watering with liquid manure, and autumn-sown onions appreciate a similar spur. Other crops benefiting from this form of feeding include leeks, tomatoes, cucumbers, and celery, and with all these liquid manure may be given at ten-day, or fortnightly, intervals directly growth is fully active. It may be mentioned here that the best way of making liquid manure is to use any ordinary wooden tub as a receptacle for twelve to twenty gallons of water. Place therein a sack containing about twenty pounds of cow manure and a six-inch pot full of old soot, allowing this to remain for about a week before using it.

Fruit growers may increase the size of red and white currants by summer pruning the bushes now. This is done by pinching back every side-growth to its fifth leaf and slightly shortening the leading shoots. Cordon gooseberries may be treated in similar fashion, but not bush gooseberries. It must be borne in mind, too, that if gooseberry bushes are bearing very heavy crops, some of the fruits must be removed, so that those remaining may have a better chance of attaining exhibition or dessert size. Cordon apples, pears, and plums may also be summer pruned by pinching back all the side-growths to the fifth leaf. As black currants and raspberries fruit on the young and not on the old growth, summer pruning is not possible.

Choice blooms of roses, sweet peas, and carnations are invariably in great demand, and much depends on keeping the plants free from green-fly. Evening syringings with a reliable insecticide will achieve this object. To obtain fine blooms, a certain amount of disbudding must also be practised. Careful staking of all plants in the mixed flower border is strongly recommended, so that good blooms on straight stems may be forthcoming.

The day before the show is a busy one, for then final preparations must be made. Intelligent selection of produce is vitally important, and it must be remembered that typical specimens are far more likely to find favour with the judges than the abnormal examples so often exhibited. True, onions may be as large as the grower can contrive, but to gain a prize they must be well ripened, quite firm, and without blemish. Pods of runner beans, broad beans, and peas cannot be too long, but they must be well filled and also young and tender. Shapely, medium-sized potatoes are vastly superior to large, misshapen specimens, and a similar remark applies to cauliflowers, turnips, beets, vegetable marrows and cabbages. Beets must be of good colour and carrots should be both straight and shapely. When exhibiting spring onions, the tops should not be removed, and generally speaking, the same advice will apply in the case of autumn onions as far as midsummer flower shows are concerned. Exhibitors of the turnip and radish must take care to have young and tender specimens on view, and lettuces, although young, should be firm. All root crops must be nicely washed, but not scrubbed.

During recent years amateurs have shown great improvement in staging fruits and vegetables, but still leave much to be desired when arranging flowers for show. The common fault is to cram too many blooms in one receptacle, with the inevitable result that none is well displayed. When putting up vases of asters, larkspurs, clarkias, sweet peas, ten-week stocks, rambler roses, etc., arrange the flowers as tastefully as you would for home decoration, and success may come your way.—*From a Talk by Mr. F. W. Miles.*

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