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# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 27. No. 350.

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

JUNE 13, 1930

Every Friday. TWO PENCE.

In this week's programmes :

## OUTDOORS

The **FIRST TEST MATCH**

England v. Australia

**THE OPEN GOLF**

Championship at Hoylake

The **SENIOR T.T. RACES**

in the Isle of Man

## INDOORS

Sir **JOHN SIMON**

**MYRA HESS**

**A. J. ALAN**

**CHICK FARR**

**GEORGE CLARKE**

**IRENE SCHARRER**

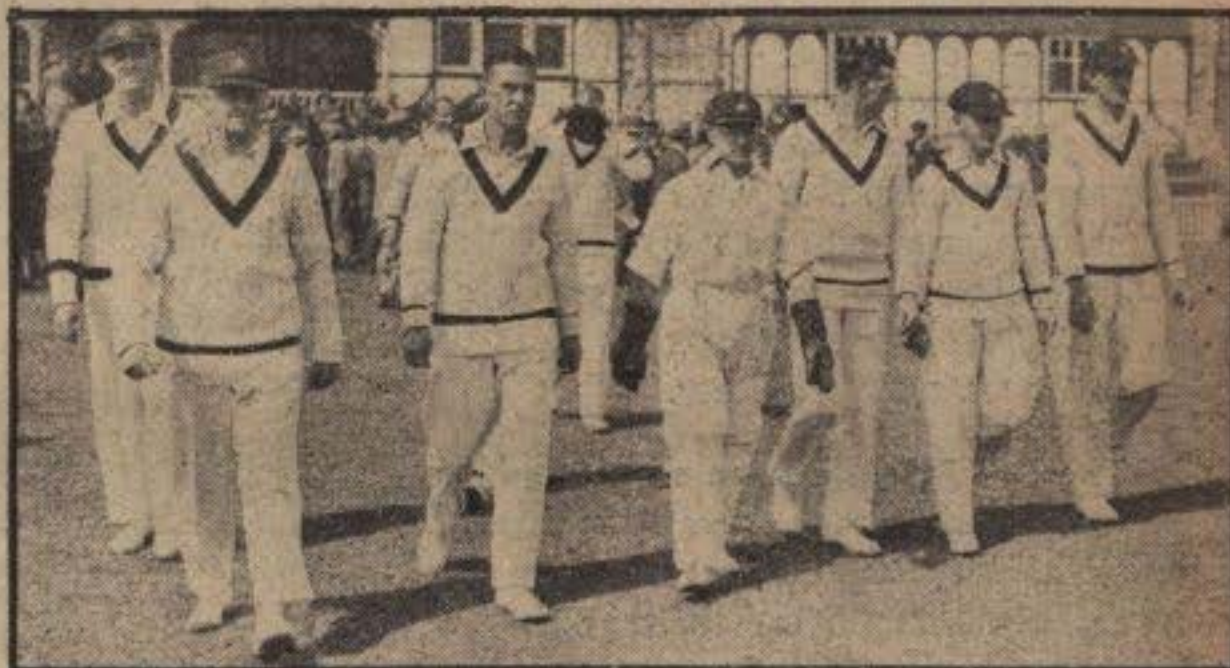
**AGATHA CHRISTIE**

**JULIUS HARRISON**

**LEONARD WOOLLEY**

Sir **HAMILTON HARTY**

etc., etc.







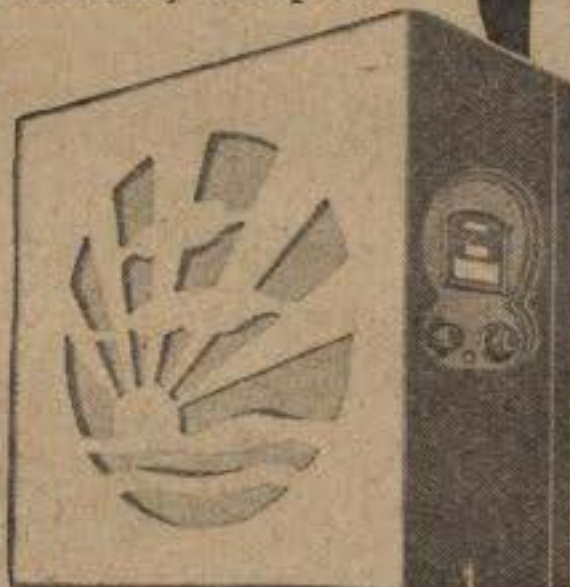
**A** ROLL of drums, a fanfare of trumpets, and the orchestra sweeps into a grand triumphal march. From the distance the sound of a mighty concourse singing. It draws nearer, there is the tramp of many feet, and the victorious warriors march on to the stage. Magnificent, inspiring, it thrills you with its majesty until the final fall of the curtain and the tumultuous roar of applause. Then, with a sigh of regret that the performance is over, you reach behind you for your cloak—and smile happily as you are reminded by its absence that you are in your armchair, that you are spared the trouble of the journey home, that your Pye Portable has brought the performance to you so perfectly and realistically that, for the moment, you imagined yourself actually in the distant opera house.

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## JOHN MILTON: THE POET OF PRIDE

THE *geography*—if one may use the word thus—of Milton's career as artist was similar to that of Thomas Hardy's. Both began as poets and scholars; both followed the siren voice of ambition, Hardy becoming a novelist, and Milton a truculent Uncivil Servant; both returned to poetry when ambition was shattered by the ignorant opposition of the mob; and after that return both produced the sustained epic works upon which their fame rests.

There the likeness ends; for while Hardy was the most modest of men, deprecating even the existence of his own personality, Milton was the most proud and Protestant; a stern and almost regal claimant of homage; a tyrant over women; retaining from youth to age a conviction of his intimate association with the Deity. He believed literally that it was his prerogative 'to justify the ways of God to man.'

It is small wonder that such a figure means so little to the modern generation; for today pride, of religion, of country, of person, of intellect, is subject to the derisive acid of uncertainty and scepticism. All forms of it, such as ecstasy in religion, patriotism in politics, or rhetoric in art, provoke a reaction of bewildered unbelief, as though the zealot were some kind of sub-human species whose convulsive movements and noises arouse only the mild attention of the naturalist.

Such is the atmosphere in which we are asked to consider the genius and work of John Milton, an atmosphere of latitude, comfort, and feminine ascendancy all directly opposed to an unbiased estimate of this great man.

Let us assume, however, that our modern habit of incoherence, of nervous excitement that forbids calm study ranging wide and deep into other times and fashions than our own, is a mood that will pass when we have accommodated ourselves to the new economic and cultural conditions of our post-war world. At any rate, Milton is not a figure who can be permanently thrust aside, for when we have discounted those qualities, characteristic of his time, which are now meaningless to us, there emerges intact a poet so emotionally rich, so technically superb, and above all so sublime, that we are finally driven to a passionate belief in his immortality.

At first sight Milton appears as a simple, rugged figure, standing isolated and austere in the campaign of English literature. But in fact he is a very complicated being, whose many characteristics give this appearance of unity only because they are dominated by that one overpowering quality, his pride. It dictated the course of his contemporary career, and we shall see how it affected the more permanent part of him, his poetry.

His boyhood and youth were influenced by Elizabethan and Caroline England, the final splendours of the one cooling to the rich autumnal melancholy of the other. The dark shadow of Puritanism had not yet risen. The young man went to a Cambridge where the fire of pagan Renaissance scholarship still burned, though not with the luxuriance that had warmed the brains of Ben Jonson and his generation. The sensitive youth absorbed the scholarship, devoting himself so closely to study that he remained unpopular, though his unusual per-

*Readings from the works of Milton are being broadcast on Sunday afternoons (National: 6 p.m.). In the accompanying article, Richard Church considers the poet from an unusual angle—not so much the stern Puritan as the poet of a pride 'sublimated by suffering and made universal by an enormous scholarship.' 'Comus' has already been given in these readings; and next Sunday's reading will be taken from the Prose and the Sonnets.*



sonal beauty earned him the nickname of 'The Lady of Christ's.' His hair was light brown, parted in the middle and hanging over his shoulders. He was small—about the size of John Keats. His only activity was fencing; the rest of his day, from four in the morning to nine at night, being spent at reading. He had a strong memory, that worked by paratactic methods, accumulating masses of material in a picturesque rather than a logical way; a habit of mind that affected the structure of both his verse and his prose. It introduced into the latter a freedom and impressionism unknown to our tongue, giving it a more irresistible, because unreasonable, force than the logically constructed periods of such masters as Hooker and Fuller.

His hunger for knowledge was insatiable, for already he had determined that he was to be a great poet, doing for his country what Homer had done for Greece. This self-consciousness was a new thing in art, and it is interesting to compare Milton's high seriousness with Shakespeare's melancholy indifference to the fate of his work. It was a sign of the times, of the growth of individualism, of a sense of moral purpose, forces which were later to run amuck when put into the hearts of an ignorant and bigoted populace.

Milton's self-dedication to the high priesthood of poetry drove him not only into the highways, but also the byways of knowledge. He

studied the Kabbala, occultism, astrology, and other Durer-esque lore so characteristic of the Renaissance.

These studies were continued for five years at home after leaving the University. During this time he produced the early poems, almost purely Elizabethan, written under the influence of Spenser. He then went to Italy, and was immediately acclaimed there for his genius, his command of Latin composition, and his ability as an organist. He even visited Galileo, and might have stayed indefinitely in the home of European culture had not the outbreak of political strife at home recalled him.

He did not step immediately into public life, for his next activity was to set up a school, and then to marry a wife who left him after a month. Coming from a Cavalier home, she found the austere purpose, the prophetic discipline, not to her womanly taste for graceful prosperity.

Then the dominating force of the man began to work. Indignant pride prompted him to write his long pamphlet advocating divorce. This attracted so much notice that the Commonwealth Government employed him as its powerful apologist. He countered theological and philosophical attacks both at home and abroad, until his fame as a merciless controversialist spread over Europe. I should like to discuss this phase of his work, and to show how, like the prose dissertations of Dante, it was unified by a single idea, and fitted into a philosophic system so lofty and austere that the average person is wearied and chilled by it. Milton's system aimed at finding a practical expression of his driving force—pride. That expression was to be freedom—in religion, in ethics, in politics; hence his tracts against the Church, on divorce, and the freedom of the Press. As Johnson said of him, 'he hated all whom he was required to obey.'

But I have no space to enlarge on this, for we have to see how his pride found its final expression in his later poetry, an expression sublimated by suffering, and made universal by an enormous scholarship absorbed and vivified by an intuitive vision and sensuousness entirely the quality of his native genius. That pride, now made sublime in the figures of Satan and Samson, lifts his poetry to a height where perhaps only Dante, in a similar kind, stands beside him. All kinds of men have paid homage to his exalted power; the homage that he claimed from youth, and that in his own day scholars and statesmen came in person to offer where he lived in blindness, sickness, and poverty. He knew what he had striven for. As Hazlitt said, 'he strives hard to say the finest things in the world, and he does say them. He adorns and dignifies his subject to the utmost, loading sweets on sweets, till the senses ache at them.' Since I cannot now say more of his superb verbal genius, and his amazing prosodic artistry, let me end by quoting a passage by Macaulay which is a perfect description of his method of work. His poetry reminds us of the miracles of alpine scenery. Nooks and dells, beautiful as fairyland, are embosomed in its most rugged and gigantic elevations. The roses and myrtles bloom unchilled on the verge of the avalanche.

RICHARD CHURCH.





### Sir John Simon to Broadcast.

THE present position of India and her relation to the British Empire are questions exercising all serious minds today. It is of the utmost importance that we should all get as clear a picture as possible of the actual facts; only by so doing can we fulfil our duty as men and women of the British Empire. The Rt. Hon. Sir John Simon, K.C.V.O., K.C., M.P., Chairman of the Indian Statutory Commission, is to broadcast two talks on Wednesday evenings, June 18 and 25 (National). The first is entitled 'The Problem of India,' the second 'The Future of Indian Government.' Here is a feature of outstanding importance, and one which nobody should miss who wishes to be informed at first hand concerning the facts of one of the most momentous problems of the day. Sir John Simon's talks will be reprinted in full in *The Listener* of June 25 and July 2.

### Recitals and Chamber Music.

MIRA HESS and Marie Hall are among the soloists who will be giving recitals during the course of the week beginning June 23. The former will broadcast on Friday evening, June 27 (National), the latter on the day following (Regional). Other recitalists of the week include Clara Butterworth, who on Sunday, June 22 (National) will give a concert of her husband's songs—Montague Phillips. Chamber music of that week includes the Stratton String Quartet, who will play Haydn and Beethoven (National, June 23); the London String Players on the preceding day (Regional); and a guitar and song recital by Miguel Llobet and Carmen Andujar. (June 28: Regional.)

### Informing on the Sparrow.

PROFESSOR JULIAN HUXLEY, whose bird-talks are a rare admixture of scientific accuracy and poetic appreciation, has been tentatively inviting listeners to do some spy-work into the private lives of sparrows. We are surprised at him. Way back in May, he instigated inquiries as to the truth about the sparrows and the crocuses. We think it argues poorly for the kindness of mankind that, no sooner had he launched his shy campaign, than over a hundred letters came tumbling in, informing on those perky little chatterers of the eaves. Nor did these informers confine their tale-telling to the matter of yellow crocuses: anxious to ruin the sparrow's already flimsy reputa-



The private life of the sparrow.

tion, they declared he pecked at any yellow flower he could find. But some correspondents, we learn, swore on their honour that, after the most diligent observation, they could vouch for the good behaviour of the sparrows in their neighbourhood, anyway. Our gratitude goes out to these defenders of the virtues of sparrows: we have nothing but liking for the little gamins who cock an eye at us over the guttering while we shave.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Music that Fanned a Revolution.

A COLLECTION of the music that has, one time or another, been used for political and national purposes would reveal some fine stirring tunes—and some, it must be confessed, not so fine. One of the most interesting tunes in the collection would certainly be 'Lillibullero'—a melody that helped not a little to fan Ireland into the great Revolution of 1688. Purcell, the English composer, had written a quickstep which the Irish Viceroy (or so it is believed) chose, with rare insight, as the vehicle for some poor verses of a song called 'Lillibullero.' The music was so bracing that the song caught on like wildfire, spreading rapidly over the whole country. Bishop Burnett, writing of the affair, says 'A foolish ballad was made at that time, treating the Papists, and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words: "Lero, lero, lillibullero," that made an impression on the army that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually, and perhaps never had so slight a thing so great an effect.' Purcell used the tune in other of his compositions. For instance, it forms the 'ground-bass' of one of the pieces in his incidental music to 'The Gordian Knot Unty'd,' which is included in the programme of the London String Players on Sunday, June 22 (Regional).

### The Restoration of St. Paul's.

ST. PAUL'S CATHEDRAL, now completely restored again, is to be reopened on Wednesday, June 25, with a special Thanksgiving Service at which it is hoped their Majesties the King and Queen will be present. The service will be broadcast (National). On the previous Monday evening, June 23, Canon S. A. Alexander, who has been instrumental in raising the fund which has made this restoration possible, will be giving a National talk about the preservation and the reopening. St. Paul's, with its massive dome topping the city, its Whispering Gallery, and its pigeons preening themselves on the steps, is indeed one of the inestimable treasures of England. You may even dislike Wren's style of architecture, but you cannot deny the grace of his line and the fine harmony of his proportions. Even as a piece of scientific engineering St. Paul's is a masterpiece. That men and women all over the Empire remember it with affection, this fund of some four hundred thousand pounds bears ample witness.

### For Your Library List.

THE following are among the books which were reviewed by Miss V. Sackville-West in her talk on May 26: 'The Forgotten Image,' by Eleanor Scott (Benn); 'The Jealous Ghost,' by L. A. G. Strong (Gollancz); 'Vanishing Shadows,' by J. Maconechy (Chatto and Windus); 'The Little Dog Laughed,' by Leonard Merrick (Hodder and Stoughton); 'Violet Ryder,' by Norah Hoult (Elkin Matthews and Marrot); 'Bystander,' by Maxim Gorki (Cape); 'Matka Boska,' by Cecile Ines Loos, translated from the German by Margaret Goldsmith (Cape); 'Many Captives,' by John Owen (Gollancz); 'A Little Flat in the Temple,' by Pamela Wynne (Phillip Allan); and 'The Two Tickets Puzzle,' by J. J. Connington.

### Fun in the Programmes.

SOME strange advice arrives with the post-bags of the B.B.C., from listeners who are nothing if not helpful. Mostly, of course, it concerns the compilation of programmes. Here is one suggestion that came in the other morning. 'You ought to



'When the Lifeboat Capsized.'

get into touch with the — Singers. There are six of them. They sing hymns, solos, duets, trios, quartets, and choruses. And a Rev. Gentleman accompanies them. He at intervals recites one incident "When the Lifeboat Capsized." They gave an evening's entertainment here a short time ago, and the large congregation were delighted with their lusty singing.'

### The Way Things Are.

STANFORD, as a composer, has been allowed to suffer a strange eclipse. Yet his music is definitely among the riches of British music. It is as if some inauspicious star shone at his birth. Almost all his music, as it appeared, received the highest praise—and then was hardly heard again. Perhaps the craze, in the late nineteenth century, for 'First Performances,' had something to do with this neglect: perhaps there were personal reasons. The good work Stanford did for British music, however, as Professor of Composition at the R.C.M., is something which has not been eclipsed, nor will be—whatever happens to his music. Most of the 'younger' British composers owe to him their early important training. But even here there is something crass and strange. Stanford was wildly out of sympathy with 'modernist' music and one cannot help wondering what he would make, today, of the music his one-time pupils are writing. A further antilogy arises, in this strange history, from the ironical fact that the music by which Stanford is remembered is not by any means his best. *The Revenge*, the Irish Rhapsodies and Sea Songs—these are all very fine; but it is rather as if one remembered Rachmaninoff only for his famous 'Prelude.' Such is the way of things, however.

### Stanford's Opera: 'Shamus O'Brien.'

SHAMUS O'BRIEN, the libretto opera which will be broadcast on Wednesday, June 25 (National), and Monday, June 23 (Regional), shows Sir Charles Stanford in his native mood. The action of the opera takes place in the mountains of Cork immediately after the suppression of the 1798 Rebellion: it is chiefly concerned with the friction between the Irish 'rebels' and the English troops. As is right and proper in an Irish tale of an earlier day, leprechauns, fairies, and the banshee are all called in to play their mysterious rôle. Percy Pitt conducts the opera.





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



*Anticipatory Note.*

WE have long harboured a hope that, somehow or another, Walter de la Mare might be persuaded to lend his elfin genius to the wireless programmes. At last, so we understand, the wish is in some measure likely to materialize—if this is not too crude a word to use in connection with anything that may have its inspiration in that fay and sylvan mind. It is too early yet to state anything definite about this forthcoming entertainment, but this much we can say: it will introduce listeners to the mysterious Mr. Nahun, whose store of lovely things (so the poet would have us believe) was pillaged to make the unique anthology 'Come Hither.' We look forward with a lively interest to this programme, which should certainly be fruitful of something genuinely new. We shall give fuller details concerning this event in due course.

*All England in a Play.*

THIS week, the whole of Mendelssohn's incidental music to *A Midsummer Night's Dream* (part of which was composed when he was only seventeen years old) is being broadcast (Wednesday, National). Next week, on Midsummer night itself, Shakespeare's comedy will be broadcast on the Regional wavelength, to be repeated two days after (June 26) on the National wavelength. Shakespeare was never a stickler for exactitude in the matter of topography; and, for all its Athenian subject, his *Midsummer Night's Dream* is as English as anything this most English of dramatists ever wrote. In it the very spirit of rural England seems enshrined—moonlight over English fields of summer. Its poetry alone should guarantee a good broadcast; and even the rough and tumble of the play is so inherent in the words that little will be lost by not seeing the performance. *A Midsummer Night's Dream*, in its broadcast version, will be produced by Peter Cresswell; the Wireless Orchestra and the Wireless Singers will be conducted by Victor Hely-Hutchinson.

*Solving the Saturday Mystery.*

E. C. BENTLEY, author of 'Trent's Last Case,' is among the well-known writers whose task it will be, on successive Saturday evenings, to find a solution to the mystery proposed on June 14 (National) by Hugh Walpole, under the title of 'Behind



"Lord Peter Views the Body."

the Screen.' Agatha Christie begins the unravelling, being followed in turn by Dorothy Sayers, Anthony Berkley, E. C. Bentley, and Ronald Knox. Most types of detective tale-tellers are represented here. Miss Sayers, who is an exact authority on poisons, toxins, etc., is the author of 'Lord Peter Views the Body.' Anthony Berkley favours the parodist manner, as does also Ronald Knox, on whom devolves the task of undoing the last knot in this pretty packet of trouble.

*A Chance for the Amateur Detective.*

IT goes without saying, these days, that you are all readers of detective tales. Are you also, we wonder, amateur detectives yourselves? Don't you sometimes forestall your favourite detective author and finish his story for him? Simultaneously with the publication in *The Listener* of the first instalment of this broadcast detective thriller, 'Behind the Screen,' details will be announced of a competition to discover who can soonest and most accurately discover the solution of the mystery. On the principle of 'setting a detective novelist to catch a detective novelist,' the services of Mr. Milward Kennedy, the author of 'The Corpse on the Mat,' have been retained to conduct the competition. A series of simple questions, each answerable in a few words, will be set, and cash prizes, together with attractive novel consolation prizes, are to be offered. Those who go in for this competition should make sure of getting a double impression of the story, first at the microphone, and then in print, at each stage. No one will know the result until Father Ronald Knox rounds off the story with the final broadcast.

*Good-bye, the morceau-de-salon.*

THE 'Foundations' for the week beginning June 29 are to consist of modern English piano music, played by Vivian Langrish. Turning over in one's mind the great store of music of today now available to intelligent pianists with a fair technique, it is hard to believe that, less than a quarter of a century ago, people were trying to warm their romantic hearts at the deceptive glow of such things as Mendelssohn's *Songs without Words*. Today, the piano is no longer looked upon by composers as either (a) a chance for the indulgence of Lisztian cadenzas of empty brilliance, or (b) a means of providing the young ladies of the house with an opportunity to show off their accomplishments in a bit of Mendelssohnian lushery. Modern composers, if they write for the piano at all, write for it as an instrument to be studied as seriously as any other. John Ireland, Benjamin Dale, Arnold Bax, Herbert Howells, Percy Grainger, Cyril Scott—to mention only a few of those represented in Vivian Langrish's programmes—have all helped to reinstate the piano as an instrument capable of the highest art.

*New Gramophone Records.*

THE *Magic Fire Music* from the *Valkyrie* (H.M.V. D1797), the *Flying Dutchman Overture* (H.M.V. C1870), and the *Finale* from Rimsky-Korsakov's *Scheherazade* (Col. DX6) were among the orchestral records broadcast by Mr. Christopher Stone on Friday, May 30. One of Count John McCormack's songs from his film *Song o' my Heart*, called *A Fairy Story by the Fire* (H.M.V. DA1111), a fox-trot, *The Harbour of my Heart*, from 'Hit the Deck' (Col. CB52), and a waltz *Romance* from 'Cameo Kirby' (Parlo. R630) represented the films of the moment, while Frank Crumit in *Donald the Dub* (H.M.V. B3419), Gracie Fields in *The clatter of the clogs* (H.M.V. B3415), Florrie Forde in *Down by the Old Bull and Bush* (Radio 1330), Dora Stræva in a Russian folk-song (Piccadilly 5031), and Al Tiers in *She was poor but she was honest* (Dominion C306) were the other singers.

*Frivolous Misadventures.*

'OPEN-AIR THEATRICALS' is the title of the morning talk on Saturday, July 5. It will be given by Miss Mary Kelly, the Secretary of the Village Drama Society. We could ourselves tell a tale or two of misadventure in village-drama. There



Tickled by the theatre cat.

was, for instance, that boiling day in June when *A Midsummer Night's Dream* was given on the vicarage lawn. Snout (who was the village blacksmith) had not reckoned with an unfast button, when he doffed everything except his slip of a smock. He sidled into the bushes with his smock rapidly slipping earthwards, embarrassment personified. Then there was *As you Like it* in a thunderstorm. Amateur theatricals indoors, however, have provided us with the most amusing reminiscences. Here are two. There was the Arab sheik who, having been properly murdered and carried to the back of the stage, had to lie still while his bare feet were being tickled by the theatre cat. And there was that awkward moment when the golfing heroine should have made her winning putt: she missed, and the ball was pulled off the stage on an obvious piece of string.

*For Londoners.*

ONE of the innovations for which Professor Leopold Richtera, late programmes Director at the Vienna Radio Station, was responsible, was the holding of complementary exhibitions in connection with broadcast talks on cultural subjects. Thus, for instance, listeners who had heard a series of talks on Dürer were invited to attend an exhibition of his works arranged somewhere in the City. A somewhat similar experiment has recently been inaugurated over here by Mr. Maurice Webb who, in the course of his talk on the 'Romance of the Skyscraper,' put forward the novel suggestion that, if it were possible, he would like to arrange a public lantern-lecture in London complementary to his talk. Letters of enthusiastic response were received almost immediately. It has now been arranged that such a lecture, illustrated with lantern-slides, will be given on July 18, at 6.30 p.m., at the Royal Institute of British Architects, Conduit Street, London. Mr. Webb himself will talk about modern American architecture, and Mr. Howard Robertson (who has also been contributing to the broadcast talks on 'Today and Tomorrow in Architecture') will discuss modern European architecture. Listeners are invited to apply for tickets, which are obtainable free on application to the Secretary of the London Society, Lancaster House, St. James's, S.W.

'The Broadcasters.'





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**H**UMAN nature is always more prone to bestow blame than praise. For one thing, it is so much easier; and it panders to one's egoism. By now the B.B.C. should be well used to receiving more kicks than ha'pence; never was there an institution, surely, that had better cause to know the sound of the voice of ingratitude. At last, however, it looks as though a change of attitude were pending. Seven years diligently spent in pursuit of 'the best' have perhaps at last inured the public to the wisdom of the policy of the B.B.C. One recent sign of the times, in particular, attracts our notice. A new series of articles was recently inaugurated in *The Spectator*, with the purpose of describing 'what is right with England.' That in itself was a refreshing departure from the usual journalistic grouse. A still more refreshing surprise, however, arises from the audacity of having made the first of the series an appreciation of the work of the B.B.C. 'Already,' says the article, 'the B.B.C. has an audience greater than the readers of any six newspapers combined; and it is, I think, the most intelligent and the best-catered-for audience in the world.' The writer, we happen to know, speaks from a point of vantage: he is an observant and much-travelled man. The B.B.C., he maintains, is five years ahead of any similar organization in any other country. 'Wireless,' he concludes, 'has made half England awake and aware. How far beyond our present imaginations its influence will reach we can hardly tell, but it is no exaggeration to say that already there is no one alive—be he ploughman or professor—who is so wise that he can afford to neglect its voices.' This is acceptable praise indeed. If we seem unduly bold in drawing attention to it, we hope we may be forgiven: a daily postbag of complaints, together with the prevailing tendency to consider the B.B.C. a proper target for sensational abuse, have made such wise appreciation doubly grateful in our ears. In the provision of a national daily entertainment, not to have accepted the lowest level and played down to that, could never have been a popular course at first. This fat crumb of praise, therefore, comes the more welcome.

**T**HIS is the age of statistics. Nothing is considered as proven that has not been subjected to the comparison of numbers. America started the game. National intelligence, national physical fitness, national zeal—all were supposed to be deducible from the scrutiny of the graph. Whether the graph always proved, unerringly, what it purported to prove is highly doubtful. Certain obvious things there are, however, which statistics and the graph can reveal with accuracy. One such is the growing popularity, in Great Britain, of the habit of listening. Here are the actual figures:—

LICENCES ISSUED.	
September, 1923 .....	158,871
November, 1924 .....	1,082,270
August, 1925 .....	1,422,002
April, 1926 .....	2,012,252
April, 1927 .....	2,289,529
January, 1928 .....	2,432,386
January, 1929 .....	2,685,303
January, 1930 .....	3,025,033

After the initial jump, in 1924, there has been a constant, steady progression until, at the present moment, nearly half the homes in Great Britain contain a licence-holder. This represents a larger proportion than any other country in the world; it is even double the proportionate number in America, where everyone is supposed, willy-nilly, to listen. Whether these statistics ought to be adduced as evidence in proof of the relative national intelligence is quite another matter

## THE WORLD WE LISTEN IN

Last week the English Singers gave us some of the madrigals which survive from that great Tudor time when our country was a nest of singing birds. It is a recent discovery that there was a day when English composers led all Europe by the daring and fertility of their invention. Has the pride of that heritage sunk, even yet, to the inner springs of our national feeling? Most of us grew up in the ignorant belief that we had no musical past; the best to be said for our forefathers was that they had given hospitality to Handel. The truth is, as we now know, that until Bach rose majestically among the singing stars, our ancestors could hold their own with any makers of music in Europe. The modesty of the English is one of the most singular traits in our insular character. We have, indeed, our pride. We like to think of ourselves as the modern Romans. About our conquests, our engines, our cottons, our ships and even our morals—it is not our way to be modest. But is it possible that we are proud over matters that are not of great account, and humble where we have no need to be?

The Eighteenth Century started this Roman tradition, when it took to draping its abominable statues in togas. The Puritans had destroyed the arts, and when the travelled aristocrats of that day, peering from beneath their perruques, had to realize that the Continent had overtaken them in this field, they took refuge in a contempt for the artist himself. They adorned their pompous orations with Vergilian lines, and forgot that there was once a little pre-imperial England which could sing and paint. That tradition, once fixed, must have worked to suppress the genius of generation after genera-

tion. Poetry, by some miracle, survived, but the belief grew up that it was un-English, not to say unmanly, to concern oneself overmuch with the joys of tone, and colour, and line!

'Painting,' did you say? Was there then any English painting before the age of Hogarth and Reynolds? Were not our kings fain to bring over a Holbein or a Vandyke, when they were minded to leave a record of themselves on canvas? How and why the graphic arts languished under the Tudors, while music and literature thrived, one can guess. The destruction of the monasteries was soon followed by Puritan repression. But at last we are realizing that art was alive in mediæval England. After centuries of ruthless destruction and modest neglect, a few determined scholars have searched out the fragments that survive. Here a fresco has been uncovered beneath layers of plaster on a church wall; there a statue has been rescued from the rubbish of a Cathedral's restoration. Enough remains to make a visit to the Exhibition of English Mediæval Art at South Kensington Museum a memorable day in one's life. These nameless masters were our fathers.

There is a Moses, from York, dated 1200, which one can compare with the glorious statuary of Chartres. It has the same sincerity and the same power of translating the spirit into stone. One laughs aloud with sudden delight as one encounters the two statues, dated about 1252, of the Virgin and the angel of the Annunciation, that survive from the mediæval riches of Westminster Abbey. One would sweep away every figure it contains, to win one such relic from the naiver past. Beside them is a headless figure from Winchester. Time has pocked her stone; the Puritan regicides practised on her neck the stroke that was to shorten a king, and later vandals flung her aside in their Restoration. But still she wears her draperies with a grace that recalls a Grecian marble.

At last, as one journeys through the anonymous centuries, one meets an English name. Did you ever hear of Mr. William Baker? I never did, nor yet did the editors of the 'Encyclopædia Britannica.' On these walls you will meet him, for with loving care Professor Tristram has recovered some of his work from the walls of Eton College Chapel. This man was a master. If he had been a Fleming or an Italian, the critics would have written their monographs upon him. But such is our national modesty, that even at the best Library in London, you will not find the one book which has been published on English mediæval painting. As yet we do not value our past, and William Baker means no more to us than did William Byrd a matter of twenty years ago. But in these frescoes of his, there are figures drawn with a power and a naive grace which would have thrilled us, if his name had been Polliuolo. So little do we believe in ourselves, that even I, full of a new pride in this revelation of the English power to create beauty, said to myself, at the first glance: 'Surely this artist was a Frenchman. Who but a Frenchman has ever drawn women with such intimate feeling?' But no. Plain Mr. Baker did it, about 1482. So hard it is for us to believe that we come of a race of artists. May the next English generation sweep this modesty from its soul!

*H. N. Brailsford*

P.S.—In answer to many inquiries, may I say, a propos my recent comments here on birds, that bird-lovers can obtain pine-barnels in any vegetarian store?



# CHINA UNMASKED

Here is a pen-picture of China as she really is—the China, in fact, which will be the subject of Monday's broadcast, 'He Went to China' (National, 9.45).

**F**EW words evoke images so varied as surely the word 'China' does. And there is as great a range among those who have gathered their knowledge from Hollywood and Mr. Sax Rohmer as among those who, in different degrees, know something of her literature, history, and art.

I would beg those whose first-hand knowledge has come to them in the hours they devote to entertainment to forget what has gone to pile up the bank balances of film and theatre magnates and of similarly inspired writers of fiction. In the place of that jumble of incense, daggers, the clutching hand, the statue of Buddha, the poisoned cup and fiendish leering and sneering, let them put China in her historical frame. Details then will take on proper proportion. Let us go warily about this people who have forgotten much that the rest of the world may never know and who made their discoveries by the sole light of their own genius, without a hint from the outside world.

In this broad survey one astonishing fact at once emerges. Egypt, Babylon, Greece, Rome, and Byzantium had their day and fell. Only indirectly have the last three bequeathed their heritage to Europe, which until five hundred years ago was a welter of semi-barbarism. China was a civilized land five thousand years ago.

No other race on earth has her continuity of language or tradition. Chaos she has had—perhaps no race has had a quarter of the troubles she has survived; once she had even four hundred years of chaos, from roughly A.D. 200-600—but there has been no break ever in her culture. What this means becomes more staggering when stated: that from the dawn of history until only a hundred and fifty years ago she was far in advance of the rest of mankind, not only in the true attributes of civilization but also in mechanics, engineering, and economic efficiency.

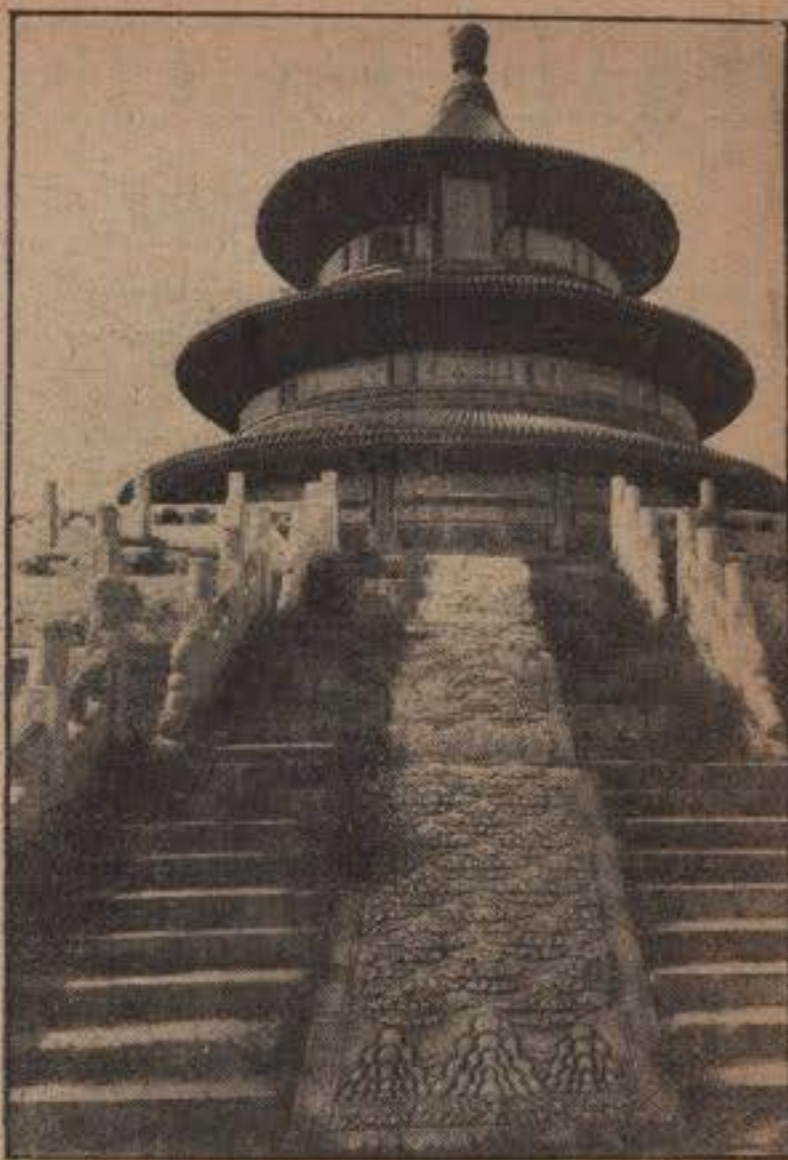
Why then did she suddenly stand still and let Europe catch her up and pass her, after having given to the world alchemy (the father of Science), the compass, gunpowder, paper, printing, glass, silk, porcelain, the cannon, and even such things as the taximeter, identification

by finger prints, the umbrella, invisible mending, bank-notes, letters of credit, acupuncture, and inoculation against small-pox?

The cause lay in the teachings of Confucius, at once the imperishable strength and the immeasurable weakness of China. The maker of China set out to create the good citizen and to teach princes how to rule. Two hundred years after the death of the sage who had died with a broken heart—two thousand two hundred years ago—came the firstfruits of his doctrine. Then were established China's truly marvellous civil service examinations that it had inspired. For then was put into practice the principle of equal opportunities for all within the state by the reward of talent, dealing out the fruits of public service with impartial hand to peasant boy and princeling. But in the course of some centuries scholars took that doctrine of unparalleled sanity, heavily charged, and liquid as quicksilver, and tipped it from its even plane. It ran to one side and produced the cult of hidebound conservatism. Rapidly this excessive veneration of man and Nature killed surgery and strangled the empirical spirit that was then widely abroad in China. Yet all was well, for China still kept ahead of the world until the Manchu Dynasty came in, two hundred and fifty years ago. To make sure of their seat on the Dragon Throne, these aliens fanned the spirit of die-hardism into a votive flame that would scorch all heady ideas from within or without. Scholarship as an end in itself has always everywhere produced arrogance and resistance to change. The cunning nomads succeeded. The Chinese spirit, for the first time in its mighty and brilliant career, became barren. China's real stagnation began.

An earlier contributory cause, however, cannot avoid mention. From the very dawn of history until the arrival of the European, the Chinese had imposed their standards, culture, and will on all who came in contact with them.

Self-complacency was at the command of the Manchus to exploit. Said they in effect to the Chinese: 'Why should you improve anything when even your cast-off things are greedily grasped by the outer barbarians?' For too long China had known no competition. When neighbouring states had become troublesome, she conquered and annexed them. Even the Huns, whose perpetual raids, in spite of the Great Wall,



PEKIN: the steps to the Temple of Heaven.

E.N.A.

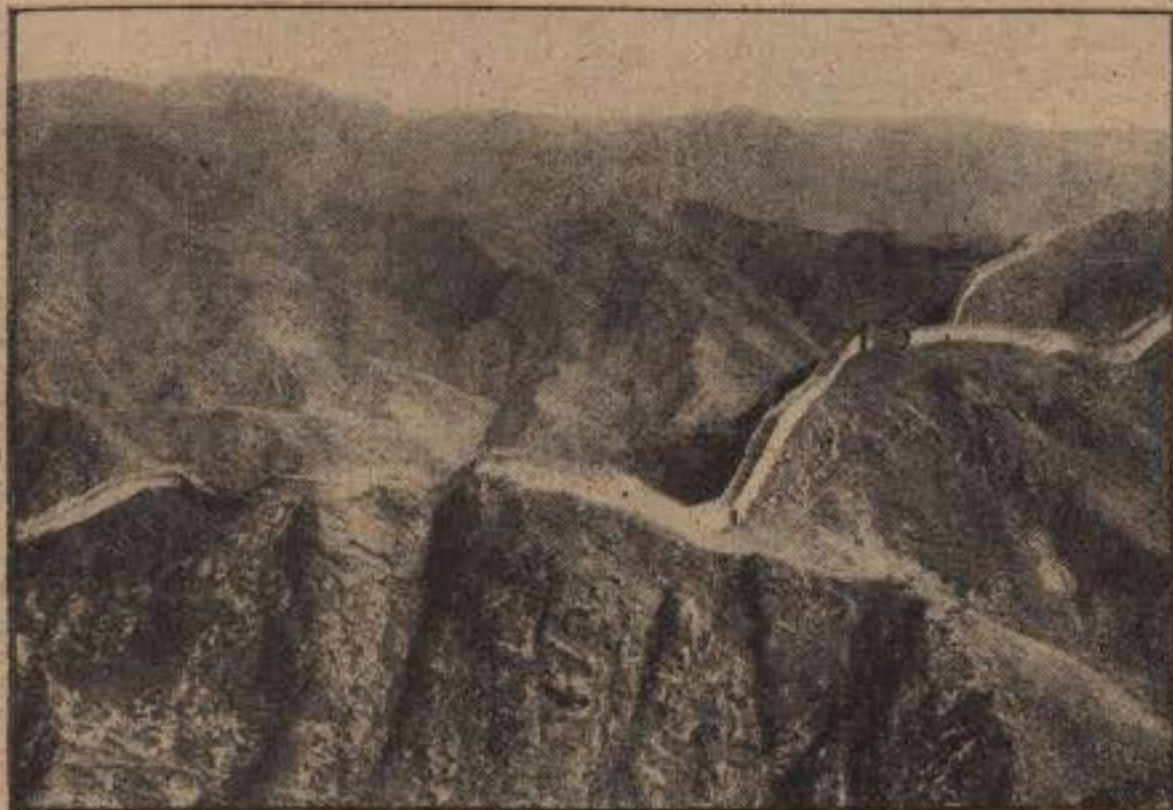
had caused her centuries of exasperation, she drove beyond the Caspian Sea. The Tang Emperor who took that immense trouble then pitched his army on the shores of that lake and waited a year. 'If they return,' said he, 'I shall be here waiting for them. If they do not in a year, I shall know that they have gone further west.' They had. They sacked Rome.

It is true that there is now being dug up jade of the Shang Dynasty (1766-1123 B.C.), which for strength and beauty of design the world may perhaps never see again; that a Chou bronze (1123-249 B.C.) is something that takes one's breath away; that Han pottery (206 B.C.-A.D. 220) is happy and spirited and far in advance of anything of its date anywhere; that Tang poetry and painting (618-907) know no superior in any land; nor Sung painting and celadon, the beginning of porcelain; and supreme is the porcelain of the latter Ming and Ching Dynasties.

We are aware of these supreme artistic achievements of the Chinese; we are aware of the wonderful system of government that served her so faithfully, in spite of its faults, for over two thousand years until the other day; we are aware, too, of the legal masterpiece that was her old criminal code, contained but in a thin volume; and of the benefits of her cohesive clan system that made local self-government a smooth, just, human, and powerful instrument. But there is yet a lot about the China of today that is neither pleasing nor great.

All China's evils, all the unattractive and even 'uncivilized' ways of her people, come from one cause—poverty. The failure of a single season's crop, a single season's drought, the overflowing of the Yellow River, or protracted civil war, and tens of millions of Chinese starve to death, yes, actually. Not because of the inhuman reasons that prostitute the printed word in so many books, but because of inevitable starvation are girl infants drowned at birth and young girls sold as *mui-tsai*, who, by the way, have very definite rights and are no more slaves than servant girls are in England.

(Continued on page 610.)



A stretch of the Great Wall of China.

E.N.A.



# THE CUCKOO IN THE NEST:

*The Man Behind the Music (XIV): Mussorgsky, by Robin Hey*

THEY were called 'the Five.' Their names were Balakireff, Borodin, Rimsky-Korsakov, Caesar Cui, and Mussorgsky. They lived (for the greater part) in the St. Petersburg of the 'sixties and the 'seventies, talking, thinking, and making music. Their watchword was Nationalism; and out of their enthusiasm grew the music of the new Russia.

The father of the little group was Balakireff, kindly, wise, and a trifle didactic. But if Balakireff was the father, Mussorgsky was the wayward child. He insisted on remaining obstinately himself. Balakireff might dictate, but Mussorgsky would never obey; Balakireff might insist on the necessity of golden rules, but Mussorgsky was for ever giving them the lie. Until his death his friends were always pointing out the right way, only to see him take the opposite direction. So when he was at last in his grave, one of them gathered up his work and reshaped it, making it (as he sincerely believed) more acceptable to the world.

Modeste Mussorgsky was the son of a small landowner living some four hundred miles south of St. Petersburg. (He was born in 1839). The first ten years of his life were spent in rural remoteness. The country was in his blood. Until the end he retained a sympathetic understanding of the peasant that altogether astonished his urban friends. His brother once wrote of him that 'he considered the Russian moujik a true man.' Where others could see nothing but ignorance and sloth, Mussorgsky detected innocence and simplicity of purpose. Nor was this mere sentimentality—the wearing of rosy glasses. No man ever lived more naked-eyed than Mussorgsky.

It was from this almost telepathetic understanding of the natural life that the composer drew his art. This peasant simplicity he understood: sophistication was to him a foreign tongue. He tells how, for instance, sitting one day at his window, he watched the village simpleton trying to make love to the village beauty. The boy's blushing awkwardness, as he strove to awaken the pity of the girl, seemed to speak a slow comprehension that the joy of love could never be the lot of such as he. Deeply moved, Mussorgsky set down in song the baffled soul of that Russian idiot; and the consequent music is terrible in its harsh realism. Or again, writing to Cui from the country, he said, 'This stinking atmosphere affects my feeling for beauty in a remarkable way: one thinks exclusively of how not to be vitiated, how to avoid asphyxiation—and of how to think all this out in music.'

Circumstances compelled this country-hearted man to live a good deal in St. Petersburg. At seventeen his parents had entered him in the school of the Ensigns of the Guard, and four years later he had left the school to join the Preobrajensky regiment. Of the man he was one day to become there was then little, if any, apparent indication. 'We met accidentally,' said Borodin of him at this time, 'in the orderly-room of the hospital, both being on duty. . . . The same evening we were invited to the house of the chief doctor. Mussorgsky was then a veritable fop, very



Modeste Petrovitch Mussorgsky.

elegant, a fine type of young officer; his well-fitting uniform all spick and span; his hair well brushed and pomaded; and his hands well cared for like the hands of an aristocrat. His manners were exceedingly refined: he spoke mincingly and was lavish with his French phrases. He would sit at the piano and, with elegant gestures, play portions of *Trovatore*. The ladies were charmed with him. . . .

Underneath the temporary fop, however, hid a rugged soul that soon was to burst its delicate husk. In violent agony a new Russia was being born.

As soon as Alexander II ascended the throne the emancipation of the serfs had begun. All looked fair for a new Russia. But a system of such revolutionary character is not inaugurated with ease, and the Czar's promises were not always followed by fulfilment. Underneath, a ferment of unrest was constantly working among the people—a moral and intellectual ferment. There were riotings from time to time. Attempts were made to assassinate the Czar. Mussorgsky must have seen loads of Nihilists driven away to their death. No artist could live in the centre of such disruption and not be profoundly moved. In the city a new cry was heard: 'Let Truth be your aim, and not Beauty.' At the old precept of Art for Art's sake they pointed a finger of fierce derision. Onwards Art must be the handmaid of Humanity. All this affected Mussorgsky to his core. His sympathy with the peasants made him feel strongly associated with their sufferings in this fierce fight for

emancipation; and the revolutionary gospel of the artists made the strongest possible appeal to him—Mussorgsky, who was country-born, sensitive to the simple joy and sorrow of the peasants, imbued with an understanding of them that was deep and hurting as life itself—Mussorgsky, to whom the still sad music of humanity was the most poignantly real thing in all life?

No wonder, therefore, that he turned to music with a new earnestness. A purpose had leapt into his life. He would use music for the faithful expression of things as he saw them. To do this, he felt, he must resign from his regiment. Friends might try to prevent him, counselling him to a compromise, pointing to the example of Lermontoff, who had managed to be both soldier and poet at the same time. 'Lermontoff and I,' was his quick retort, 'are very different persons. He was able to accommodate himself: I cannot.' Now that Mussorgsky had made up his mind, it was all or nothing. He resigned.

From then onwards his days were one long and bitter fight with poverty. At one time we find him translating into Russian the proceedings of great criminal cases, so that he may keep the body alive. At another time he has somehow secured a minor Government post. And as yet another time we find him compelled to sacrifice the freedom essential to the artist for a meagre appointment in the Ministry of Woods and Forests. Rimsky-Korsakov, Balakireff, and the others might climb to fame and even to wealth on the fine wings of their music; but Mussorgsky remained the slave of poverty, almost unknown, almost unheard. He was nearly forty before he received his first tribute of flowers.

Through all this time, however, he was gradually clarifying his conception of the aim of a true artist. 'Art,' he wrote, 'is a means of conversing with men, and not an end in itself.' He wrote some songs, and they were like none that had ever come out of Russia—or, for that matter, anywhere else. They were human documents. He watched the beggar in the street, and the music he made of his vision seems the very voice of that wretched man's suffering humanity. He watched the peasant-mother feeding her babe at starved breasts, and the cradle-song that flowed from his pen is like a final expression of tragic motherhood. He watched the spindle-shanked schoolmen going through life blinded by pedantry, mixing their lovmaking with a jabbering declension of Latin substantives, and the song he made of it is a whip of scorpions against the unwisely wise. Whatever it was that he turned into song, the same grim realism pervaded it, sometimes deeply tragic, sometimes satirically humorous, and always violently naturalistic.

These songs, like everything else he wrote, were shown to friends and critics. How little they were understood! Of course, he was praised—the man had such obvious genius; but if only he would pay some attention to rules! All very fine (one can hear his critics saying), but you won't win fame on that kind of stuff. Rules, my boy, rules—there's more in them than you think. . . . But rules are not made for such as Mussorgsky, save to be



'THE FIVE': Cui, Borodin, Mussorgsky, Rimsky-Korsakov, and Balakireff.



# MUSSORGSKY

*The rebel composer who gave Russia its greatest Opera.*

broken. He was his own rule. It was of no use for the academicians to chatter away in their jargon. This was all the effect they had on him:

'Tell me why (he wrote) when I listen to young artists, painters, or sculptors talking, I can follow their thoughts and understand their aims? I rarely hear these people talking technically. On the other hand, when I am with musicians, I seldom hear them express a single living thought. One would think they were all on school benches. They only understand "technique" and technical terms. . . .'

So we have the picture of him in St. Petersburg, superficially one with the rest of the group whom circumstances labelled together with him as 'the Five.' Yet how strangely at odds he was with them underneath! Years later, when he was dead and his musical manuscripts were handed over to Rimsky-Korsakov to prepare for publication, this is what that famous composer—master of oriental colour, and luscious harmony, and gallant rhythm—wrote in his diary: 'They were in exceedingly imperfect order; there occurred absurd, incoherent harmonies, ugly part-writing, now strikingly illogical modulation, now depressing absence of any at all, ill-chosen instrumentation, in general a certain audacious, self-conceited dilettantism, at times moments of technical dexterity and skill, but more often of utter technical impotence.' Time brings strange revenges.

In all the coming and going, then, between the various places of meeting, the one odd figure among 'the Five' was Mussorgsky. Ill-sorted as he must have been to them, he needed their company. The artist cannot live alone. Nevertheless, he was the cuckoo in the nest. Against their charming singing, his voice sounded harsh and uncouth. Try as they might, however, they could not make him sing in any other way.

Thus the years passed, now in the midst of the first musicians in the city, now home again in the country. He carried on with his music-making: songs (like the boisterous 'Song of the Flea' or the humorous pastoral 'Gathering Mushrooms'), the opera *Khovanshchina*, and various orchestral and instrumental pieces. The others made names for themselves, their music was heard all over Europe, they were lauded at home for the bright renaissance they had brought to Russian music. But Mussorgsky was scarcely heard of, his music remained the pleasure of a very few, he seemed to have done nothing for his country in its flaming rebirth. Poverty, that romantics so glibly suppose is the right and proper portion of the genius, gradually wasted him, robbed him of his health, took away his strength, even, at last, began to undermine his lucidity of mind.

He was not to die, however, before he had given to Russia its masterpiece of music-drama, its great national opera. It was a friend who, with miraculous insight, suggested the theme of *Boris Godunoff*. A subject more congenial to the composer it is impossible to imagine. Pushkin had already given it the immortality of poetry: Mussorgsky read it there and gave it the second immortality of music. The tragic tale fired his mind. It concerned one of the most dramatic incidents in all Russian history. The heir of Ivan the Terrible was weak-minded and the real power passed into the hands of a regent, the strong and

crafty Boris. Had it not been for Dmitri, the younger brother of the Tsar, Boris would have climbed to kingship itself. So Dmitri was done away with. Then a Pretender came forward, a young monk who claimed to be the dead brother of the Tsar, and a dreadful Nemesis overtook the mighty regent. . . . On such a theme, working at terrific speed, Mussorgsky put a complexion of national tragedy the like of which has never been equalled in opera. He disregarded all the operatic conventions; beyond Boris, he provided but few principal rôles; he filled the stage, continually, with great hordes of people; and he made the work of a length calculated to scare the most enthusiastic producer. It must be changed, said the Director of the Opera House. It was changed—but even so, in 1874, when it was given its first full performance, the majority could not tell what to make of it. It was like nothing they had ever heard before: huge, terrifying, rough, flooded with mob-passion, barbed with living satire, crude.

Nevertheless, the younger generation seemed to grasp it. Groups of excited students could be heard shouting its choruses far into the night, as they swung home across the Neva, arm in arm. It roused the city to a battle royal. So tense did feeling become that when the



Nihilists being driven to execution. A sight Mussorgsky must often have seen.

composer's admirers wished to present him with appreciative wreaths, the infuriated critics blocked the passages to the back of the stage, so that they were obliged to take their flowers home with them and deliver them the next morning. The opera played for twenty consecutive nights—a triumph of the wildest kind. Then this Dostoevskian opera was withdrawn.

Mussorgsky's greatest work was accomplished. Nevertheless, his rapidly declining health could not completely damp the fires of inspiration: but it needed urgent cause to spur him into the active creation of music. One such spur was provided by an exhibition of water-colours, the work of a dead friend, Victor Hartmann. Mussorgsky was profoundly moved: as an act of homage he sought to reproduce some of the paintings in terms of music. Other work attributable to this period is the opera *Khovanshchina* (which he finished), and the barely started opera, *The Fair at Sorotchinsk*—of which the *Gopak* is perhaps the best-known of all his music. To this pathetic period, too, belongs the tour he made, with the singer Leonova, into the south of Russia, where a series of concerts was rewarded with considerable success—a flicker of fame before the end; for when the composer returned from this tour it must have been apparent he had not long to live. 'Examine yourself,' he once had said: 'have you claws, or only smooth stumps? Are you a deer or a web-footed creature? Where are you? *Outside the barrier?* . . .' But now his own claws were blunted: the deer in him was all but dead.

He had sunk back again into the shadow, poorer than ever, feebler in health, and driven at last to the morbid consolation of drugs. He gave up his government appointment. He lay about, broken and ill. He looked (as Repin's picture, painted at this time, awfully shows) a mere travesty of the man he once had been. Where was the stalwart soldier-type now? Where was the onetime fop?

At last he was compelled to enter a hospital, and there, on his forty-sixth birthday (1891), he died, the greatest example of natural genius that modern Europe has to show, the completely unsophisticated artist, broken on the wheel of cruel circumstance.



CHALIAPIN as 'BORIS,'  
the leading rôle in Mussorgsky's great opera.

*Robin Hey*



*This Week's Music.**Notes on the Programmes.*

# THE BEST OF BEETHOVEN'S QUARTETS

*The English Singers—Delius—Opera from Covent Garden—Mendelssohn's 'Midsummer Night's Dream'*

## *Flute and Pianoforte Music.*

(*National.* Sunday, 9.5.)

AMONG the oldest of musical instruments, the flute has always been a favourite with composers, and there is a great store of music, both old and new, in which its fine qualities are exploited. The French people have always cultivated it with particular affection, and René le Roy and Gabrielle Fleury have made a speciality of chamber music for flute and pianoforte. René le Roy began to play the instrument at the early age of nine and won a first prize at the Paris Conservatoire when he was only twenty. Both as soloist, and as founder of the Paris Instrumental Quintet, he has toured all over Europe, and is acclaimed everywhere as one of the foremost living masters of the flute. The Bach Sonata with which their programme begins is a fine instance of the warm affection in which Johann Sebastian held the flute, and of the way in which he understood its expressive qualities. Tansmann, who is represented by a Sonata, is counted as one of the foremost representatives of today's Polish music; listeners may remember that a pianoforte concerto of his was played in the Proms in 1928. Ibert is one of the long line of distinguished Frenchmen who has won the Prix de Rome; in some ways a disciple of Ravel, he is an able musician with a full share of French delicacy and charm. Gaubert is himself a flute player, as well as conductor and composer; he, too, won the Prix de Rome, and for many years has been professor of the flute at the Paris Conservatoire as well as conductor of its orchestra; he conducts also at the Opéra.

## *The English Singers.*

(*National.* Sunday, 9.5.)

NO missionaries of art have deserved better of their native country than the six who are known to the whole world as 'The English Singers.' They have made the English madrigal, both old and new, their special study, and since their first public concert in 1920, have been recognized everywhere as our ambassadors to the rest of the world in that connection. Their first foreign appearance was a particularly interesting one; the Czecho-Slovakian Education authorities invited them to sing at Prague in a series of British concerts organized by Adrian Boult, who is now the B.B.C.'s Music Director. That was in 1922.

They have since sung many times in America, as well as all over Europe, spreading not only an interest in the old English music which is enjoying a revival, but in the work of our own present-day composers like Vaughan Williams. As always in such a combination, the members of the team have changed from time to time, but among its singers today there are still several of the original founders.

## *Beethoven's Russian Quartets.*

(*National.* Monday to Saturday, 6.40.)

THE three string quartets which comprise Beethoven's Opus 59, belonging to the splendid middle period of his career, are dedicated to Count Rasoumovski, at that time Russian Ambassador in Vienna. The Count had a string quartet of his own, and in accordance with the custom of the time these works of Beethoven were his own property for a year before being published. They are always called Beethoven's Russian quartets because in each of them Russian themes are used, whether by the Count's special request, or by way of providing a pleasant surprise for him, nobody can be quite sure. But apart from any such accidental interest, they are all great music, among the finest things which the world is ever likely to possess in the domain of chamber music. Things were going anything but happily for Beethoven at the time when they were written. Vienna was occupied by the victorious French troops, and the unfortunate people had to suffer all manner of irksome restraints and privations. The Court and all Beethoven's important friends had fled, and the tragic affliction of his deafness was beginning to make itself seriously felt. It may well be true that some of the sadness which can be heard in this music is a real reflection of his own depressed spirits.

## *The First of the Three.*

NO. 1 begins at once with a broad, serene melody on the 'cello which soars upwards through the other instruments, to lead very naturally into a suave and graceful second theme. The real second subject, beginning rather like the contemplative first, soon gathers strength and vigour to work up to a real enthusiasm. Space does not permit of anything like a full analysis; the movement is always counted as one of the most splendid examples of Beethoven's command of the orthodox first movement

form. The second, full of charming rhythmic and melodic originality, begins with a dialogue between two motives, and is worked up into a piece which has no equal in the whole of chamber music. It ranges through the most varied moods and sentiments. The slow movement, broad and simple, by comparison with the variety of the Scherzo, has two main themes; the profound melancholy of the opening contrasts strongly with the robust vigour which interrupts it ever and anon. The last movement is based on the Russian melody which the 'cello plays at the beginning of it. It is a typical Slav tune, in which both gaiety and a thought of gloom can be imagined. The 'Foundations,' on Monday and Tuesday, will be devoted to this No. 1.

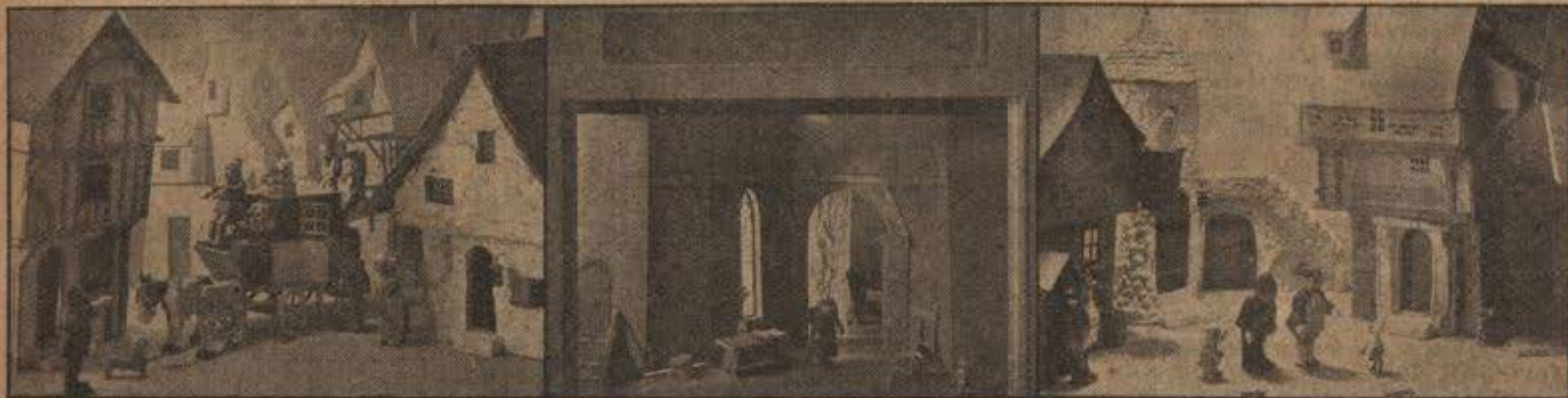
## *Wagner at the Northern Proms.*

(*Regional.* Monday, 9.15.)

THOUGH not so well known as most of the other pieces in Monday's programme, Wagner's *Faust* Overture was played last week by the Military Band, and a note explained its inspiration by lines from Goethe's *Faust*, which must have seemed to the young Wagner very much in accord with his own feelings at the time. Belonging to a much later stage of his career, the two Forging Songs, which the young Siegfried sings at the beginning of the drama which bears his name, are splendidly eloquent of youth's exultant strength. Although he is still under the guardianship of Mime the Nibelung, Siegfried has already grown to sturdy and fearless manhood. He makes this very plain when he comes laughingly into their hut with a bear which he has caught in the woods and with which he terrifies the dwarf, in boyish glee. Mime has the two pieces of the broken sword of Siegmund, the boy's father, and has sought again and again to weld them, only to have the weapon broken by the boy's strong hands. Wotan, in the guise of a wandering old man, has visited the dwarf, and told him that only one who knows no fear can make a new weapon of the broken pieces. Mime learns, by adroit questioning, that nothing has ever taught Siegfried what it is to be afraid, and accordingly he sets him to work to remake the broken sword. The boy files it down and melts it, blowing up the forge to a white heat, and then with giant hammer blows forges a mighty weapon with which he splits the anvil in two.

(Continued on page 637)

## HERE ARE THE INHABITANTS OF TOYTOWN—AT HOME



Mr. Hulme Beaman's Toytown stories are among the most popular items in the Children's Hour, and another of them is being broadcast, as part of Request Week, next Thursday. Here are some glimpses of Toytown as it actually exists in Mr. Beaman's house. (*Left*) 'The Arkville Coach'; (*centre*) 'Have You Any Green Paint?' a scene in the Theatre Royal, Toytown, showing Larry the Lamb in the Magician's House; (*right*) 'Who Painted the Mayor's Statue Green?' This group includes the Sentry, Toby the Dog, Ernest the Policeman, the Mayor of Toytown, and Larry the Lamb.



# GIVE US PLAYS ABOUT REAL PEOPLE

WHEN people expatiate upon the radio drama and its possible developments it seems to me that they dwell far too much upon the mechanical side. An occult technique is supposed to be lurking just round the corner for some lucky and enterprising dramatist to catch, and apparently to make a fortune out of doing so. Appeal to the ear has been emphasized at the expense of appeal to the heart. The triumph of any kind of drama comes when the mind bids the heart follow it to high altitudes, and I fail to see how radio drama can escape this rule. Novel and rhythmical noises please the mind through the ear; intelligent remarks and bright dialogue give a sense of complacency and well-being, but those are emotions which we can get in a dozen other ways, and they are really beneath the notice of serious drama. They entertain, it is true, and a spice is lent to the entertainment when they are organized efficiently and come to us through the paths of ether, but in our preoccupation with something new we may forget to ask whether it is progressive, even whether it is what it professes to be. Speaking candidly, I do not think that it shows much appreciation of the aims of drama to bring into it extraneous qualities like rhythm. That the highest drama possesses rhythm none can doubt. But that is a vast, tidal rhythm, welling up and down in great mountains of pathos, edged with a foam of tears, and to impose upon it an external rhythm smacks of a blatancy which may suit the generation and the minute, but certainly not the age and the hour. A good, sincere moan from an actress often shakes me much more than the whole of the preceding plot and effects. But it is isolated. I do not feel that it has been led up to, that it is something essential or inevitable. It does not come as a revelation, but as something inconsequent though moving. From that I can only infer that the general treatment has obscured the main issue, and that the diversity of appeals to our rhythmical and other senses has weakened the appeal to our humanity. That sound effects can be a tremendous asset I do not dispute, but it should be in the direction of adding flexibility, not significance, to a drama. Sounds are alluring things to play with, but in the drama to forget that the voice is the king of sounds and to imperil its majesty is to court disaster.

Let us return again to the confusion of musical and dramatic values which appears to exist in some quarters. The appeal of music, its cultural value, is altogether different from that of the drama. If I meet a stranger in the street and a barrel organ suddenly starts a Strauss waltz, we shall both smile, and for that

this pretty obviously, we shall look at each other in the interval with mutual hate in our eyes. But if, at the end of the play, we are not looking at each other sadly and understandingly, the playwright will have failed, for he will have divided society instead of consolidating it. The musician unveils his theme at the beginning and shows us how it can be dissolved into conflict and yet remain immaculate. The dramatist has to build up his theme as he goes along, reconciling it with his characters, and if he does not bring us to peace and understanding after conflict he does not know his job, however ingeniously he may disguise the fact. Stray noises and lulling rhythms, however well timed, are simply off the track as far as true drama is concerned. What we want is the conflict of will and the tragedy of cross purposes building up into a climax which sharply defines the characters in their greatness or futility, putting the situation with such unerring force and clarity that all the world must see and understand. If we have not got that we have not got drama.

Music has a tremendous advantage over the drama in that it starts us all off level—poet and peasant, king and clown. Bringing us all round his feet from the beginning, the musician's job is to keep us there. But the dramatist has first to allure us to listen to him, and only when he has got us together in unity at the climax is his job done. On the stage his pitfalls are many, for either the action or the characters may get out of hand, or disagree, and cripple the force of his appeal. But on the wireless the traps are halved because action may be nearly entirely discounted. Radio drama will not, I think, reach its zenith by trying to imply plot, but by expanding character to proportions that would outrage theatrical conventions. People who would appear fantastic and impossible on the stage can be made to sound extremely human over the ether. The wireless, not being cramped by the demand for violent action, can afford to lay itself out on character in a way of which novelists have hitherto had the monopoly. What we need now is plays showing what people are thinking, and how they are inwardly struggling, in every variety of situation and circumstance. If the radio drama can widen the embrace of character without sacrificing the classic pang of pathos so profoundly defined by Aristotle, it will have earned its name as a separate artistic entity. J. W. MANN.



PAUL ROBESON AS OTHELLO.

'What we need is plays that show us the inward struggle of character.'

instant, and as long as we surrender ourselves to the magic, we shall be perfectly *en rapport*, each knowing exactly what the other is feeling and thinking, and sympathizing actively with him. But if we meet at a play we shall not be pleased with each other so easily. Our sympathies may lie on different sides, with different characters, according to our circumstances. If we have been showing

## SAMUEL PEPYS, *Listener*, By R. M. FREEMAN

May 23.—My wife to Hamstedd to eat lunch with her she-cozen Jacyntha, whom I hate, and her husband's insufferable popinjay of a brother, Augustus, even more.  
By-and-by into Bond S<sup>r</sup> for a cup of coffee at my pet tee-shop, where they make it best of anywhere I know, and pretty Iris that commonly attends me as trim, comely, demurely rogueish a wench as man c<sup>d</sup> wish. But alas! is off duty this afternoon, and was attended instead by ugly glum Lizzie, to my great discontent. Soe having tarried not over-long, I away and home. Here lookt to have found my wife back from Hamstedd, but contrary to my expectacioun is not; which troubled me, being now hard on six, and what hath she been up to all afternoon since lunch? Presently come in, but not till ½ after 6, and never soe much as a word of explanatioun offered, till I had to wrest the truth from her by streight questioning—to wit that Augustus (whom she hath the impudence to speak of as Gus to my

face) saw her part way home and in the way did persuade her into the Zoo, being mighty desirous both of them to see the new baby hippopotamus. Whereto I answering that 3 h<sup>rs</sup> be a long time spent in seeing 1 baby hippopotamus, she did further confess to Monkey Hill and the Mappin Terraces, and afterwards to their drinking tee together.

Soe having at length wrung the truth out of my wife, or as much of it as any man may hope to do out of deceitfull woman, I did read her a pretty streight homily, the way she not onelie chepens herself, but does me a most grievous wrong, in gadding with other men the moment she is out of mine eye; with further solemn admonitiouns which my hopes are she shall take to heart, and shall be my business to see she do.

May 24 (Empire Day).—Listened-in this afternoon to Hide Park, where they celebrate the Empire in the noblest possible style, massed

quires, massed bands (of the Guards' Brigade), community singing, and other soniferous matters, all at the first instance, I understand, of my lord Beaverbrook, our great Empire Crusader, and my Lord bishop of London presides over it. A most good, holding, grippy a listening as ever I had, and did here and there penetrate me to my verie reins, in particular the ending hymn 'Abide with me,' that did, the pathetickal sweatness of it, bring me on a lumpy throat and a sort of fainting-sickness of the stomach. All over, my wife's onelie comment is, how can they sing 'Fast falls the Eventide' at 5 of the clock (summer-time) of a May-end afternoon? Which is a pretty Philistinist observatioun, yet some horse-sense therein, like most Philistines; and do remind me of Unkle Athanasius his once complaining that as surely as the humn 'The radiant morn hath passed away' was resolved upon at quire-practice for next Lord's Day, so surely did this suppositiously radiant morn turn out to be murkiest and weitest of the season.





## TO GIVERS OF TALKS.

DEAR GIVERS OF TALKS.—At this house we have, a moment ago, hung up our 'phones in despair, for though able clearly to hear the Announcer give the sports news, the talk which followed came through to us as an unintelligible noise. I write to implore all of you who speak on the radio to enunciate clearly, loudly, deliberately, and evenly. Thousands of people who are partially deaf have ceased to attend public worship, lectures, or theatres, because of the deplorable habit of preachers, speakers, and actors of mumbling and of dropping their voices at the ends of sentences. These rather deaf persons, cut off from so many sources of enjoyment, with rekindled hope, 'listen in,' hoping to hear you, the talented speakers engaged to enlighten the listening public. Could you but see the look of impatience, annoyance and intense disappointment which so often crosses faces which a few moments before were eager with expectation, you would, I think, drop your mannerisms and aim at distinctness of speech.—*A Yorkshire Woman.*

## TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—I notice a letter in *The Radio Times* addressed to you suggesting that amateur composers of music, writers of plays, etc., should have an opportunity of having their works performed on the wireless. I should also like to suggest that an hour or even half an hour per week could be devoted to this during the summer months as a trial? Works could be submitted to you for consideration, and a short and varied programme formed of the best ones sent in, which should prove of interest to listeners.—*Geoffrey R. M. Sutton, 213, Hendon Way, Hendon Central, N.W.4.*

## TO RADIO COMEDIANS.

DEAR WIRELESS COMEDIANS.—The whole of our family love to listen to you. Indeed, our set is only used when one or



other of you is broadcasting, but recently, we have had a most unusual experience. Our aerial runs from a chimney at the back of the house to a plum tree at the end of the garden. This year, with the coming of spring, we found that the blossom of the plum tree seemed quite unusual. Now that it is in full bloom, we are amazed to find that it is a plum tree no longer, but has turned into a chestnut tree! Can any of you explain this strange happening?—*Lover of Vaudeville, Wigan.*

## TO THE MUSIC EDITOR.

DEAR SIR.—Will you allow me to rectify a note concerning me in *The Radio Times* of May 9? I have never for a moment entertained the idea of giving up my name of Labori—a name of which I am legitimately proud. For concert purposes only I take the name under which I made my reputation professionally, and under which I know many remember me. M. Vladimir de Pachmann is the first to consider this perfectly natural. Though the only person to whom he has imparted his method (I, in turn, will pass it on to others), it is not my intention to call myself his 'successor'; firstly, can an artist have a 'successor'? and, secondly, I trust that all his admirers will yet have the joy of hearing him often again.—*Marguerite Fernand Labori (formerly Marguerite de Pachmann).*

[We welcome the above explanation from the distinguished pianist who gave a recital on May 11, and especially her prediction that M. de Pachmann's 'Farewells' are really 'Au revoirs'.—*Music Editor, The Radio Times.*]

## TO MR. JACK PADBURY.

DEAR MR. PADBURY.—Thanks for the change which you gave us in the dance music on May 27. The change was in the shape of a very nice 'Tango,' and many of my fellow patients in this hospital thoroughly appreciated it. It helped overcome the sense of loss when the promised turn from the Palladium did not materialize.—*E. R., Popworth Hall, nr. Cambridge.*

## TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—You give so many interesting features for schools, all of which must be very helpful. Might suggest that you broadcast shorthand dictation? I am sure this would be much appreciated by the many students with a good knowledge of the subject, but no means of working up their speed. I notice dictation is broadcast from some foreign stations. Do please consider it.—*A Listener.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,' and address it to the Editor, 2, Savoy Hill, London, W.C.2

# OPEN LETTERS TO BROADCASTERS.

*Candid Comments from Listeners,  
Enlivened by George Morrow.*



## TO MR. HAROLD NICOLSON.

DEAR MR. NICOLSON.—Why not take a few elocution lessons? Last Friday night's talk was even worse than usual, and though we strained every nerve we could only make out about half of what you were saying. We do not suggest that you should declaim like a platform orator—we realize that a great deal of your charm lies in your conversational style—but we do wish you would speak just a little more distinctly. I remember you saying once that you had got into trouble for dropping your voice at the ends of sentences. My dear Mr. Nicolson, you never really raise it. May we hope for an improvement next week?—*M. S. T. R., Tottonhill Road, Dunfermline.*

## TO THE TALKS DIRECTOR.

DEAR TALKS DIRECTOR.—I am pleased to see that the B.B.C. is now paying more attention to the Spanish language, and if foreign language broadcasts are considered suitable matter, I trust more time may be devoted to them. From a purely commercial point of view Spanish is surely more important than French. What I really wish to say, however, is that whilst the 'talks' of Dr. Pastor and Dr. Juan Mascaro are admirable, their voices do not come over well owing to the rising inflexion and fading away at the end of words or phrases, and thereby much of the usefulness of the talks is lost. On the other hand, the voice of Dr. Andres Leon seems exceptionally suitable for broadcasting, and I will even venture to say that no other voice we hear comes through better. Further, it is the type of voice that intending travellers to South America, Mexico, Cuba, etc., will do well to accustom themselves to hear.—*'Old Timer,' Part St. Mary, Isle of Man.*

## TO MR. A. J. ALAN.

DEAR MR. A. J. ALAN.—When the Announcer comes to the microphone and says 'Ladies and Gentlemen, Mr. A. J. Alan,' there is a stir in the ranks. We put on our 'phones,' settle ourselves down and wait—for what? Well, only to be 'had,' but we love to hear one of those utterly impossible happenings which you try to make us believe are the truth and nothing but the truth. Your fascinating tales lift us out of the rut of everyday life and at the same time remind us of a week-end in bed. Why? Well, they are just one long lie.—*Mrs. Lucy Morton, 8, Disraeli Rd., Ealing, W.5.*

## TO MR. CHRISTOPHER STONE.

DEAR CHRISTOPHER.—We hope you won't mind our using your Christian name, but we have become so used to hearing your voice on Fridays (until just recently) that we feel quite old friends. And that's the point of this letter—we work in a shoe factory, where the dinner hour is from 12.15 until 1.45. When you broadcast from 1 till 2 each week we could hear you while we toyed with the cold beef and pickles each Friday; but now you've changed your hours we are wending our way back to the scenes of toil while you are beginning your records. In this town of Northampton quite 90 per cent. of the work-people have dinner from 12.15 until 1.15, or from 12.30 until 2 o'clock. So can't you revert to the old times, please, and greatly oblige?—*Two Northamptonians.*

## TO MR. JACK PAYNE.

MY DEAR JACK PAYNE.—Your band is great, and much appreciated at tea time, but it would break the monotony if occasionally we heard a new number from you. Do you realize that during the past fortnight only two new numbers have been put over by your band? Other bands can do it, so I can only assume that perhaps your club subscription has temporarily run out. Would you please destroy all copies of that much-played tune 'Still as the Night,' particularly the violin obbligato?—*A. E. W., Ellacombe, Torquay.*

## TO MR. JOHN WATT.

DEAR MR. WATT.—Never have I heard such utter rubbish as your feature programme 'Talkie Town' broadcast on May 26. I do not see why we should have such vulgar Yankee stuff dinned into our ears for a full hour. There is nothing to



be gained by copying the Americans in any way. It made me feel absolutely sick. As for the doodling woman and the chug-chugging man, they sounded most insane. I should think the chugger would make a good father, however, and with the aid of the noise he was treating us to could get the baby off to sleep at night. I do hope that was the last of all this Yankee rot.—*Lingsted, Wanstead.*

## TO MR. LLOYD JAMES.

DEAR MR. LLOYD JAMES.—We North Country folk don't think much of the way your London broadcasters pronounce some of their words. Reference has been made to the way they maltreat 'modern'—now it is 'often'—who gave them permission to pronounce it exactly the same as 'orphan'? Last week a talker gave us 'figger' for 'figure.' Then the announcers and clergy drop their h's so dreadfully. The former say 'missing from 'is home—'er home,' while the latter say 'received at 'is hand.' Now we don't behave like that up here, and there is a great deal of truth in saying that 'the best English is educated Yorkshire.' Would it be possible for you to give the talkers a few lectures on correct speaking? If they could be broadcast, and if all the talkers could be in the studio with discussions afterwards, it would, we are sure, prove very enjoyable to us.—*Northerner.*

## TO UNCLE COLUMBUS.

DEAR UNCLE COLUMBUS.—I think your Children's Hour is the limit! I am a boy of thirteen, and only twice these holidays have I heard anything which at all appealed to me. Otherwise the programmes seemed to consist mainly of fairy stories and birthdays.—*P. M.*

## TO 'THE RADIO TIMES' MUSIC EDITOR.

DEAR MR. MUSIC EDITOR.—The letter re Typhonics and Harmonics from 'Salvationist' is interesting on many accounts. Might I suggest, however, that in your footnote you have misconstrued the final sentence and, consequently, your reply is not as satisfying as one might wish. Where 'Salvationist' says 'distinctive sound of the "trumpet," surely the "trumpet" as an instrument is not inferred, but rather the distinctive sound of the "brass." Can you, please, again review the letter in this broader sense and let us have your reply?—*Ivor Gentle, New Barnet.*

[The sound of the 'brass' in a full orchestra is certainly 'distinctive': it is one of the brightest of the 'tone-colours' with which the composer can lend variety and interest to his work. In a brass band where there are only shades of the same 'tone-colour,' none stands out so clearly or 'distinctively' as when the strings and wood-winds unite with it. Is that what our two correspondents mean?—*Music Editor, The Radio Times.*]

## TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN.—Reading this day in *The Radio Times* was vastly amused at your Samuel Pepys and his discourse on the true pronunciation of 'scones,' wherein, as I think, the young man at next table did mislead him. Whether scones, or scones, I know not, being unlearned in such mystique symbols, but this do know that up in Scotland everyone do not call them after the village of Scone, having been called from ancient time 'scoon'; whereas these most excellent cakes be termed 'scones' as riming with 'John.' Why soe, truly beyond comprehension, but soe 'tis. But, Lord! how ignorant these English be!—*Your humble sct., A. S. D., Forfar.*

## TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—The Empire Day Programme, from 9.30 to 10.30, gave us a vivid lesson in geography. It was splendid and marvelously thought out. In imagination we travelled all round the world and had views of places, people and habits without stint. It was like a waking dream—quite fascinating and bewitching, and its interest never flagged for a moment. Many thanks. To one fond of geography it was just grand! The 'off noises' were all right.—*Annie Moorby, Linden Ave., Cottingham, Yorks.*

## TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—The attainment by the B.B.C. of a gratifyingly high standard of programmes has filled me with admiration and restrained me from fault-finding so far. But I feel it is necessary in the interests of good taste, and of common sense, to draw your attention to what appears to be an increasing tendency towards sickeningly bombastic nonsense which culminated in your Empire Day National Programme at 9.30, on May 24. I need not go into the remarkably unpleasant details of the declamatory voices, the senseless repetition of self-evident or entirely meaningless phrases, and the ludicrous 'sound effects,' all of which were entirely out of place on an anniversary when all thinking people were, I am sure, expecting a quiet, humble, grateful review of our Imperial responsibilities. The substitution of such meaningless tub-thumping was in the worst of taste.—*G. W. H., Devonport.*

## TO EARL HOWE.

DEAR EARL HOWE.—I was much interested in your Safety First discussion, and sympathized with you in your statement that it was quite natural for children to run about the roads. Down here in 'Zummarset,' however, they have a perfectly lovely new game. They choose a main road with two lines of fast-moving traffic. Then they actually lie down in front of the cars, for the sheer joy of seeing the amazed motorists pull up hard with shrieking brakes and blanched faces! Then they get up and run off chuckling. One was caught by a car the other day but, through the skill of the driver, got off with a few bruises. This is a super-edition of the old game of 'Last across the road!'—*Nebitt Bawa, The Lodge, Highbridge.*





# WHAT THE OTHER LISTENER THINKS.

*Selections from the Editor's Post Bag  
Enlivened by George Morrow.*



### MR. W. J. TURNER ON MODERNIST MUSIC.

WHEN Mr. Turner asks if people of Central Europe have better brains than we have because the Press say that Schönberg music is incomprehensible outside Central Europe, I think perhaps he misses the point of the criticism. Although music is catholic, is not it also peculiar to certain localities and governed by environment? The music provided by a native band of, say, Java, China or Japan (we heard some of these in 'Diversions' a few weeks ago) would probably shock our musical morals, or else appear so ludicrous as to cease to be music to our ears. But to the people of these countries it has its appeal. Perhaps the ears of different nations or races become tuned to different kinds of music, as the ears of one age or generation to another, although I suppose, musically, the average person lives a generation or two behind the times—perhaps accounting for the aversion the majority has for modernity.—*A. Shoebridge, 57, Petenney Avenue, New Southgate.*

### MR. W. R. ANDERSON'S DISCLAIMER.

IN the editorial introduction to my 'Tommy Tucker' article in the issue of May 23 my name was coupled with that of the distinguished critic Mr. W. J. Turner, who wrote, in the previous issue, about the acceptance of modern music. I feel a little diffident in making a small disclaimer, but with all goodwill to Mr. Turner, I should like to say how far my view of extremist music is from his. I feel that some readers may think I like it; and the sad truth is that most of it moves me not at all. I cannot accept most of Mr. Turner's conclusions, and I am anxious not to be thought to support most of this music. I urge every listener to take enough trouble to prepare himself for considering all music, but as regards ninety per cent. of contemporary music, I confess that experience moves against it and so hope goes with it in vain. It simply means nothing to me. Mr. Newman, in his music talk on May 23, said what I find almost the whole of my musical friends, professional and amateur, say: that the later Schönberg and his followers seem to have got into a blind alley. Let us work by all means, to get an understanding of the basis of musical thought and feeling, and then do not let us be afraid to form our own judgment; and if one has not much technical knowledge, the heart will help the head.—*W. R. Anderson, London.*

### THE VILLAGE CHURCH.

ALTHOUGH the religious services broadcast on Sunday evenings from the leading churches, or the Studio, are greatly appreciated, may I suggest, as a change, the broadcast of a Service, now and again, from a selected wayside country village church or chapel. I feel sure it would be appreciated, especially by listeners with imagination, who live in London and the large industrial towns.—*M. B. Beverley, Halesworth, Suffolk.*

### THE OLD SONGS.

AFTER reading the letter of 'Chepstonian' in *The Radio Times*, I feel I must pay my tribute of praise to the object of his, or her, sarcasm. 'Fire-side Songs' is an item greatly appreciated and enjoyed by all in my home, and Joseph Lewis and the Wireless Chorus give a very fine rendering of the old-time songs. My mother is wont to quote a verse of a poem she read some years ago in *The Girl's Own Paper*:—

I love old songs, less for the mirth they bring me  
Than for the memories with each cadence strung;  
Then lay the new ones by and softly sing me  
Those which in brighter hours we gaily sung.

—*E. Boyle, Burwarton Park, Brignorth, Stroudshire.*

### BREAKFAST-TIME MUSIC.

How can your fifteen-year-old correspondent expect engineers, announcers, stokers, and the many other men who are required for such a large task as broadcasting to be at the Studio long before eight (as it must take hours to put everything in working order) when they cannot start on their journeys home until past midnight? Let him also remember night-watchmen, policemen, etc., who, after working all night,



like to sleep in the morning without being disturbed by neighbours' loud speakers yelling at them. Most fifteen-year-old boys whom I have met are too busy eating at meal-times to care whether any bands are playing. I myself am always in too much hurry to rush to school to appreciate music.—*Another Fifteen-year-old (of the opposite sex).*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

### THE CHARM OF THE PEDAL CYCLE.

MR. CLINTON BADDELEY's article dealing with the pedal cycle under the heading 'Other People's Holidays,' seemed to me a salutary lesson for the boastful car owner. He painted the charm of a spring countryside with a reality and an ease that doubtless won the admiration of many. Reading between the lines many of us probably pointed out that the pedal cycle has its disadvantages. Undoubtedly! yet who would not become a trifle hot, dusty or saddle-wearied for the restful softness of a bed of ferns and crackling bracken by the wayside? The main achievement the bicycle must be noted for, is that it gives access to places and nooks far from the madding crowd. Here's to the Pedal Cycle.—*S. C., Yorkshire.*

### THE JOKE AND THE COPYRIGHT.

Is there any copyright in a joke? At the Royal Command Variety entertainment the yarn about the three travellers washing one another's faces in the sleeping car was received as though a new joke. It is nearly thirty years ago since I came across it in one of Ezra Kendall's amusing books. It will be found on page 1 of 'Tell it to me,' published in 1903 in the U.S.A. The book is copyright.—*E. N. Dew, The Rectory, Hampton Bishop, Hereford.*

### THE READINGS FROM 'JANE EYRE.'

I ENTIRELY enjoyed Mr. Clinton Baddeley's reading of 'Great Expectations.' Of course it was curtailed, but in such a way that the book was not spoiled. With the announcement of 'Jane Eyre' as the next classic to be read I expected as great a pleasure—but alas! the lady reader cannot let Miss Brontë speak for herself. We do not object to the necessary cuts, but why should we have to listen to the criticisms of Miss Irene Cooper Willis upon the book? Criticisms of past and present literature have their place—useful and pleasing or provocative—in the programmes, but surely the simple reading of 'Jane Eyre' has a place distinct from these?—*Ada Wilson, Fyfield, Barnes Lane, King's Langley, Herts.*

### BUT I LIKE IT!

I LIKE jazz. I confess it with sorrow and am ashamed, for I know I have not a leg to stand on. The music-lover must be right, his arguments are so complete. Jazz is transitory, insincere, shallow, delusory; it is without form or beauty, a mere cacophony of noise. I cannot refute it and am ashamed: I really ought to give it up. I am wasting my time, wasting it horribly. My perception is being constricted, my appreciation of beauty destroyed. Truly, it is all very sad. But, alas! there is no help for me. I like jazz, so do please let me listen to it.—*J. E. Healey, Muswell Ave., Muswell Hill, N.10.*

### A REPLY TO DESCANT'S EPITAPH.

Oh 'Descant,' your satire was cunningly thought,  
Poor Newman must quake at the words you have wrought.  
'Though dance-music often is worthless or 'ho',  
Let none smirch th: beauty of that which is not!

To those critics who can find no good in that music which they contemptuously dismiss in one word, 'jazz,' I would recommend that they take a really good dance-tune (as for example, 'Punch and Judy Show'), and treat it as they would a newly-discovered posthumous fragment from Bach or Chopin. This would, I think, result in a new and growing respect among music-critics for the better type of modern dance-tune.—*Jonathan Rjue.*

### ANNOUNCE THE ENCORES.

It would add greatly to the enjoyment and appreciation of all listeners if, when an encore is given, the title and composer of the song or composition were given by the conductor or performer as the case might be. I only wish this custom obtained at all concerts.—*Marion Isabel Williams, High Cliffe, Seaton, Devon.*

### GIVE THE FIREMAN A LIFT.

MAY I forward the following suggestion: In a very large number of towns and villages in this country the local fire brigades are manned by volunteers, who, as working men, may easily be employed some distance from the fire station, and when the 'alarm' is given often they have to run very considerable distances to the station. Or, alternatively, if at home, their homes may be a little distance from the station. Quickness in reaching the scene of the fire, with appliances, is the chief essential of the brigade when called, and I suggest that an occasion may be found in one of your programmes to make an appeal to the motorists of this country to lend a hand in transport to our firemen if they get a chance.—*Voluntary Fireman.*

### SUCCESSFUL FOREIGN RELAYS.

HAVING followed all the developments of broadcasting for the last six and a half years, I am moved (for the first time) to write you. The 'International Programme' broadcast on Monday, May 19, was in my (humble) opinion a remarkable technical feat. The bass was well in evidence and the high note loss was almost negligible, but why cannot some of our more local, and more frequently used land-lines, and correcting circuits, be brought up to this standard?—*C. H. Stace, 11, Union Grove, Clapham, S.W.8.*

### A NIGHTINGALE CHORUS.

I THINK you will be interested in the following little experiment. I wondered if I could arrange a nightingale duet, the two songsters being many miles apart. Accordingly, when the B.B.C. nightingale struck up the other night, I waited until the last strains of the dance band had faded out completely, and I then quietly opened the window and set the loud speaker on the sill. Up till then a profound stillness had enfolded the countryside. The B.B.C. nightingale had not sung many notes before our nightingale joined in. He usually sits in a tree a short distance from the house and sings his duets with other birds farther away in the woods. Last night, however, he came right into the orchard, and at times it was impossible to decide which bird was which. Our little singer thoroughly enjoyed himself. He was carolling away joyously long after I had switched off and retired to bed, and he, in turn, only faded out as I sank gradually to sleep. The other listener, this time a nightingale, evidently appreciates your broadcast.—*F. Eye, Suffolk.*

### THE NIGHTINGALE AND THE MIKE.

MOTHER and myself want to tell you how we loved the song of the nightingale. It is so nice for us to be able to hear this, because, living in a street as we do and having no garden, it is not often that we hear birds singing at all. How very clever



the engineer must be who persuades the nightingale to sing for the microphone. We have been wondering if he climbs up a tree and waits, and if so, how does he know which tree to climb? Anyway, many thanks to you and to him, and lots also to the songster.—*V. B., West Ken.*

### NOTHING BUT CHIRPS!

I WAS rather disappointed when I heard the nightingale sing the other evening. It is the first time that I have heard one, but I expected something different to that. It was nothing but chirps. I have two canaries in my kitchen that sing much more beautifully than the nightingale did. I am sure they would have sounded much nicer on the radio—in fact, they were answering the nightingale's call.—*Bertha Bagnall, 52, New Street, Altrincham.*

### TALKS FOR BEE-KEEPERS.

MAY I, as a bee-keeping novice, express my gratitude for Miss Flower's talk last week on 'Bee-Keeping' and plead for further and more detailed talks during the summer. I read in the 'Scottish Bee-keeper' that six talks are being given by the B.B.C. to the Scottish Association during May, June and July by six well known bee-keepers. Would it be possible for us to have the same broadcast or a similar series on the practical side of bee-keeping? There must be many who would welcome this, many who are anxious to learn yet have few opportunities for meeting fellow bee-keepers or for seeing the more recent books dealing with the subject.—*J. C. W., Northfield.*

### THE 'LAST' DOG WATCH.

THE next time it is necessary to mention 'dog watches,' please ask the people responsible to consult the Royal Navy, so that they will not commit the awful crime of talking about the 'second dog watch.' There is no such watch. Presumably the 'last' dog watch was meant.—*Captain's Office.*

### CONFOUNDED FORMALITY.

WHO is responsible for the practice, recently instituted, in the programmes from London (mostly the lighter ones), of continuing the said programme without saying the previous one is finished, and even in the case of a play, just finished (Copy), of giving absolutely no particulars of the cast, etc. Surely we can have a more homely feeling instead of so much of this confounded formality.—*Albert L. Geradisl, Park Street West, Luton, Beds.*

### WEIRD AND WONDERFUL VIEWS!

THIS is my first letter to you, so it is fitting it should be a grouse about the smallness of your Listeners' Letters page. There are, I know, lots of listeners like myself, who, apart from the programmes, pay little or no attention to any part of *The Radio Times* except this page. I grouse, but not on paper, to you, but do give us a little more space for the amusing, weird, and wonderful views which comprise 'What the other listener thinks.'—*Surrey Listener.*



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## A CALENDAR FOR THE LISTENER

Sunday, June 15

- 3.0 Bach Church Cantata (National)  
 3.45 For the Children (National)  
 4.0 Missionary Talk by Dr. Cheng Ching Yi (National)  
 6.30 A Religious Service in Welsh (National)  
 7.55 A Religious Service from Spurgeon's Tabernacle (National)  
 10.30 The Epilogue



DR. CHENG CHING YI.

Wednesday, June 18

- 9.25 Sir John Simon: 'The Problem of India'  
 9.55 Mendelssohn's 'Midsummer Night's Dream' Music (National)



SIR JOHN SIMON

Other Sunday Programmes

- 5.30 Irene Scharrer: Pianoforte Recital (National)  
 9.5 Wireless Military Band (Regional)  
 9.5 The English Singers (National)



IRENE SCHARRER

Thursday, June 19

- 7.45 A Vaudeville Programme (National)  
 8.0 Robert Maitland in a Russian Programme (Regional)  
 9.15 'Baghdad on the Subway' (Regional)



ROBERT MAITLAND

Monday, June 16

- 7.45 Chick Farr in Vaudeville (National)  
 9.15 Northern Prom (Regional)  
 9.45 Chinese National Programme (National)



CHICK FARR

Friday, June 20

- 8.0 'Baghdad on the Subway' (National)  
 9.55 Julius Harrison conducts a Symphony Concert (National)



JULIUS HARRISON

Tuesday, June 17

- 6.40 The Brosa String Quartet (National)  
 7.15 A Vaudeville Programme (Regional)  
 9.40 The Aldershot Tattoo (National)



BROSA

Saturday, June 21

- 7.45 Last Night of the Northern Proms (National)  
 9.25 Behind the Screen, II—Mrs. Agatha Christie (National)



AGATHA CHRISTIE





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from the  
**Circular Bass**

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4.0

MISSIONARY TALK  
by Dr.  
CHENG CHING YI

# SUNDAY, June 15 NATIONAL PROGRAMME

1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

7.55

ADDRESS BY  
THE REV.  
H. T. CHILVERS



10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

## 3.0 CHURCH CANTATA (No. 129) BACH

'GEBIET SIE DER HERR, MEIN GOTT'  
(I PRAISE THEE EVERMORE, MY GOD)

Relayed from THE GUILDHALL SCHOOL OF MUSIC

*Singers*

MARY HAMLIN (Soprano)  
ASTRA DESMOND (Contralto)  
STUART ROBERTSON (Bass)  
THE WIRELESS CHORUS

*Players*

FRANK ALMIGILL (Flute)  
JOHN FIELD (Oboe d'Amore)  
S. KNEALE KELLEY (Violin)  
LESLIE WOODGATE (Organ)  
THE WIRELESS ORCHESTRA  
(Trumpets, Tympani, Flute, Oboes, Strings)

Conducted by STANFORD ROBINSON  
(For the text of the Cantata see page 607).

## 3.45 FOR THE CHILDREN

The Rev. F. PATON WILLIAMS  
(From Manchester)

## 4.0 MISSIONARY TALK

by Dr. CHENG CHING YI -  
Moderator of the Church of Christ  
in China

## 4.15 THE GERSHOM PARKINGTON QUINTET

NORA GRUHN (Soprano)

QUINTET

Selection of Landon Ronald's Songs  
Nuit d'Etoiles (Starry Night)

*Debussy*

NORA GRUHN

Je suis Titania (I am Titania)

*Thomas*

A Summer Idyll... *Coleridge-Taylor*

My true Love hath my Heart... *Parry*

Cuckoo... *Martin Shaw*

QUINTET

Impromptu... *Schubert*

Pavane pour une Infante défunte (Pavane for a dead Princess)... *Ravel*

Rondo... *Mozart, arr. Kreisler*

NORA GRUHN

Blackbird's Song... *Cyril Scott*

Spring... *Henschel*

Villanelle... *dell'Acqua*

QUINTET

Incidental Music, 'The Merchant of Venice'

*Rosse*

The Lost Chord (By Request)... *Sullivan*

## 5.30 A PIANOFORTE RECITAL

by

IRENE SCHARRER

Mortify us by Thy Grace... *Bach, arr. Bummet*

Jesus Christ, the Son of God

Jesu, Joy of Man's desiring *Bach, arr. Myra Hess*

Impromptu in A Flat Minor... *Schubert*

Ballade in F Minor... *Chopin*

Rondo Capriccioso... *Mendelssohn*

6.0-6.20

## 'MILTON'—VI

By GEORGE RYLANDS

'The Civil Wars and the Commonwealth. John Milton as Secretary for Foreign Tongues. Some Sonnets and Selections from the Prose'

6.30

(1,554.4 m. only)

## GWASANAETH CYMRAEG

O

Eglwys Fair Wryf Fendigedig, Aberdâr  
A WELSH SERVICE

from

ST. MARY'S WELSH CHURCH, ABERDARE  
(From Cardiff)



Topical

## QUEEN ALEXANDRA ON ROSE DAY.

This interesting photograph shows the foundress of Rose Day—now known as Alexandra Day in memory of her—driving through London with Princess Victoria, in a carriage filled with roses, in 1914. This year's Alexandra Day is the 'Good Cause' for which an appeal will be broadcast tonight.

Lliar Ganydd. Y Parch Ganon J. A. LEWIS  
Ficor a Doon Gwladol

## Trefn Y Gwybodaeth

Emyn 136, 'O anfon Di, yr Ysbryd Glân'  
(St. Stephen)

Salman 99 a 115 (Allan o'r 'Hyfforddwr ar y Gan Eglwysig' gan Evan Lewis a Arthur Jones)

Y Llith Gyntaf—Eseis 40, 12ed i'r diwedd

Magnificat

Yr Ail Llith—Ephesinaid 3

Nunc Dimittis

Credo a Gweddii'r Arglwydd

Y Gwersi a'r Atebion (Y Gan Eglwysig)

Colectau

Emyn 182, 'Draw mi welaf ryfoddodau'  
(Tanymarian)

Gweddiau

Emyn 200, 'O Gariad, O Gariad, nufeidrol oi faint'  
(Joanna)

Y Bregeth—gan y Parch THOMAS JONES (Curad Eglwys Fair)

Emyn 391, 'Aod Efeny! grâs ar lod! (Llanfair) Y Fendith

Organydd, Mr. GWILYM R. PROTHIERON

(Yr Emynau allan o 'Hymnau yr Eglwys'  
(Ellis-Wyn o Wvriai)

## 7.55 A RELIGIOUS SERVICE

From SPURGEON'S TABERNACLE

ORGAN SOLO

Prelude (Consolation)..... *Rheinberger*  
(Organist, Mr. ERNEST THOMPSON)

8.0 Hymn, 'Jesus, Thou Joy of loving hearts'  
(Baptist Church Hymnal, 163)

Scripture Reading

Hymn, 'Beneath the Cross of Jesus' (Baptist Church Hymnal, 251)

Prayer

Anthem by Children from Spurgeon's Orphan Homes

The Lilies of the Field..... *Nichol*

Address by the Rev. H. TYDEMAN CHILVERS

Hymn, 'Jesus, the very thought of Thee' (Baptist Church Hymnal, 17')

Benediction

## 8.45 The Week's Good Cause

Appeal on behalf of ALEXANDRA DAY by Miss C. MAY BEEMAN, C.B.E.

Contributions will be gratefully received by the Organizer, Miss C. MAY BEEMAN, C.B.E., 33, THE GROVE, THE BOLTONS, S.W.10.

## 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only)  
Shipping Forecast

## 9.5 Chamber Music

GABRIELLE FLEURY (Pianoforte)

RENE LE ROY (Flute)

THE ENGLISH SINGERS

FLORA MANN

NELLIE CARSON

LILIAN BERGER

NORMAN STONE

NORMAN NOTLEY

CUTHBERT KELLEY

RENÉ LE ROY and GABRIELLE FLEURY

Sonata in E Flat for Flute with Pianoforte accompaniment *Bach*

Allegro moderato; Sicilienne; Allegro

## 9.20 THE ENGLISH SINGERS

Madrigals and Ballet:

To shorten Winter's sadness... *Thomas Weelkes*

Weep, O mine eyes... *John Bennet*

Lure, Falconers, lure... *John Bennet*

Fair Phyllis... *John Farmer*

Sweet honey-sucking bees... *John Wilbye*

## 9.40 RENÉ LE ROY and GABRIELLE FLEURY

Jeux for Flute and Pianoforte... *Jacques Ibert*

Animé; Tendre

## 9.50 THE ENGLISH SINGERS

Carol and Folk Songs:

Down in yon Forest... *arr. Vaughan Williams*

Ca' the yowes... *arr. Vaughan Williams*

Searching for lambs... *arr. Vaughan Williams*

The dark-eyed sailor... *arr. Vaughan Williams*

## 10.10 RENÉ LE ROY and GABRIELLE FLEURY

Sonata for Flute and Pianoforte *Philippe Gaubert*

Modéré; Lent; Allegro moderato

## 10.30

## Epilogue

'THE EARTH IS THE LORD'S'

'HE WATERETH THE HILLS'

(For details of this week's Epilogue see page 627)





**BEST RECORDS OF THIS WEEK'S MUSIC**

*Orchestral and Band.*

**Sunday:** VILANELLE (H.M. Grenadier Guards Band) (No. 9918-4s. 6d.). National.  
**OBERON**—Overture (Mengeberg and Concertgebouw Orchestra) (Nos. 12312-12313-6s. 6d. each). Lon. & Mid. Reg.  
**BEETHOVEN'S SYMPHONY No. 2** (Sir Thomas Beecham and London Symphony Orchestra) (Nos. 11854-11857-8s. 6d. each). Lon. & Mid. Reg.  
**HUNGARIAN MARCH** (Mengeberg and Concertgebouw Orchestra) (No. 11810-6s. 6d.). Lon. & Mid. Reg.  
**Monday:** THREE BEARS—Phantasy (Piazza Theatre Orchestra) (No. 9499-4s. 6d.). Lon. & Mid. Reg.  
**RHINEGOLD**—Entry of the Gods (Bayreuth Festival Orchestra) (No. 12016-6s. 6d.). Lon. & Mid. Reg.  
**Tuesday:** SOLEMN MELODY (Sir Hamilton Harty and Hallé Orchestra) (No. 11986-6s. 6d.). Lon. Reg.  
**UNFINISHED SYMPHONY** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9515-9515-4s. 6d. each). Mid. Reg.  
**Wednesday:** MIDSUMMER NIGHT'S DREAM—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9559-9560-4s. 6d. each). National.  
**COLERIDGE-TAYLOR'S PETITE SUITE** (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9540-9541-4s. 6d. each). Mid. Reg.  
**Thursday:** SEASONS BALLET—Winter, Spring and Summer (Glasgow and Orchestra) (Nos. 12118-12118-8s. 6d. each). National.  
**WOOD NYMPHS** (Erse Coates and New Queen's Hall Light Orchestra) (No. 9370-4s. 6d.). Lon. & Mid. Reg.  
**SYMPHONY PATHETIQUE** (Osney Field and Royal Philharmonic Orchestra) (Nos. 9067-9071-4s. 6d. each). Lon. & Mid. Reg.  
**SYLVIA**—Ballet Music (H.M. Grenadier Guards) (No. 9134-4s. 6d.). Mid. Reg.  
**Friday:** BRAHMS' SYMPHONY No. 1 (Weingartner and Royal Philharmonic Orchestra) (Nos. 12145-12149-6s. 6d. each). National.  
**TANCREDI Overture** (H.M. Grenadier Guards Band) (No. 515-4s. 6d.). Lon. & Mid. Reg.  
**Saturday:** ROSAMUNDE—Ballet Music and Entr'acte (Sir Hamilton Harty and Hallé Orchestra) (Nos. 12128-12125-6s. 6d. each). National.  
**INVITATION TO THE WALTZ** (Weingartner and Basel Symphony Orchestra) (No. 9691-4s. 6d.). National.

*Instrumental.*

**Sunday:** MERCHANT OF VENICE—Incidental Music (Quentin McClain—Organ) (Nos. 9565-9566-4s. 6d. each). National.  
**JESU, JOY OF MAN'S DESIRING** (Mavis Hess—Piano) (No. 11635-4s. 6d.). National.  
**RONDO CAPRICCIOSO** (J. H. Squire—Cello Octet) (No. 9179-4s. 6d.). National.  
**Monday:** SICILIENNE AND RIGAUDON (Joseph Szigeti—Violin) (No. 11756-6s. 6d.). Lon. Reg.  
**Wednesday:** BACHMANINOFF'S PRELUDE IN G SHARP MINOR (William Murdoch) (No. 5167-3s.). National.  
**MASSANET'S ELEGIE** (M. Marschal—Cello) (No. 9497-4s. 6d.). Lon. Reg.  
**SALUT D'AMOUR** (Albert Sandler and His Orchestra) (No. 5685-3s.). Lon. Reg.  
**CHANSON VILLAGEOISE** (Gaspard Cassado—Cello) (No. 11613-4s. 6d.). Lon. Reg.  
**BACH'S AIR ON G STRING** (W. H. Squire—Cello) (No. 1225-6s. 6d.). Mid. Reg.  
**Thursday:** LONDONDERRY AIR (Felix Salmon—Cello) (No. 11958-6s. 6d.). Lon. & Mid. Reg.  
**MONTI'S CZARDAS** (Yvonne Curti—Violin) (No. 8290-3s.). Lon. & Mid. Reg.  
**LIEBESLEID** (Zimballat—Violin) (No. 9650-4s. 6d.). Lon. Reg.  
**THAIS—Meditation** (Albert Sammons—Violin) (No. 9415-4s. 6d.). Mid. Reg.  
**APRES UN REVE** (Lionel Tertis—Viola) (No. 11562-4s. 6d.). Mid. Reg.  
**Friday:** WAGNER'S TRAUME (J. H. Squire—Cello Octet) (No. 9120-4s. 6d.). Lon. Reg.  
**MEMORIES OF MENDELSSOHN** (J. H. Squire—Cello Octet) (No. 9643-4s. 6d.). Lon. Reg.  
**HUNGARIAN RHAPSODY No. 1** (J. H. Squire—Cello Octet) (No. 9209-4s. 6d.). Lon. Reg.  
**TOREADOR ET ANDALOUSE** (J. H. Squire—Cello Octet) (No. 5218-3s.). Lon. Reg.

*Vocal.*

**Monday:** MEISTERSINGERS—Prize Song (Francis Russell) (No. 9924-4s. 6d.). Lon. & Mid. Reg.  
**Wednesday:** SEMELE—Where'er You Walk (Master John Grimshaw) (No. 9615-4s. 6d.). Lon. & Mid. Reg.  
**WHEN OTHER LIPS** (Heddie Nash) (No. 2969-3s.). Lon. Reg.  
**ONCE AGAIN** (William Hewlitt) (No. 3424-3s.). Lon. Reg.  
**DO NOT GO, MY LOVE** (Robert Poole) (No. 5195-3s.). Mid. Reg.  
**Thursday:** MIDNIGHT REVIEW (Norman Allin) (No. 9574-4s. 6d.). National.  
**OLD CLOTHES AND FINE CLOTHES** (Norman Allin) (No. 5140-3s.). Lon. & Mid. Reg.  
**Friday:** IL BERAGLIO—When a Maiden (Norman Allin) (No. 9803-4s. 6d.). Lon. Reg.  
**Saturday:** TREES (Doris Cary Bull) (No. X557-6s.). Lon. Reg.  
**LOVE'S OLD SWEET SONG** (Labbette and Eisdell) (No. 9895-4s. 6d.). Lon. Reg.

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**SUNDAY, June 15**  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

3.30  
**THE MIDLAND WIRELESS ORCHESTRA**

3.30 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
 (Leader, FRANK CANTELL)  
 Conducted by JOSEPH LEWIS  
 BERNARD ROSS (Baritone)  
 DOROTHY DANIELS (Pianoforte)

ORCHESTRA  
 Overture, 'Oberon' ..... Weber  
 BERNARD ROSS and Orchestra  
 Young Dietrich ..... Henschel

BENEDICTION SERVICE

O Salutaris ..... Webb  
 Motet, 'Sacris solemniss' .....  
 Tantum Ergo and Chant ..... Palestrina  
 Benediction  
 Divine Praise  
 Adoramus in alternum Sanctissimum Sacramentum

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN



E. Hunt and H. E. Fisher

ST. JOHN'S CHURCH, BALSALL HEATH, BIRMINGHAM.  
 The Rev. T. MCCARTHY, of St. John's will preach in the service relayed from St. Chad's Cathedral, Birmingham, tonight.

3.45 DOROTHY DANIELS and Orchestra  
 Pianoforte Concerto in D Minor ..... Mozart  
 Allegro; Romance; Rondo  
 4.20 BERNARD ROSS  
 None but the weary Heart ..... Tchaikovsky  
 Is she not passing fair? ..... Elgar  
 Sea Fever ..... Ireland

9.0 Midland News  
 9.5 London Regional Programme  
 10.30 Epilogue

ORCHESTRA  
 Slow Movement and Scherzo, Symphony No. 2, in D, Op. 36 ..... Beethoven  
 Tone Poem, Carillon ..... Elgar  
 Hungarian March, 'Faust' ..... Berlioz

5.0-5.30 London Regional Programme

7.50 A CATHOLIC SERVICE  
 Relayed from ST. CHAD'S CATHEDRAL, BIRMINGHAM  
 The Bells

Order of Service for Trinity Sunday  
 Acts of Faith, Hope and Charity  
 Hymn, 'Praise to the Holiest'  
 Sermon by The Rev. T. MCCARTHY, of ST. JOHN'S CATHOLIC CHURCH, BALSALL HEATH, BIRMINGHAM  
 Hymn, 'Sweet Sacrament Divine'

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*.



3.30  
THE MIDLAND  
WIRELESS  
ORCHESTRA

SUNDAY, June 15  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.0  
A SERVICE  
FROM  
THE STUDIO

3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

BERNARD ROSS (Baritone)

DOROTHY DANIELS (Pianoforte)

ORCHESTRA

Overture, 'Oberon' .....Weber

BERNARD ROSS and Orchestra

Young Dietrich .....Henschel

3.45 DOROTHY DANIELS and Orchestra

Pianoforte Concerto in D Minor .....Mozart  
Allegro; Romance; Rondo

4.20 BERNARD ROSS

None but the weary Heart .....Tchaikovsky

Is she not passing fair? .....Elgar

Sea Fever .....Ireland

ORCHESTRA

Slow Movement and Scherzo, Symphony No. 2,  
in D, Op. 36 .....Beethoven

Tone Poem, 'Carillon' .....Elgar

Hungarian March, 'Faust' .....Berlioz

5.0-5.30 'Society and Politics in the Old  
Testament'—VI

'Then said I, here am I, send me' (Isaiah)  
By the Rev. Canon S. C. CARPENTER, Master of  
the Temple

8.0 A RELIGIOUS SERVICE

(From the Studio)

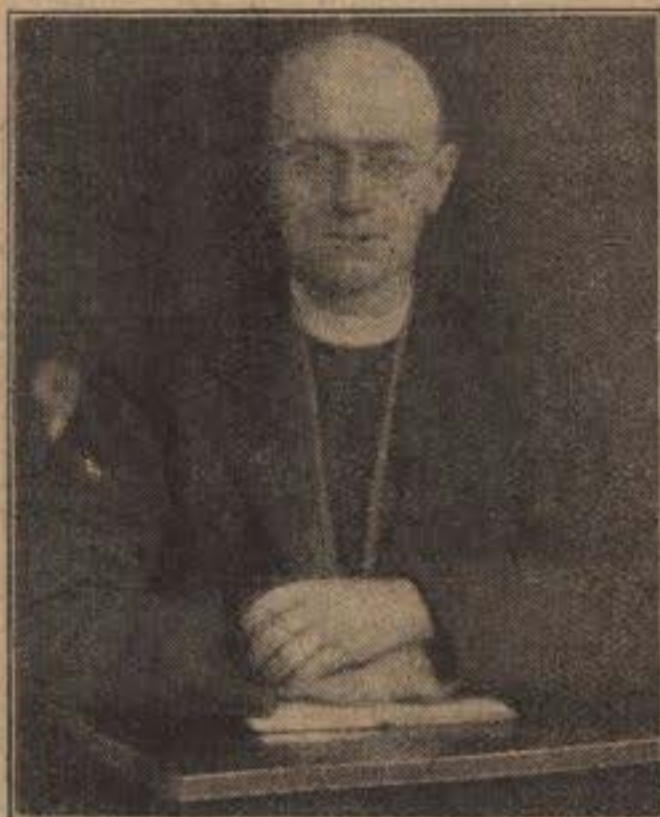
Conducted by the Rev. Father C. C. MARTINDALE,  
S.J.

Order of Service:

Preliminary Prayer

Hymn, 'Soul of my Saviour' (Westminster  
Hymnal, 74)

Reading: A Selection from the Scriptures



The Rev. C. C. MARTINDALE, S.J.,  
gives the address in the Studio Service  
tonight at 8.0.

Sermon by the Rev. Father MARTINDALE

Hymn, 'Crown Him with many crowns' (West-  
minster Hymnal, 64)

Prayers

Hymn, 'The Sun is Sinking Fast.' (English  
Hymnal, 280)

Blessing

8.45 The Week's Good Cause

Appeal on behalf of ALEXANDRA DAY.  
By Miss C. MAY BREMAN, C.B.E.  
(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 The Wireless Military Band

Conducted by B. WALTON O'DONNELL

GLADYS KNIGHT (Contralto)

LENA MASON (Violin)

BAND

Military March, No. 3

Schubert, arr. Gerrard Williams

Overture, 'Figaro' .....Mozart

GLADYS KNIGHT

Song of Mignon .....Liszt

BAND

Two movements from Suite, 'En Norvege'

Coquarde

In Molde; Norwegian Dance

LENA MASON

Allegro ..... J. H. Fiocco

Meditation ..... Glazounov

Menuett ..... Porpora, arr. Kreisler

BAND

Welsh Rhapsody ..... German

GLADYS KNIGHT

Love Eternal ..... Brahms

Praise ye the Lord ..... Bantock

BAND

La Precieuse ..... Couperin

Prelude, Act III, 'The Mastersingers' Wagner

10.30

Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 129, 'GELOBET SEI DER HERR, MEIN GOTT' ('I praise Thee evermore, my God')

THIS is one of a set of fifteen Choral Cantatas composed somewhere between 1728 and 1734. Most of the fifteen have already been broadcast, so that listeners have learned something of the infinite variety which Bach could impart to different presentations of the same form. Each of the fifteen Cantatas is cast in very much the same mould, and yet each has a very definite character of its own. In all of them the chorale, which is its basis, is used in one way or another practically throughout, and in the opening chorus is usually given, as in this one, to the soprano voice. The other voices weave interesting parts about it and though the orchestral accompaniment is independent, it has always some kinship with the chorale melody itself.

Reference has often been made in these notes to the way in which Bach uses characteristic motives, and his motive of joy has been heard in many of the Cantatas already broadcast. But nowhere does it rise to such an exhilaration of happiness as in the accompaniment here.

A further interest in this Cantata is the way in which each verse sets forth a new aspect of praise, and each verse begins with the same words.

A very rich and full accompaniment makes the final Chorale a truly impressive one. (English text by D. Millar Craig. Copyright British Broadcasting Corporation, 1929.)

I.—Chorus:

I praise Thee evermore, my God,  
My Light, my Life-breath,  
My Maker, 'tis from Thee  
That flesh and Spirit cometh.  
My Father, Thou dost guard  
From childhood all life's day,  
And every passing hour  
Dost bless me on my way.

II.—Aria (Bass):

I praise Thee evermore, my God, my Grace,  
my Life-breath,  
The Father's only Son, for me Himself He  
giveth;  
Who by His precious blood, redeemed hath  
my Soul  
And, one with Him in faith, hath sav'd and  
made me whole.

III.—Aria (Soprano):

I praise Thee evermore, my God, my Peace,  
my Life-breath.

The Father's Holy Ghost to me the Saviour  
giveth;  
He doth my heart inspire, my failing strength  
renew,  
And in my sorest need, He is my Helper true.

IV.—Aria (Alto):

I praise Thee evermore, My God Who ever  
livest,  
Let all things praise Thee, all whose life and  
breath Thou givest.  
I praise Thee evermore, amid Thy heav'nly  
Host,  
The Father, God the Son, and God the Holy  
Ghost.

V.—Chorale:

Now every heart and voice a glad Hosanna  
raises,  
And as the heav'nly Host sing Holy, Holy  
praises,  
So from Thy people still, our song shall rise to  
Thee;  
We praise Thee Lord our God, through all  
Eternity.



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## Sunday's Programmes continued (June 15)

### CARDIFF

968 kc/s (309.9 m.)

3.0 National Programme  
4.15 A Concert

Relayed from THE MUMBLES PIER PAVILION, MUMBLES

(From Swansea)

NATIONAL ORCHESTRA OF WALES

(Corddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVIUS)

Conducted by WARWICK BRAITHWAITE

Under the Limes ..... Massenet

The three Bears ..... Eric Coates

GWLADYS NAISH (Soprano) and Orchestra

Caro Nome (Dear Name) ('Rigoletto')

Verdi

ORCHESTRA

Suite, 'Casse Noisette' .. Tchaikovsky

GWLADYS NAISH

Magdalen at Michael's Gate Liza Lehmann

The golden Bird

Max Reger

Te Deum

Reginald Reilman

ORCHESTRA

Hungarian Rhapsody, No. 2, in D Minor

Liszt

5.30-6.20 National Programme

6.30 GWASANAETH CYMRAEG

O

EGLWYS FAIR WYRYF

FENDIGEDIG, ABERDAR

(A Welsh Service from St. Mary's Welsh Church, Aberdare)

(See National Programme)

7.55 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 The Silent Fellowship

### SWANSEA

1,040 kc/s (288.5 m.)

3.0 National Programme

4.15 West Regional Programme

5.30-6.20 National Programme

6.30 West Regional Programme

7.55 National Programme

9.0 West Regional News (From Cardiff)

9.5 National Programme

10.30 Epilogue

10.40-11.0 West Regional Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.20 National Programme

6.30-7.55 CHILDREN'S FESTIVAL SERVICE

Conducted by the Rev. T. WILKINSON RIDDLE

Relayed from THE GUILDHALL, PLYMOUTH

Organ Prelude by Mr. T. MARTIN

Singing by the Children

Introit

Hymn, 'Brightly gleams our banner' (Baptist Church Hymnal, No. 790)

Invocation and Lord's Prayer

Hymn, 'There's a Friend for little Children' (B.H., No. 799)

Scripture Lesson

Anthem by George Street Baptist Church Choir: 'O, sing unto the Lord' (Ferris Tozer)

Intercessions

Hymn, 'God Who hath made the daisies' (B.C.H., No. 750)

Address by the Rev. T. WILKINSON RIDDLE, Minister of George Street Baptist Church

Hymn, 'Now the day is over' (B.C.H., No. 796)

Benediction. Singing by the Children

8.0 A RELIGIOUS SERVICE

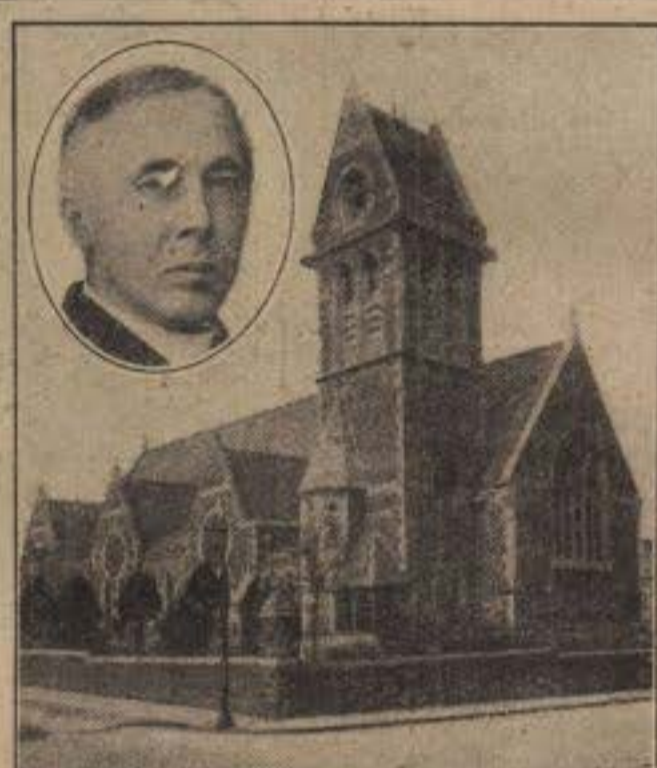
(From the Studio)

Hymn, 'Lead us, Heavenly Father' (Ancient and Modern, No. 28)

Confession and Lord's Prayer

Lesson, Isaiah IV

Anthem, 'Light of the



A SERVICE IN WELSH

will be relayed by Cardiff from St. Mary's Welsh Church this evening at 6.30. The Rev. Canon J. A. Lewis (inset) gives the address.

World' (Elgar)

Intercessions and Thanksgiving

Hymn, 'Thine for ever, God of Love' (Ancient and Modern, No. 280)

Address by the Rev. R. CARNEGIE KNOX, M.A., Vicar of Emmanuel Church

Hymn, 'The Day Thou gavest, Lord, is ended' (Ancient and Modern, No. 477)

Benediction

8.45 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

### BOURNEMOUTH

3.0-6.20 National Programme

7.55 National Programme

10.30 Epilogue

### MANCHESTER

797 kc/s (376.4 m.)

3.0-6.20 :- National Programme 8.0 :- A Catholic Service, relayed from St. Anne's Church, Liverpool (from Liverpool). Address by the Rev. W. T. C. Sheppard, O.S.B. 8.45 :- National Programme. 9.0 :- North Regional News. 9.5 :- National Programme. 10.30 :- Epilogue.



6.30  
THE FIRST 'TEST'  
AT  
NOTTINGHAM

MONDAY, June 16  
NATIONAL PROGRAMME  
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

7.45  
TONIGHT'S  
VAUDEVILLE  
ENTERTAINMENT

10.15 a.m. THE  
DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S  
DAY'—VII. Miss V. M. GREEN:  
'Preparing Poultry for the Table'

11.0-11.30 Experimental Television  
Transmission by the Baird Process  
(356.3 m. Vision) (261.3 m. Sound)

12.0 ORGAN RECITAL  
By EDGAR T. COOK  
Relayed from SOUTHWARK  
CATHEDRAL  
VYVYAN LEWIS (Violoncello)

1.15 A Concert  
by  
The National Orchestra  
of Wales

(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BEATHWAITE  
(From Cardiff)

A RUSSIAN PROGRAMME

Overture, 'Festival' (Solennelle) . . . . . Glazounov  
Touo Poem, 'In the Steppes of Central Asia'  
Borodin  
Gopak . . . . . Mussorgsky  
Chant sans Paroles (Song without Words)  
Tchaikovsky  
Spanish Capriccio . . . . . Rimsky-Korsakov

2.0 FOR THE SCHOOLS

Special Talk for Preparatory Schools. Lieut.-  
Colonel J. T. C. MOORE-BRADAZON, M.C.:  
'Transport—VI, Fuel'

2.20 Interlude

2.30 Miss RHODA POWER: 'Days of Old—In the  
Eighteenth and Nineteenth Centuries: VII,  
Exciting Days in the Gold Rush'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger  
Pupils—VII, The Elf-Baby and the Magic  
Water (Cornish)'

3.20 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

4.15 A Concert  
BINA W. ADDY (Contralto)  
THE BERNARD RUSSELL HARP QUINTET

5.15 The Children's Hour  
FIRST DAY OF REQUEST WEEK  
'Country Gardens' (Grainger), 'The Bees'  
Wedding' (Mendelssohn), 'Golliwog's Cake-  
Walk' (Debussy), played by CECIL DIXON  
'The Buggins Sweep the Chimney,' by MABEL  
CONSTANDUROS and MICHAEL HOGAN  
The Story of 'Pancakes' (Mabel Marlowe)



The Story of a Changed  
Point of View

by  
Victor Purcell and Lance Sieveking  
To be Broadcast Tonight at 9.45.

Stedman, like most of us, got his  
idea of China from novels and plays  
by English and American writers.  
His mind was chock-a-block with  
Willow Pattern Stuff. To him, all  
Chinese were either mysterious  
criminals or cheerful buffoons.

HE WENT TO CHINA

In Canton he discovered that Willow  
Pattern Stuff is to China what the  
English Milor' of the French comic  
papers is to us.

SEE AND HEAR CHINA  
WITH HIM

CHINESE ORCHESTRA  
CHINESE SINGERS  
CHINESE ACTORS

Europeans in the Cast include:  
V. W. W. S. Purcell.

Andrew Churchman. H. Peterson.  
Lionel Millard. Harman Grisewood.  
Philip Wade.

The Programme produced by  
LANCE SIEVEKING.

6.0 Mrs. TOWERS SETTLE: 'Coming  
Fashions'

6.15 'The First News'  
WEATHER FORECAST, FIRST GEN-  
ERAL NEWS BULLETIN

6.30 An Eye-Witness Account of  
THE FIRST TEST MATCH  
(ENGLAND v. AUSTRALIA)  
by MAURICE K. FOSTER, relayed  
from THE COUNTY CRICKET  
GROUND, NOTTINGHAM

6.40 The Foundations of Music  
RASOUMOVSKY QUARTETS  
Played by  
THE BROSAS STRING QUARTET

7.0-7.20 'BOOKS IN  
GENERAL'  
by Mr. DESMOND MACCARTHY

7.25 SPANISH TALK  
by DON JUAN MASCARO

7.45

Vaudeville

1. THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
2. GEOFFREY GWYTHYER  
3. Sketch: 'Time'  
By MARIE WILBRAHAM  
Cast

John . . . . . FREDERICK BURTWELL  
Henry . . . . . HAROLD SCOTT  
Barmaid . . . . . KATHERINE HYNES  
Butler and Waiter . . . . . BRYAN MICHIE  
4. ELENA and CLARA OYUELA (South American  
Artists in Vocal and Hawaiian Guitar Duets)  
5. THE WIRELESS ORCHESTRA  
6. SURPRISE ITEM  
7. CHICK FARR (Comedian)  
8. THE WIRELESS ORCHESTRA

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; London and New York Stock  
Exchange Reports; (1,554.4 m. only) Shipping  
Forecast and Fat Stock Prices

9.25 'STARS AND STRIPES'—VI

9.45 'He Went to China'  
(See centre of page)

10.30 A. J. ALAN  
'THE DREAM'

10.50 (1,554.4 m. only)  
DANCE MUSIC

HAL KEMP and his CAROLINA ORCHESTRA, from  
THE CAPE DE PARIS

11.15-12.0 THE SPLENDIDE DANCE BAND, from  
THE HOTEL SPLENDIDE



# Hear again these Gems

from this week's Programme on

## "His Master's Voice"

### SUNDAY

Vocal

**BLACKBIRD SONG**—Elsie Suddaby—B3076, 3s. London Nat: 5.3.  
**VILLANELLE**—Neville Bennett—C1338, 4s. London Nat: 5.9.  
**NONE BUT THE WEARY HEART (In German)**—Obasewala—B534, 4s. Midland Reg: 4.20.  
**SEA FEVER**—Stuart Robertson—B2394, 3s. Midland Reg: 4.25.

Instrumental

**PAYANE POUR UNE INFANTE DÉFUNTE**—Symphony Orchestra (conducted by M. Cappola)—D18 J, 6s. London Nat: 4.45.  
**JESU, JOY OF MAN'S DESIRING (Bach)**—Irene Scharrer—E459, 4s. London Nat: 3.40.  
**BALLADE IN F MINOR (Chopin)**—Cortot—D11196, 8s. London Nat: 5.45.  
**HUNGARIAN MARCH—"Damnation of Faust"**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1897, 6s. Midland Reg: 4.30.

### MONDAY

Vocal

**HAD A HORSE AND SHEPHERD, SEE THY HORSE'S FOAMING MANE**—Keith Falkner—B3105, 3s. Midland Reg: 7.25.  
**FORGING SONG—"Siegfried"**—Melchior and Klein—D1899 and D1891, 6s each. London Reg: 9.35.

Instrumental

**"FAUST" Selection**—Marek Weber and His Orchestra—C811, 4s. Midland Reg: 6.90.  
**"THE MASTERSINGERS" Overture**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1314, 6s. London Reg: 10.3.

### TUESDAY

Instrumental

**TWELVE STUDIES (Chopin)**—Bachhaus—D11182 to D11194, 8s each. Album Series No. 52. London Reg: 9.35.

### WEDNESDAY

Vocal

**LA PALOMA**—Galli-Carcini—DA1092, 6s. London Reg: 4.58

Instrumental

**QUARTET SATZ (Schubert)**—Bodapest String Quartet—D1421, 6s. London Nat: 3.30.  
**PRELUDE IN G MINOR (Rachmaninoff)**—Jack Hyton and His Orchestra—C1864, 4s. London Nat: 4.45.  
**MORNING, NOON AND NIGHT-OVERTURE**—Vienna Philharmonic Orchestra (conducted by Robert Heger)—C1667, 4s. Midland Reg: 1.30.  
**I LOVE YOU**—De Groot and His Orchestra—E3184, 3s. Midland Reg: 1.38.  
**SALUT D'AMOUR**—Marek Weber and His Orchestra—B3063, 3s. London Reg: 7.45.

### THURSDAY

Vocal

**MIDNIGHT REVIEW**—Challapine—DE903, 8s. London Nat: 10.0.  
**I HAVE ATTAINED THE POWER—"Boris Godounov"**—Challapine—D11181, 8s. Midland Reg: 8.15.

Instrumental

**DANCE OF THE SEVEN VEILS—"Salome"**—Berlin State Opera Orchestra (conducted by Otto Klemperer)—D1833, 6s. London Nat: 10.7.  
**MEDITATION—"Thais"**—Marjorie Hayward—E208, 3s. Midland Reg: 7.15.  
**SYMPHONY No. 6 IN B MINOR (Tchaikovsky)**—Symphony Orchestra (conducted by Albert Coates)—D1196 4, 6s each. Album Series No. 32. London Reg: 9.0.

### FRIDAY

Vocal

**DEH VIENI, NON TARDAR—"Figaro"**—Schumann—D11011, 8s. London Nat: 12.20.  
**NON SO PIÙ—"Figaro"**—Schumann—DA844, 6s. London Nat: 12.35.

Instrumental

**SYMPHONY No. 1 IN C MINOR (Brahms)**—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1430 to D1529, 8s each. Album Series No. 49. London Nat: 9.55.

### SATURDAY

Vocal

**SOMETIMES I FEEL LIKE A MOTHERLESS CHILD**—Paul Robeson—B2128, 3s. London Nat: 4.0.

Instrumental

**"AIDA" SELECTION**—Massed Bands of Aldershot Command—C128, 4s. Midland Reg: 7.20.  
**SCHERZO—"Midsummer Night's Dream"**—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1827, 8s. London Nat: 3.55.

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# MONDAY, June 16 MIDLAND REGIONAL 626 kc's (479.2 m.)

6.40  
THE DUNLOP  
WORKS  
BAND

12.0 London Regional Programme

2.0-3.0 LOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Espagnolia' ..... Finck  
 Trepak (Russian Dance) ..... Rubinstein  
 Two light syncopated Pieces ..... Eric Coates  
 Fantasy, 'The Three Bears' .....  
 Suite, 'Jeux d'Enfants' ('Children's Games') ..... Bizet  
 Selection, 'H.M.S. Pinafore' ..... Sullivan

5.15 The Children's Hour

'Snapshots—how to Make Real Pictures'

HUGO VAN WADENOYEN

HAROLD PARKER and his Xylophone

'Sea Bathing,' a Talk by PERCIVAL HARDIDGE  
 Songs by HORACE PRIESTLEY (Tenor)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Band Concert

THE DUNLOP WORKS BAND

Conducted by ARTHUR TOMLINSON

March, 'The Conqueror' ..... Moorhouse  
 BURTON HARPER (Baritone)  
 Out where the big Ships go ..... Hewitt  
 Longin' for you ..... Howard Fisher

BAND

Selection, 'Faust' ..... Gounod

7.10 ERNEST ELLIOTT (Entertainer)

Original Humour at the Piano

BAND

Euphonium Solo, 'The Nightingale' ..... Moss (J. BEECH)

BURTON HARPER

Had a Horse .....  
 Shepherd, see thy Horse's foaming Mane } Korbay

7.35 BAND

Waltz, 'The Druid's Prayer' ..... Dawson

ERNEST ELLIOTT

An Original Sketch

BAND

Descriptive March, 'The Torchlight' .. May

8.0 London Regional Programme

8.30 Midland News

8.35 London Regional Programme

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

## CHINA AS SHE REALLY IS

(Continued from page 595.)

And stalking arm-in-arm with the constant threat of starvation is the greatest mistake China ever made. For a thousand years her people have slaughtered their forests, having only learnt to scratch at their immeasurable coalfields. But the pot of rice had to be boiled. This vandal's act of ignorance and necessity has caused the fruitful soil to be washed down and concentrated only in the valleys; leaving the hillsides bare.

Where there is great want there are also great abuses. Sweating is then but an adjustment to economic conditions and callousness second nature. Some have been known to say that these evils of over-population are being offset by the reduction of mouths through the civil wars. If that is Nature's scheme then she has chosen the poorest way of killing off life in China. They are only reducing parts of the country to semi-anarchy. Yet they must run their course. Settled government having been destroyed together with the Manchu Dynasty, they are the natural outcome of Chinese individualism, which constitutes one of the paradoxes of the race, for no man is so bound hand and foot by family ties.

In Chinese history there have been twenty-four grand rebellions, each one ousting a decadent dynasty and raising the new strong man to the Dragon Throne to start a new dynasty; and of three of these founders of a new line two have been 'sons of the soil.' For four hundred years once she suffered this Celestial process of finding the new strong man, in which tribulation of the people that nourished the ambitious, nine ephemeral imperial houses came and went in fifty-three years.

It is not difficult now to understand that the present civil wars are being fought to throw up the new strong man. Whether that strong man is Chiang Kai Shek no one can tell, although he has all the attributes. The individualism and implacable jealousy of the Chinese nature make it necessary for the winner of this game of grab to tower like a colossus above his unscrupulous and gifted rivals. Whether the saviour has even been born is equally unpredictable. But one day he will arise. If we were in the old days there would be doubt whatever that he would mount the Dragon Throne. But the Chinese today are proud of their Republic. Young China tears its hair at the mere suggestion of another emperor. But these ideologues have yet to show that they can substitute a better form of government than the benevolent autocracy, with complete local self-government, that has always ruled China and which is the natural apex to the whole structure of Chinese society, because it is the apex of Confucianism that built that society.

With this key in hand you will be able to unlock much that is mysterious about Chinese ways. They merely approach life from their completely democratic angle. Every man is as good as the next, any man with the brains and character can rise to the top. Hence many a European observer has voiced his disgust when seeing a coolie answer back a mandarin and a mandarin sit down to table with his coolies without a vestige of condescension or embarrassment on either side, or seeing the laden coolie having right of way over the mandarin's sedan-chair or his own. But that is the real China.

HENRY PETERSON.



3.15  
GUILDHALL  
SCHOOL OF MUSIC  
JUBILEE

MONDAY, June 16  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.15  
NORTHERN  
PROMENADE  
CONCERT

12.0 A Ballad Concert  
ANITA VAUGHAN (Contralto)  
LANCELOT P. ROSS (Tenor)

12.30 A Recital of Gramophone Records

1.0 Light Music  
THE PICCADILLY GRILL ROOM ORCHESTRA, under  
the direction of MAX JAFFA  
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS' PICTURE HOUSE  
ORCHESTRA  
Conducted by ERNEST PARSONS  
(From Midland Regional)

Overture, 'Espagnolia' ..... Finck  
Trepak (Russian Dance) Rubinstein  
Two light syncooped  
Pieces ..... Eric Coates  
Fantasy, 'The three  
Bears' .....  
Suite, 'Jeux d'Enfants' ('Chil-  
dren's Games') ..... Bizet  
Selection, 'H.M.S. Pianofofo'  
Sullivan

3.15-4.45 app. Guildhall School  
of Music  
Jubilee Chamber Music Concert  
Relayed from THE WIGMORE HALL  
Trio in A Minor, Op. 22  
Waldo Warner  
Quasi Fantasia; Scherzo (Presto);  
Finale; Andante Allegro  
(Pianoforte, DAPHNE SERRE; Violin,  
MAX JAFFE; Violoncello, URSULA  
KANTROVITCH)

3.38 Interval of five minutes  
Some Shakespeare Fairy Characters  
for String Quartet Joseph Spatight  
Queen Mab sleeps; Cobweb,  
Moth and Mustard-seed; The  
Lonely Shepherd; Puck  
(First Violin, RONALD GOOD;  
Second Violin, OSMOND RAPHAEL;  
Viola, ERNEST CHRISTENSEN;  
Violoncello, ROGER BRIGGS)

3.55 Interval of five minutes  
Quintet, Op. 84 ..... Elgar  
Moderato; Allegro; Adagio; Andante; Allegro  
(Pianoforte, KATHARINE MAPPLE; First Violin,  
SULAMITH TOMCHINSKY; Second Violin, HARRY  
HERSCHCOVITCH; Viola, VERA KANTROVITCH;  
Violoncello, FRANK FORD)

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 Light Music  
MAUD NEILSON (Soprano)  
THE SLYDEL OCTET  
Overture, 'May Day' ..... Haydn Wood  
Waltz, 'Violettes' ..... Waldteufel

6.55 MAUD NEILSON  
L'Usignuolo (The Nightingale) ..... Alabiev  
The Moon at the Full ..... Landon Ronald  
Voices of the Woods  
Rubinstein, arr. Michael Watson

7.2 OCTET  
Selection, Lane Wilson's Old English Melodies  
arr. Hely-Hutchinson  
Serenade, 'Midsummer Nights' ..... Albeniz

7.15 MAUD NEILSON  
A Young girl's Song ..... Phillips  
Mary of Argyle ..... Nelson  
Cherry Ripe ..... Horn, arr. Liza Lehmann



THE INTERIOR OF LEEDS TOWN HALL,

where the Northern Promenade Concerts are being given during this, the last week of the season. They will be relayed in the London Regional programme tonight and tomorrow night, and the last concert on Saturday will be relayed in both programmes—the first part in the National and the second in the London Regional.

7.23 OCTET  
Rustle of Spring ..... Sinding  
Violin Solo, Sicilienne and Rigaudon  
Francoeur, arr. Kreisler  
(WILLIAM MANUEL)  
Witches' Dance ..... MacDowell

7.38 MAUD NEILSON  
Mattinata ..... Leoncavallo  
Ye Banks and Braes ..... arr. Moffat  
Song of the Open ..... la Forge

7.45 OCTET  
Selection, 'New Moon' ..... Romberg

8.0 'TODAY AND TOMORROW, A PHILO-  
SOPHY OF PROGRESS'—VIII  
Professor J. MACMURRAY, 'About the Different  
Kinds of Freedom'

8.30 Regional News

8.35 A Sonata Recital  
A. ONNOU (Violin)  
STEPEN ASKENASE (Pianoforte)

Sonata for Violin and Pianoforte in E Flat  
(K. 386) ..... Mozart  
Allegro; Andante con moto; Rondo allegro  
Sonata for Violin and Pianoforte ..... Debussy  
Allegro vivo; Intermède; Fantasque et  
léger; Finale près assise

9.15 Northern Promenade  
Concert

Relayed from THE TOWN HALL, LEEDS  
THE HALLÉ ORCHESTRA  
Conducted by SIR HAMILTON HARTY  
A WAGNER PROGRAMME

Tone Poem, 'Faust in Solitude'  
9.27 FRANK TITTERTON (Tenor) with  
Orchestra  
Prize Song ('The Mastersingers')

9.35 ORCHESTRA  
Entrance of the Gods into Valhalla  
(Rheingold)  
Forest Murmurs ('Siegfried')

9.53 FRANK TITTERTON with  
Orchestra  
Forging Songs ('Siegfried')

10.3 ORCHESTRA  
Overture, 'The Mastersingers'

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

10.30 DANCE MUSIC  
HAL KEMP and his CAROLINA  
ORCHESTRA, from THE CAFE DE  
PARIS

11.15-12.0 THE SPLENDID DANCE  
BAND, from THE HOTEL SPLENDID

THIS WEEK IN  
THE GARDEN

WHERE twiggly sticks will not serve to support growth, as they will in many instances, put in stout stakes by all means, but loop every principal growth separately to the stake, tying so that there is still a certain amount of 'give' to the tie. Tie not too tightly, else the stem may easily snap with its weight of flowers. And do not tie so that the stem is constricted, nor so that it is bent in an unnatural and inelegant curve. Use enough of the tying material to effect its purpose, not so much that loose ends fly about. Do not trouble to tie in weakly growths. Take them away. When you have done your staking and your tying for the time being, make everything tidy and hoe the ground where you have trampled.

Some will want to water their plants. If you do, water thoroughly. Do not give dribsets. After you have watered, mulch the soil with something; the cheapest and easiest mulch is made by the hoe.

You may still sow radishes and spinach in cool pots. Sow also turnips and lettuces so as to get a succession. Plant out the Brussels sprouts, broccoli, kale, savoy, giving a sufficient distance between the plants for them to develop sturdily and hardily.

Plant out tomatoes where they will have the benefit of the full sun. Plant out ridge cucumbers and vegetable marrows. If the nights be cold, you may protect the plants by inverting large pots over them. Plant out the main lot of celery. No doubt the early celery was planted some time ago. Finish earthing up potatoes. Thin out overcrowded beans.—Royal Horticultural Society's Bulletin.



Monday's Programmes continued (June 16)

**CARDIFF**

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15-2.0 A Russian Programme  
Relayed from THE NATIONAL MUSEUM OF WALES  
(National Programme)  
**NATIONAL ORCHESTRA OF WALES**  
(Cerddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Festival' ('Solemnelle') Glazounov  
Tone Poem, 'In the Steppes of Central Asia'  
Borodin  
Gopak (Russian Dance) ..... Mussorgsky  
Chant sans Paroles (Song without words)  
Tchaikovsky  
Spanish Caprice ..... Rimsky-Korsakov
- 2.0 National Programme
- 4.45 'WELSH SKETCHES'—VI  
Mr. F. J. HARRIES: 'The Famous Welsh  
Preacher, Kilsby Jones'
- 5.0 National Programme
- 5.15 THE CHILDREN'S HOUR  
Scenes from the Operas with Selected Music  
Devised by C. KYRLE FLETCHER  
III., 'Coq D'Or' ..... Rimsky-Korsakov  
MAI JONES and LYN JOSHUA  
(Syncopation and a Ukulele)  
A Bed-Time Story
- 6.0 Mr. EDGAR POWELL: 'South Wales Golf  
Topics'  
(From Swansea)
- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 10.50-11.0 London Regional Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15 National Programme
- 4.45 West Regional Programme
- 5.0 National Programme
- 5.15 West Regional Programme
- 6.0 Mr. EDGAR POWELL: 'South Wales Golf  
Topics'
- 6.15 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 10.50-11.0 London Regional Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0 National Programme
- 5.15 THE CHILDREN'S HOUR  
PLAYS AND PLAYERS  
The leading part to be played  
by the Pianoforte  
Duets by  
H. MORETON  
and  
WINIFRED GRANT
- 6.0 National Programme
- 9.15 Local News
- 9.25 National Programme
- 10.50-11.0 London Regional Programme

**BOURNEMOUTH**

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0-10.50 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0 National Programme
- 3.20 An Orchestral Concert  
Re'ayed from THE SPA, WHITBY  
(From Newcastle)  
**THE MUNICIPAL ORCHESTRA**  
Conducted by FRANK GOMEZ  
March Hongroise (Hungarian) ..... Berlioz  
Overture, 'Mignon' ..... Ambroise Thomas  
Célèbre Valse Lente ..... Chopin  
Melodies from 'The Three Musketeers' ..... Prind  
Rigaudon de Dardanus (for Strings) ..... Rameau  
Prelude d'Elea ..... Lefebure
- REGINALD STREAD (Violin)  
Nocturne in D ..... Chopin, arr. Wilhelmj
- ORCHESTRA  
Excerpts from 'Carmen' ..... Bizet  
Melodies from 'Bitter Sweet' ..... Coward
- 4.45 'Tonight's Promenade Concert  
A Gramophone Lecture by MOSES BARITZ
- 5.15 THE CHILDREN'S HOUR
- 6.0 HERE AND THERE HOLIDAY TALKS—IV  
Miss RACHEL HUMPHREYS: 'Morocco'
- 6.15 National Programme
- 9.15 North Regional News
- 9.25-10.30 National Programme

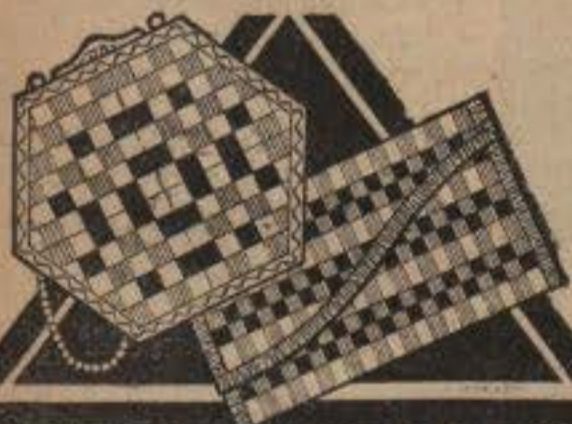
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guarantee



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and Handbags" folder.

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(Please use block letters.)



7.45  
THE  
WIRELESS  
ORCHESTRA

TUESDAY, June 17  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
THE  
ALDERSHOT  
TATTOO

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 LISTENERS' RECIPES: 'South African Oranges'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 A Ballad Concert  
ENA BARTY (Soprano)  
ERNEST HARGREAVES (Tenor)

12.30 EDWARD O'HENRY  
At THE ORGAN of TUSSAUD'S CINEMA.

1.0 Light Music  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA. FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fultography Process

2.5 Gramophone Records

2.30 FOR THE SCHOOLS  
SIR WALFORD DAVIES: Music  
(a) A Beginner's Lesson; (b) A Miniature Concert; (c) An Advanced Lesson

3.30 Interlude

3.35 Monsieur E. M. STEPHAN: Elementary French

4.0 Interlude

4.5 SPECIAL TALK FOR SECONDARY SCHOOLS  
The Rt. Hon. Sir HERBERT SAMUEL, G.C.B., G.B.E., M.P.: 'How the Country is Governed—VII, The British Empire'

4.25 Interlude

4.30 THE BRIXTON ASTORIA ORCHESTRA  
Directed by FRED KITCHEN  
PATTMAN at THE ORGAN  
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour  
2nd DAY OF REQUEST WEEK  
'The Wallflower Bed,' 'Hoigh-ho!' 'Birthdays' (Helen Alston), and Nursery Rhymes sung by HELEN ALSTON  
The Story of 'The Terror' (H. Mortimer Batten)

6.0 'DAUBER'  
By John Musefield  
A series of Readings—II

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Eye-witness Account of The First Test Match (ENGLAND v. AUSTRALIA) by MAURICE K. FOSTER, relayed from the County Cricket Ground, Nottingham

6.40 The Foundations of Music  
RASOUMOVSKY QUARTETS  
Played by  
THE BROSA STRING QUARTET

7.0-7.20 HINTS ON SPORT—II

7.25 'THE MAKING OF A PERSONALITY'—VIII  
Professor G. ELLIOT SMITH: 'The Nervous System—IV, The Human Brain'

7.45 The Wireless Orchestra  
Conducted by JOHN ANSELL  
MARGARET BALFOUR (Contralto)

ORCHESTRA  
Overture, 'Piccolino' ..... Guiraud  
Prelude and Cortège, 'Dejanire'... Saint-Saëns

8.5 MARGARET BALFOUR and Orchestra  
Le Nil ..... Leroux  
Triste est le steppe ..... Gretchaninow

8.12 ORCHESTRA  
Suite, 'Hungarian Scenes'.....Massenet

8.30 MARGARET BALFOUR  
The lost spell ..... } Old Japanese Lyrics  
Love and sleep ..... } set by Elvira Gambogi  
The little rain ..... }

8.37 ORCHESTRA  
Suite, 'Minnehaha'..... Coleridge-Taylor  
Cossack Dance ('Mazoppa')..... Tchaikovsky

8.0-8.30\* (1,554.4 m. only)

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'THE PROGRESS OF MUSIC'  
By Dr. GEORGE DYSON

9.40 Aldershot Command Searchlight Tattoo  
(The Programme is given in full at the foot of page 615)

10.20 JACK [PAYNE and his B.B.C. DANCE ORCHESTRA

11.0 The Tattoo  
(Continued)

11.10 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

11.30-12.0 The Tattoo  
(Concluded)

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

\*'THE STUDY OF THE MIND'—VIII  
Dr. CYRIL BURR: 'Errors of the Mind'

LISTEN TO THE ALDERSHOT TATTOO—TONIGHT AT 9.40





# BROADCASTING CLARK'S CREAMED BARLEY

CLARK'S CREAMED BARLEY cannot be too widely broadcast. It is a valuable and delicious food, cooked ready to eat. It is 100% British. It feeds without fattening. It is easily digested. It nourishes the body and stimulates the brain. Children love it and thrive on it.

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6.30 to 7.15

Clark's Creamed Barley wish to thank the many thousands who have written them as requested on the Radio.

Listen in, and you will hear a good programme, and something to your advantage.



# CLARK'S CREAMED BARLEY

## TUESDAY, June 17 MIDLAND REGIONAL 626 ke's (479.2 m.)

9.5  
A MILITARY  
BAND  
CONCERT

12.0 *London Regional Programme*

1.0 EDWIN J. GODBOLD

At THE ORGAN of LOZELLS PICTURE HOUSE, BIRMINGHAM

March Medley, 'Martial Moments'... *arr. Winter*  
Fox Trot, 'Too wonderful for Words'... *Thompson*  
Fantasy, 'Il Trovatore'... *Verdi*  
Sea Shanty, 'Shenandoah'... *Reeves*  
Novelty Piece, 'Fairy on the Clock'... *Myers*  
Miniature Suite... *Eric Coates*

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Fantasy, 'The Merry Wives of Windsor'  
*Nicolai, arr. Tavan*

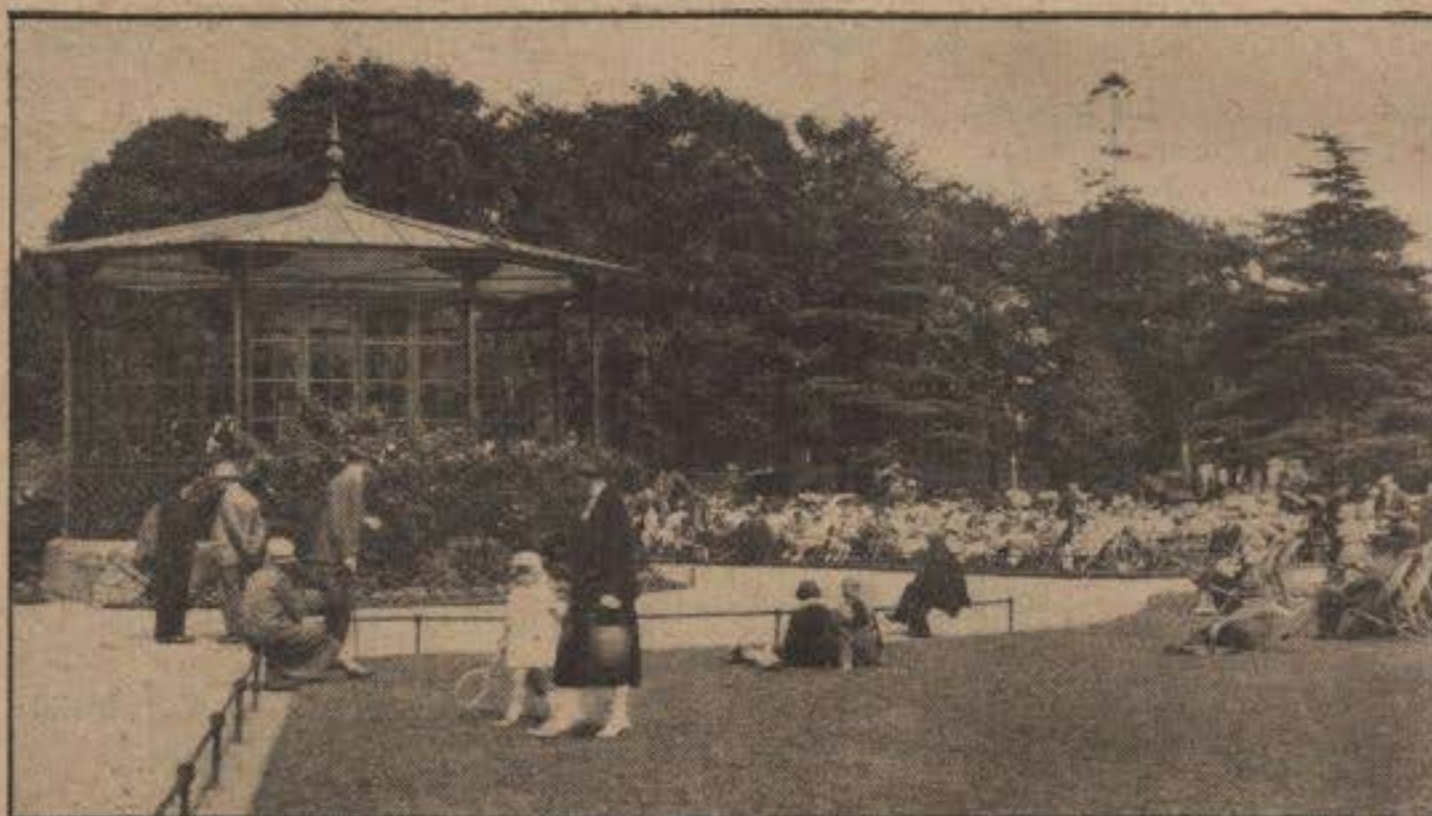
Two Andantes ..... } *Corbett Sumson*  
Willows' Shade ..... }  
No. 6 of Six Preludes and Postludes .... *Stanford*  
Two Choral Preludes ..... *Corbett Sumson*  
As Hymnodus sacer; Ach! Gott und Herr  
Allegro maestoso ..... *Corbett Sumson*

7.15 *London Regional Programme*

9.0 Midland News

9.5 A Military Band Concert

Relayed from THE JEPHSON GARDENS  
ROYAL LEAMINGTON SPA



G.W.R.

IN THE OPEN AT A FAMOUS MIDLAND SPA.  
A scene in the Royal Pump Room Gardens at Leamington Spa. A concert by the band of the Royal Artillery, from Portsmouth, will be relayed from Leamington Spa tonight at 9.5.

Waltz, 'Lysistrata' ..... *Lincke*  
Suite for Strings, 'The Seasons' ..... *Ames*  
Two Irish Dances ..... *Finucane*  
Selection, 'The Naughty Princess'... *Cuvillier*  
Silhouettes ..... *Ewing*

5.15 The Children's Hour

'The Bookworm,' a Play by JOSEPHINE THEOBALDS  
Songs by BETTY BOND (*Soprano*)  
FRANK G. RAWLINGS (*Saxophone*)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Organ Recital

by  
HERBERT W. SUMSION  
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM  
Prelude and Fugue in G..... *Bach*

THE BAND OF H.M. ROYAL ARTILLERY (Portsmouth)

Conducted by G. LANDROCK

Allegro moderato, The 'Unfinished' Symphony  
*Schubert, arr. Evans*  
Piccolo Solo, Bird of the Wood ..... *Le Thiers*  
(Musician F. NICHOLSON)

Overture, 'The Ball' ..... *Sullivan*  
Three Bavarian Dances..... *Elgar*

Novelty Pieces:  
'The Doll's House' ..... *Andrew*  
'Lonesome little Doll' ..... *Cooper*

10.0 MARGARET ABLETHORPE, NIGEL DALLAWAY

Sonata, in D, for Two Pianofortes ..... *Mozart*  
Allegro con spirito; Andante; Allegro Molto

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 *London Regional Programme*



7.15  
FAVOURITES  
IN  
VAUDEVILLE

TUESDAY, June 17  
LONDON REGIONAL  
842 kc's (356.3 m.)

8.30  
A TALK ON  
CREDIT  
AND BANKING

12.0 A Concert  
BERYL DE WILLACY (*Soprano*)  
SPENCE MALCOLM (*Violin*)

1.0 REGINALD FOORT  
AT THE ORGAN OF THE REGENT CINEMA  
Relayed from BOURNEMOUTH

2.0-3.0 Light Music  
(From *Midland Regional*)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTRELL  
Fantasy, 'The Merry Wives of Windsor' *Nicolai, arr. Tavan*  
Waltz, 'Lysistrata' ..... *Lincke*  
Suite for Strings, 'The Seasons' ..... *Ames*  
Two Irish Dances ..... *Finucane*  
Selection, 'The Naughty Princess' *Cuvillier*  
Silhouettes ..... *Ewing*

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 Organ Recital  
by  
HERBERT W. SUMSION  
Relayed from THE CHURCH OF THE MESSIAH,  
BIRMINGHAM  
(From *Midland Regional*)  
Prelude and Fugue in G ..... *Bach*  
Two Andantes ..... } *Corbett Summion*  
Willows' Shade ..... }  
No. 6 of Six Preludes and Postludes ..... *Stanford*  
Two Choral Preludes ..... }  
As Hymnodus sacer; Ach!  
Gott und Herr ..... } *Corbett Summion*  
Allegro Maestoso ..... }

7.15 Vaudeville  
I. VERA LENNOX and HAROLD FRENCH  
In 'Anne and Henry'  
Episode No. 3



VERA LENNOX (left) and NELSIE NEVARD take part in the Vaudeville Programme this evening at 7.15.

Book, Lyrics and Music by Fred Wheldon  
At the Piano, JEAN MELVILLE

2. GEORGE CLARKE (Comedian)  
(from 'Darling I Love You')  
Partnered by Cyril Smith

3. FLORENCE MARKS  
(In Irish Song and Verse)

4. JACK PAYNE and his  
B.B.C. DANCE ORCHESTRA

5. Sketch  
'At Mr. BESLEY'S'  
By Denis Mackail  
Sir Richard Sparrow, Bart. .... CLAUDE HULBERT  
Lady Sparrow ..... IRENE FREEMAN

6. NELSIE NEVARD (*Yodelling Solos*)  
This programme will be linked by records

8.30 'MODERN ASPECTS OF  
FINANCE'—II  
Mr. F. W. HIRST: 'Credit and Banking'

9.0 Regional News  
9.5 Interval

9.15 Northern Promenade  
Concert

Relayed from THE TOWN HALL, LEEDS  
THE HALLÉ ORCHESTRA  
Conducted by SIR HAMILTON HARTY  
A Dance Rhapsody ..... *Delius*

9.30 MYRA HESS (*Pianoforte*)  
Nocturne, Op. 48, No. 1 ..... }  
Studies, Op. 25, Nos. 2 and 3 ..... } *Chopin*  
Studies, Op. 10, No. 12 ..... }

ORCHESTRA  
Solemn Melody for Solo Violoncello, Strings  
and Organ ..... *Walford Davies*

HEDDIE NASH (*Tenor*)  
Feldensamkeit ..... }  
Meine Liebe ist grüß ..... } *Brahms*  
Ständchen ..... }  
Botschaft ..... }

ORCHESTRA  
Spanish Capriccio ..... *Binsky-Korsakov*

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

10.30-12.0 DANCE MUSIC  
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

National Programme 9.40 to 12.0.

ALDERSHOT COMMAND SEARCHLIGHT TATTOO

9.40 Sounding Retreat by MASSES BUGLES, DRUMS, and BANDS of  
the COMMAND  
The Retreat—MILITARY CALL (BUGLES)  
Somersets—MARCH (BUGLES)  
Followed by Fanfares  
Gommecourt—MARCH (DRUMS)  
Le Coeur de Lion—MARCH (DRUMS)  
Mollendorff—SLOW MARCH (MASSED BANDS)  
Swing Away—QUICK MARCH (MASSED BANDS)  
Bab-el-Mandeb—QUICK MARCH (COMBINED BANDS, FIFES,  
DRUMS, and BUGLES)

LIGHT CAVALRY EVOLUTIONS  
(a) Entry of massed mounted bands  
(b) Entry of Light Dragoons (period 1799-1800) to the tune of 'Light  
Cavalry'  
(c) Light cavalry review evolutions, trumpeters sounding 'trot,'  
'gallop,' 'charge,' and 'halt'  
(d) The massed cavalry bands advance and exit  
Massed Mounted Bands playing Regimental Marches of R.A., 8th  
Hussars, 11th Hussars, 14-20th Hussars  
The British Grenadiers  
Pristinae Virtutis Memores  
Coburg  
The Eagle

10.20 JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
(From the Studio)

11.0 THE TATTOO  
(Continued)  
MASSED PIPES, MARCHING, WHEELING, and COUNTER-  
MARCHING  
Glendaruel Highlanders—MARCH  
Because he was a bonnie Laddie—STRATHSPEY REEL  
The Highway to Linton—STRATHSPEY REEL  
Highland Laddie—MARCH  
My Home—SLOW MARCH

11.10 JACK PAYNE and his B.B.C. DANCE ORCHESTRA  
(From the Studio)

11.30-12.0 THE TATTOO  
(Concluded)  
FOR VALOUR  
Searchlight Display by four sections with white lanterns and one with  
red, gradually forming up in the shape of the Victoria Cross  
Oh valiant Hearts, sung by the TEMPLE CHOIR BOY

GRAND FINALE AND PARADE BY ALL THE UNITS TAKING PART  
IN THE TATTOO  
MASSED BANDS and MOUNTED BANDS  
The British Grenadiers—MARCH  
A Troop—MARCH  
The Middy—QUICK MARCH  
John Peel—REGIMENTAL MARCH, BORDER REGIMENT  
Abide with me—EVENING HYMN  
Last Post—MILITARY CALL  
GOD SAVE THE KING



## Tuesday's Programmes continued (June 17)



THESE ARE THE NEW  
LOW LUX PRICES!

9<sup>d</sup> size now 6<sup>d</sup>...

6<sup>d</sup> size now 4<sup>d</sup>...

3<sup>d</sup> size now 2<sup>d</sup>...

No change in quantity  
or quality!

OUT of bubbling Lux suds your precious, fine things emerge fresh, lovely, looking like new...

Now you can give this same marvelous care to everything you wash at home!

For Lux costs you one-third less than formerly! Yet there is the same quantity in each size packet as before. Nor is there the slightest change in Lux itself. It has exactly the same superfine quality, the same rich lather that cleanses so gently and safely!

A record year for Lever Brothers' famous products—a world-wide demand for Lux that increases daily—these factors alone account for this reduction in price. And the benefit of this economy is passed on to Lux-users!

Ask your grocer for Lux at the new, low prices.

For white, smooth hands—use Lux to wash your dishes!

No red, rough hands for you, if Lux goes into the washing-up bowl! Instead, skin soft and smooth as satin, even though the water is hard. Your precious china and silver, too, take on a new sparkle in the magic Lux suds!

A LEVER PRODUCT  
Lx 653-30



### CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

4.30 NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Pique Dame' ('Queen of Spades')

'Carmen' Suite No. 1..... Suppl  
Intermezzo, 'Cavalleria Rusticana'... Bact  
Ballet Suite, 'Minnehaha'... Mascagni  
Coleridge-Taylor

5.15 THE CHILDREN'S HOUR

6.0 Mr. R. P. GREEN, Organizing Secretary Welsh Amateur Swimming Association: 'The Pleasures and Dangers of Bathing on the Glamorgan Coast'

6.15 National Programme

7.0 EGWYL GYMRAEG

'Pynciau'r Dydd Yng Nghymru'  
Gan.

Yr Athro E. Ernest Hughes

A WELSH INTERLUDE

'Current Topics in Wales'

A Review in Welsh

by

Professor E. ERNEST HUGHES  
(From Swansea)

7.25 National Programme

7.45 LOUIS LEVITUS (Violin)

Nocturne in E Flat..... Chopin, arr. Sarasate  
Serenade..... Chaminade, arr. Kreisler  
Guitarro..... Moskowski, arr. Sarasate

8.0 A CONCERT OF MADRIGALS  
AND FOLK-SONGS

By THE BRISTOL UNIVERSITY MADRIGAL SINGERS

Conducted by ARTHUR S. WARRELL

Relayed from THE PHYSICS LECTURE THEATRE,  
ROYAL FORT, BRISTOL

THE MADRIGAL SINGERS

Round, 'Sumer is icumin' in'... Thirteenth Century  
Madrigals:

'My bonny Lass'..... Morley

Hark, all ye lovely Saints..... Weelkes

Folk-songs:

Oh! I hae seen the Roses blaw

arr. Hubert Foss

Ca' Hawkie..... arr. W. G. Whittaker

A. E. SCILLITOE (Pianoforte)

Three Preludes..... Stanford

THE MADRIGAL SINGERS

Sing we and chant it..... Morley

Adieu, sweet Amaryllis..... Wilbye

Sing we at Pleasure..... Weelkes

Folk-songs:

Bushes and Briars..... arr. Vaughan Williams

Richard of Taunton Dene arr. Gerrard Williams

A. E. SCILLITOE

Ceremonial Dance..... Buz

London Bridge..... Balfour Gardiner

Ragamuffin..... Ireland

THE MADRIGAL SINGERS

Welcome, sweet Pleasure..... Weelkes

In going to my lonely Bed..... Edwardes

Folk-songs:

The bonny fisher Lad..... arr. W. G. Whittaker

The Winter it is past..... arr. E. L. Bainton

The Song of the Blacksmith..... arr. Holst

9.0 National Programme

9.15 West Regional News

9.25-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

4.30 West Regional Programme

6.15 National Programme

7.0 West Regional Programme

7.25 National Programme

7.45 West Regional Programme

9.0 National Programme

9.15 West Regional News

9.25-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.0 EARLY ROMANCES OF THE WEST COUNTRY—II  
Miss MARGARET E. RILEY: 'The Story of  
Tristram and Iseult'

7.25 National Programme

9.15 Local News

9.25-12.0 National Programme

### BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30-12.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme  
12.0:—Gramophone Records. 1.0-2.0:—National Programme.  
2.50:—National Programme. 5.0:—Tonight's Promenade  
Concert. A gramophone lecture by Moses Baritz. 5.15:—The  
Children's Hour. 6.0:—Lt. Colonel B. Palin Döben, County  
Commissioner: 'The North West Lancashire Scout Rally,  
1930.' 6.15:—National Programme. 7.0:—Mr. L. Du Garde  
Peach: 'A Holiday with a Paintbox.' 7.25:—National Pro-  
gramme. 7.45:—Northern Promenade Concert. The Hallé  
Orchestra, Conducted by Sir Hamilton Harty. Relayed from  
The Town Hall, Leeds. (From Leeds.) (Solo Pianoforte,  
Myra Hess.) Heddie Nash (Tenor). 9.0:—National Pro-  
gramme. 9.15:—North Regional News. 9.25-12.0:—  
National Programme.






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Erasmic lather holds the hairs up to the blade.

## The Lather that helps the Razor

You know how it feels when your razor isn't "gripping." It means the hairs of the beard are not getting enough firm support from the lather.

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ER. 163-95



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So if you have a battery-operated set and your house has A.C. mains then use Exide Batteries, keeping them automatically charged with an Exide Trickle Charger. If your house has no A.C. Mains then Exide Batteries are your only logical choice. Dry batteries have a short life and then have to be scrapped. Exide Batteries cost less in the long run and give better results all the time.

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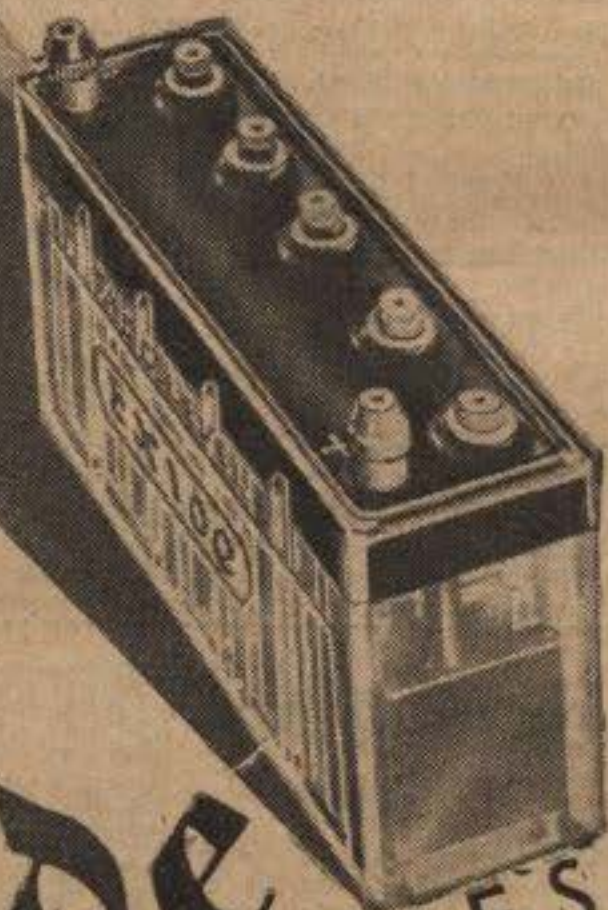
#### 10-volt units

- Type W.J. 2,500 milliamps 5/-
- Type W.H. 5,000 milliamps 6/3
- Type W.T. 10,000 milliamps 12/-

#### Complete batteries in wood crates

- Type W.J. - 60 volts - £1-17-6
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Summer means hard work for your portable wireless set. Promote it to an Exide Unspillable Battery.



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Exide Batteries, Clifton Junction, near Manchester. Branches at London, Manchester, Birmingham, Bristol and Glasgow



6.0  
THE CARE  
OF  
DOGS—II

WEDNESDAY, June 18  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.30  
'LA TRAVIATA'  
FROM  
COVENT GARDEN

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 Gramophone Records

1.0 Light Music  
FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
FROM THE RESTAURANT FRASCATI

2.0 A Ballad Concert  
MARJORIE INGRAM (Soprano)  
JOHN BUCKLEY (Baritone)

2.30 FOR THE SCHOOLS  
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VI, Ants'

2.55 Interlude

3.0 Miss MARJORIE BARBER: 'Stories and Story-telling in Prose and Verse—VI, Novels which tell of Olden Days: "Ivanhoe," "The White Company," "Puck of Pook's Hill".'

3.30 A Light Classical Concert  
HARRY ISAACS (Pianoforte)  
THE GRILLER STRING QUARTET:  
SIDNEY GRILLER (1st Violin); JACK O'BRIEN (2nd Violin); PHILIP BURTON (Viola); COLIN HAMPTON (Violoncello)  
Quartetsatz (Movement) in C Minor Schubert

3.40 HARRY ISAACS  
Sonata, No. 7, in D .....Haydn

3.50 HARRY ISAACS and QUARTET  
Quintet in G Minor .....Bax

4.45 REGINALD NEW  
At THE ORGAN of THE BEAUFORT CINEMA  
Relayed from BIRMINGHAM  
Prelude in G Minor .....Rachmaninov  
The Rosary .....Nevin  
Intermezzo, 'Josephine' .....Blome  
Suite of Spanish Dances .. Moszkowski

5.15 The Children's Hour  
3rd DAY OF REQUEST WEEK  
A Family Party, which will include 'Old Mother Hubbard' and 'It's a Waste of Time to Bother,' by 'BUNNY,' 'Gentle Maiden' and Mouth Organ

TONIGHT AT 9.25.  
The Rt. Hon. Sir JOHN SIMON,  
G.C.S.I., K.C.V.O., K.C., M.P.,  
Chairman of the Indian Statutory Commission, which has just completed its findings, will give an important broadcast on  
'THE PROBLEM OF INDIA.'  
A second talk, entitled 'The Future of Indian Government,' will be given next Wednesday, June 25.

Solos by 'STUART' and 'Burglars' from 'The Incredible Adventures of Professor Branestawm' (Norman Hunter) told by 'AJAX'  
6.0 'THE CARE OF DOGS'—II By Major FAUDEL PHILLIPS  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 app. Sir HERBERT SAMUEL  
G.C.B., G.B.E., M.P.:  
'Belgian Centenary Celebrations'  
6.40 The Foundations of Music  
RASOUMOVSKY QUARTETS  
Played by  
THE BROSA STRING QUARTET  
7.0-7.20 Talk under the auspices of the Ministry of Agriculture  
7.25 'DIGGING UP THE PAST'—II  
Mr. LEONARD WOOLLEY  
7.45 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA  
8.30 'La Traviata'  
ACT I  
BY VERDI  
Relayed from the ROYAL OPERA HOUSE,  
COVENT GARDEN

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 The Rt. Hon. Sir JOHN SIMON,  
G.C.S.I., K.C.V.O., K.C., M.P.,  
Chairman of the Indian Statutory Commission: 'The Problem of India'

9.55 INCIDENTAL MUSIC TO  
'A MIDSUMMER NIGHT'S DREAM'  
(Mendelssohn)  
A SMALL LADIES' CHOIR  
(Chorus Master,  
STANFORD ROBINSON)  
THE WIRELESS ORCHESTRA  
Conducted by  
VICTOR HELY-HUTCHINSON  
Overture  
Scherzo  
Entrance of Puck and Fairies' March  
Titania's Slumber Song  
Intermezzo, The Distress of Hermia  
and Entrance of Clowns  
Nocturno  
Wedding March  
Funeral March of Pyramus  
A Bergomask Dance  
Departure of the Wedding Guests and  
Finale

10.40 (1,554.4 m. only)  
DANCE MUSIC  
THE AMBASSADOR CLUB ORCHESTRA  
directed by EDDIE GROSS-BART, from  
the AMBASSADOR CLUB

11.15-12.0 JACK HARRIS'S GROSVENOR  
HOUSE BAND, from GROSVENOR HOUSE



THE FIRST ACT OF VERDI'S OPERA  
'LA TRAVIATA,'  
in which Alfred Germont and Violetta Valery meet and fall in love, will be relayed from Covent Garden tonight at 8.30



WEDNESDAY, June 18  
**MIDLAND REGIONAL**  
 626 kc's (479.2 m.)

8.35  
**PATTISON'S  
 SALON  
 ORCHESTRA**



**A  
 good item  
 on any  
 programme**

*Player's  
 please*



N.C.C.780

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by JOSEPH LEWIS

Overture, 'Morning, Noon and Night'... *Suppl*

F. ALISON GREEN (*Tenor*)

Awake ..... *Henry Pether*

I love thee ..... *Grieg*

ORCHESTRA

Three Pastorals (First time of performance)  
*Maldwyn Price*

DORA PHILLIPS (*Pianoforte*)

Musical Moment ..... *Schubert*

Intermezzo from 'Faschingschwank'... *Schumann*



F. ALISON GREEN sings in the Concert today at 1.30, and CONSTANCE TAYLOR is the vocalist in the Orchestral Programme at 6.40.

ORCHESTRA

Suite, 'Enfantine' ('Children's Suite') *Lardelli*

F. ALISON GREEN

Where'er you walk ..... *Handel*

The Lover's Pledge ..... *Strauss*

The Night Song ..... *Gwyn Williams*

ORCHESTRA

Under the Limes ('Alsation Scenes') *Massenet*

2.40-3.0 DORA PHILLIPS

Legend ..... *Rozycki*

Lullaby ..... *Arnold Bax*

Air ..... *Rozycki*

ORCHESTRA

Fantasy, 'A Midsummer Night's Dream'  
*Mendelssohn, arr. Finch*

5.15 **The Children's Hour**

'Fishy Houses—Barnacle Buildings,' by  
 MARGARET MADELEY

Songs by ETHEL WILLIAMS (*Contralto*) and  
 HAROLD CASEY (*Baritone*)

'The Week's Sport' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS  
 BULLETIN

6.40 **A Light Orchestral  
 Programme**

THE MIDLAND WIRELESS ORCHESTRA  
 Conducted by FRANK CANTELL

Overture in B Flat ..... *Schubert*

CONSTANCE TAYLOR (*Contralto*)

Do not go, my Love ..... *Hagemann*

A Prayer to our Lady ..... *Donald Ford*

ORCHESTRA

Three English Dances ..... *Quilter*

7.5 HAROLD MILLS (*Violin*)

Berceuse ..... *Järnefelt*

Air on the G String ..... *Bach*

Liebesfreud (Love's Joy) ..... *Kreiser*

ORCHESTRA

Selection, 'The Damnation of Faust'  
*Berlioz, arr. Foulds*

CONSTANCE TAYLOR

Kintail ..... *Florence Miller*

The Lover's Curse ..... *arr. Hughes*

A Birthday ..... *Huntingdon Woodman*

7.40 HAROLD MILLS

Intermezzo ..... *John West*

First Serenade ..... *Drda*

Saltarello ..... *German*

ORCHESTRA

Oriental ..... *Albeniz*

First Spanish Dance, 'La Vida Breve'

('Life is Short') ..... *de Falla*

Circassian Dance, 'La Source' (Ballet

Musie) ('The Fountain') ..... *Debuss*

8.0 *London Regional Programme*

8.30

Midland News

8.35 **Light Music**

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT,

CORPORATION STREET, BIRMINGHAM

Overture, 'Idomeneo' ..... *Mozart*

Idyl ..... *Drissen*

NORRIS STANLEY (*Violin*)

Bolero ..... *German*

ORCHESTRA

Selection, 'The Damask Rose'  
*Chopin, arr. Chisam*

Petite Suite de Concert ..... *Coleridge-Taylor*

9.25 *National Programme*

9.55 *London Regional Programme*

10.15 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS  
 BULLETIN

10.30 *Experimental Transmission for the Radio  
 Research Board by the Fultograph Process.*

10.35-11.0 *London Regional Programme*



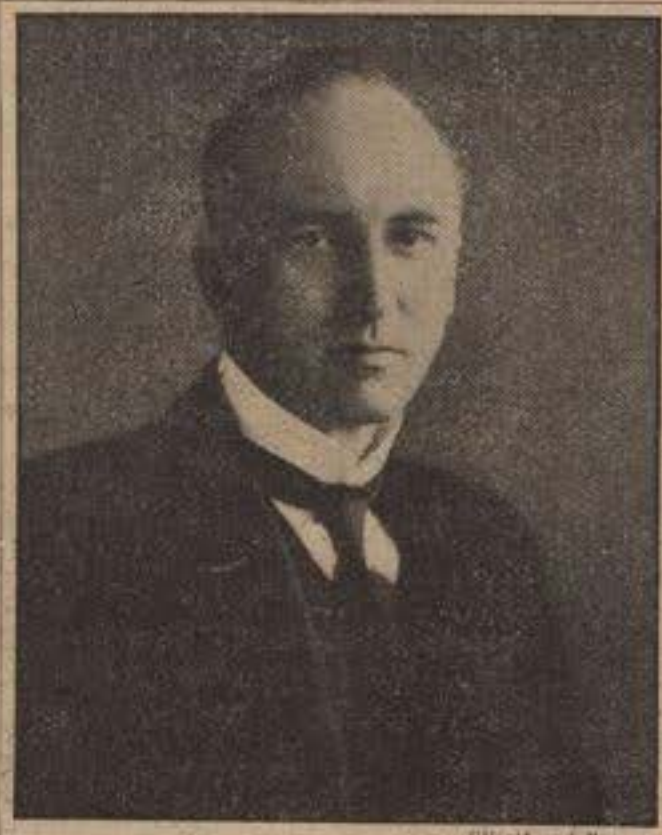
8.35  
THE WIRELESS  
MILITARY  
BAND

WEDNESDAY, June 18  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.25  
A TALK  
ON  
INDIA

12.0 ORGAN RECITAL  
By HELEN T. YOUNG  
(Organist for the Special Occasions at Lambeth Palace)  
Relayed from ALL SAINTS', MARGARET STREET  
DOROTHY ROBSON (Soprano)  
HELEN T. YOUNG  
Overture, 'Athaliah' ..... *Handel*  
Prelude and Fugue in G ..... *Bach*  
DOROTHY ROBSON  
Träume (Dreams) ..... *Wagner*  
Schlaflied (Slumber Song) ..... *Moszkowski*  
Girrit ein Taube (A dove coos) ..... *Chopin*  
Das zigeuner Mädchen (The gipsy maid) *Slowsky*  
HELEN T. YOUNG  
Choral Improvisations on—  
Praise the Lord, O my soul ..... } *Karg Elert*  
How brightly shines The morning Star }  
Jesu, my Joy ..... }  
DOROTHY ROBSON  
Irmelin ..... *Delius*  
Song of the Water Maiden ..... *Peterkin*  
The White Peace ..... *Bax*  
The Fiddler of Dooney ..... *Dunhill*  
HELEN T. YOUNG  
Postlude on old Irish church melody ..... *Stanford*  
Chorale Prelude on 'Rockingham' ..... } *Parry*  
Chorale Prelude on 'St. Anne' ..... }

1.0 Gramophone Records  
1.30 A Light Orchestral Programme  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Morning, Noon, and Night' ..... *Suppé*  
F. ALISON GREEN (Tenor)  
Awake ..... *Henry Pether*  
I love thee ..... *Grieg*  
ORCHESTRA  
Three Pastorals ..... *Maldwyn Price*  
(First Time of Performance)  
2.0 DORA PHILLIPS (Pianoforte)  
Musical Moment ..... *Schubert*  
Intermezzo from 'Fasching-  
schwank' ('Carnival Jest')  
*Schumann*  
ORCHESTRA  
Suite, 'Enfantine' ('Children's  
Suite') ..... *Lardelli*  
F. ALISON GREEN  
Where'er you walk ..... *Handel*  
The Lover's Pledge ..... *Strauss*  
Night Song ..... *Gwyn Williams*  
ORCHESTRA  
Under the Limes ('Alsatian  
Scenes') ..... *Massenet*  
2.40-3.0 DORA PHILLIPS  
Legend ..... *Rozycski*  
Lullaby ..... *Arnold Bax*  
Air ..... *Rozycski*  
ORCHESTRA  
Fantasy, 'A Midsummer Night's  
Dream'  
*Mendelssohn, arr. Finch*



SIR JOHN SIMON,  
Chairman of the Indian Statutory Commission, who will broadcast on 'The Problem of India,' to all Stations, tonight at 9.25.

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA  
6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN  
6.40 THE GERSHOM PARKINGTON  
QUINTET  
HERBERT THORPE (Tenor)  
QUINTET  
Selection, 'Chu Chin Chow' ..... *Norton*

HERBERT THORPE  
When other Lips ..... *Balfe*  
La Paloma ..... *Yradier*  
QUINTET  
Romance ..... *Elworthy*  
Valse Barcarolle ..... *Waldteufel*  
Bourrée and Gigue ..... *German*  
HERBERT THORPE  
Elogy ..... *Massenet*  
Once again ..... *Sullivan*  
QUINTET  
Suite, 'Cobweb Castle' ..... *Liza Lehmann*  
HERBERT THORPE  
An old Violin ..... *Howard Fisher*  
The Message ..... *Blumenthal*  
QUINTET  
Salut d'Amour (Love's Greeting) ..... *Elgar*  
Allegretto ..... *Wolstenholme*  
Whisper and I shall hear ..... *Piccolomini*

8.0 Mr. OTTO SIEMMANN: German Language Talk  
8.30 Regional News

8.35 The Wireless Military  
Band  
Conducted by B. WALTON O'DONNELL  
ISOBEL ARMOUR (Violoncello)  
BAND  
Overture, 'Iphigenia in Aulis' ..... *Gluck*  
8.48 ISOBEL ARMOUR  
Adagio ..... *Corelli, arr. Lindner*  
Rondo ..... *Boccherini, arr. Pague*  
8.55 BAND  
Selection, 'Gianni Schicchi' *Puccini, arr. Hoagill*  
9.8 ISOBEL ARMOUR  
Nocturne ..... } *Popper*  
Chanson Villageoise ..... }

9.15 BAND  
Suite, 'La Verbena' ..... *Lacome*  
La Fête; Tango; Serenade;  
Baile Coreado

9.25 THE RT. HON. SIR JOHN  
SIMON, G.C.S.I., K.C.V.O.,  
K.C., M.P.  
(Chairman of the Indian Statu-  
tory Commission)  
'The Problem of India'  
(National Programme)

9.55 Pianoforte Recital  
10.15 'The Second News'  
WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN

10.30 DANCE  
MUSIC  
THE AMBASSADOR CLUB OR-  
CHESTRA, directed by EDDIE  
GROSS-BART, from THE  
AMBASSADOR CLUB

11.15-12.0 JACK HARRIS'S  
GROSVENOR HOUSE BAND, from  
GROSVENOR HOUSE



JACK HARRIS'S GROSVENOR HOUSE BAND,  
whose dance music will be relayed from Grosvenor House, Park Lane, tonight, from  
11.15 to 12.0.





A "Foresight" Patent Grate cuts your coal bills in half. For only 6d. a day it cooks for a large family and supplies the house with hot water at the rate of 2 baths per hour.

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with the **SAMUEL SMITH & SONS, Ltd.,**  
Beehive Foundry, Smethwick.

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PATENT-GRATES

**THE SET FOR REGIONAL AND NATIONAL STATIONS**



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YOURS FOR **15s DOWN**

Because of Lissen's Wonderful Values

This new Lissen 3 Valve Trans- portable Receiver brings in regional, national and general broadcast stations at fine loud- speaker strength, separates them easily and tunes in clearly and loudly the stations you want. So sensitive that the only aerial required is a piece of wire around picture rail or skirting. There is always the choice of several programmes for you.

**AMAZING SELECTIVITY** because of a special selectivity device that will separate the two regional stations at close quarters. It is the only 3-Valve set that will do this.

A wonderful loudspeaker is included in the receiver. It is a four-pole fully balanced armature loudspeaker, and fully adjustable. The volume it puts out is startling.

All expensive Lissen power pentode valves is included—the only pentode valves which deliver the same amazing power without shortening the life of the batteries.

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**Wednesday's Programmes continued (June 18)**

**CARDIFF**

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE  
Symphony No. 7 in C..... Schubert

2.0 National Programme

3.30 NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE  
Overture, 'Rienzi'..... Wagner

EVA FLOYER (Soprano)

Whither?.....Schuber  
Monotone.....Cornelius  
The Walnut Tree.....Schumann  
Lullaby.....Brahms

THE ORCHESTRA

Ballet Music, 'Boabdil'.....Moszkowski  
Dream Pantomime; Witches' Ride ('Hänsel and Gretel').....Humperdinck

EVA FLOYER

The Lotus Flower.....Schumann  
Fairy Moon.....Leonard Peck  
At the Well.....Hagemann

THE ORCHESTRA

Mephisto Waltz.....List

4.45 National Programme

5.15 THE CHILDREN'S HOUR

'THE CORNER CUPBOARD'  
(A Store of Good Things for Girls)  
Prepared by DORIS COPE JONES  
THE STATION TRIO

6.0 National Programme

7.45 UNIVERSITY OF BRISTOL UNION WEEK

'A SLICE OF LIFE'

Relayed from THE UNION, VICTORIA ROOMS, CLIFTON, BRISTOL

Work and play, in varying proportions, make up the life of the undergraduate

Bristol students will show how they work, how they play, and especially how they sing

8.30 National Programme

9.15 West Regional News

9.25 National Programme

9.55-10.40 'Home'

A Play in One Act  
by BETTY EYNON DAVIES  
(From Swansea)

Presented by THE SWANSEA PLAYERS

*Characters*

Elin Vaughan, an Old Woman  
David Morris  
Mr. Morgan, an Old Farmer  
Lewis Bevan, a Young Farmer  
Olwen, his Wife  
A Boy  
A Shepherd  
A Herb Woman

*Scene*

Kitchen in the 'Gwyn Arms,' a small mountain inn, at 6 o'clock in the evening

AND INCIDENTAL MUSIC

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 West Regional Programme

2.0 National Programme

3.30 West Regional Programme

4.45 National Programme

5.15 West Regional Programme

6.0 National Programme

7.45 West Regional Programme

8.30 National Programme

9.15 West Regional News

9.25 National Programme

9.55-10.40 West Regional Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

'LEGENDLAND'  
Jungle Town broadcasts a new one—  
'THE VERY FIRST MONKEY'  
(PERCY A. CLARKE)

6.0 National Programme

9.15 Mid-Week Sports Bulletin; Local News

9.25-10.40 National Programme

**BOURNEMOUTH**

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30-10.40 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.00:—National Programme. 4.45:—Tonight's Promenade Concert. A Gramophone lecture by Moses Baritz. 5.15:—The Children's Hour. 6.0:—National Programme. 7.45:—Northern Promenade Concert, relayed from The Town Hall, Leeds. 9.15:—North Regional News. 9.25:—National Programme. 10.15:—London Regional Programme. 10.30-11.10:—Variety.





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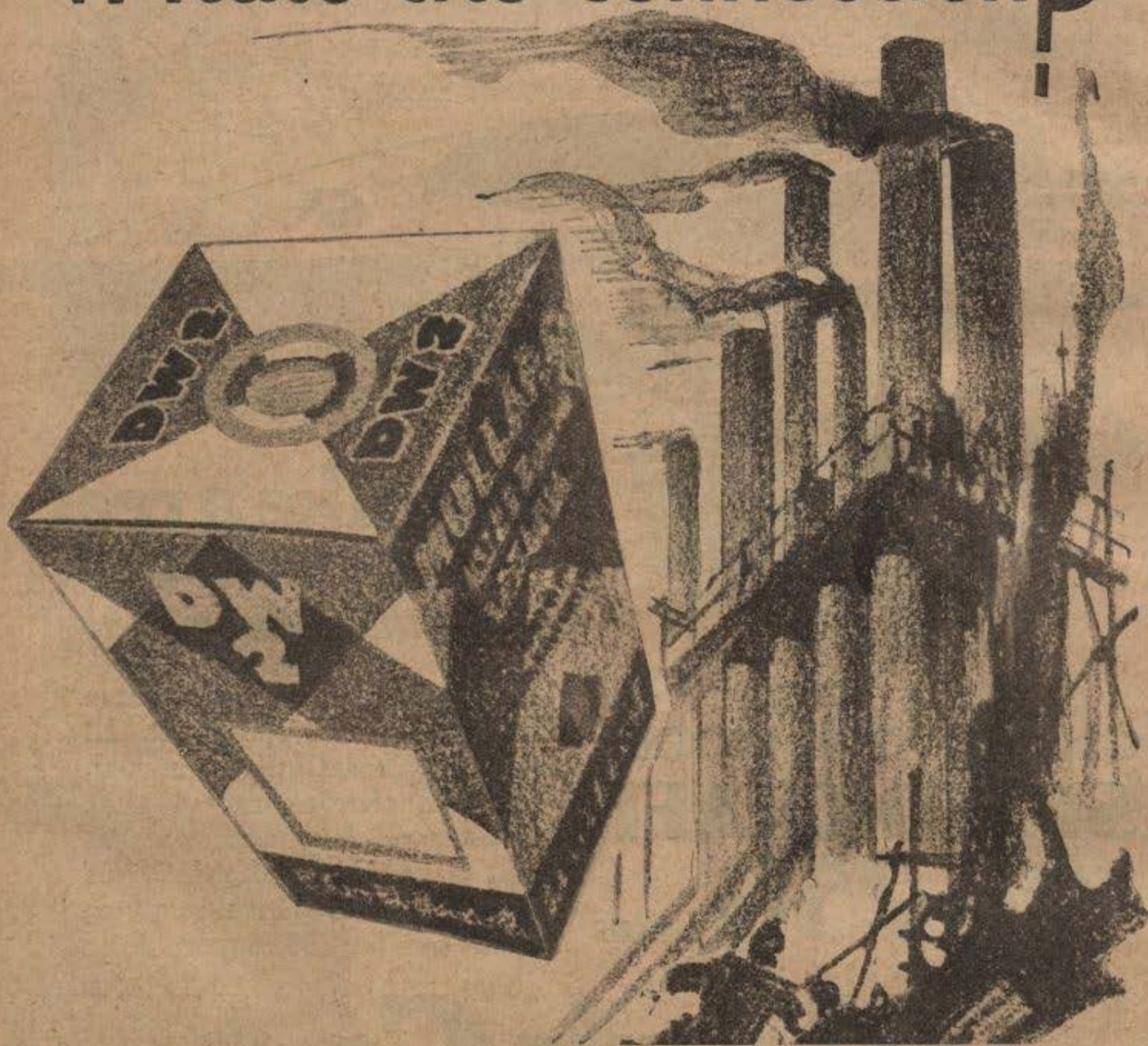
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7.25  
SIR WILLIAM  
LARKE ON  
'IRON AND STEEL'

THURSDAY, June 19  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40  
THE WIRELESS  
MILITARY  
BAND

10.15 a.m. THE  
DAILY SERVICE  
10.30 TIME SIGNAL, GREENWICH;  
WEATHER FORECAST

10.45 'OURSELVES AND THE  
STATE'—VII Mrs. H. A. L.  
FISHER: 'Communications'

11.0-11.30 Experimental Television  
Transmission  
By the Baird Process  
(356.3 m. Vision) (261.3 m. Sound)

12.0 A Concert  
CONSTANCE PEMBERTON (*Soprano*)  
THE FRANK WALKER OCTET

1.0 REGINALD FOORT  
AT THE ORGAN OF THE REGENT  
CINEMA  
(From *Bournemouth*)

2.0 Gramophone Records

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

2.50 Technical Talk: 'Maintenance—Teachers'  
Difficulties'

3.0 EVENSONG  
FROM WESTMINSTER ABBEY

3.45 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

4.15 LIGHT MUSIC  
THE GROSVENOR HOUSE ORCHESTRA  
Directed by JOSEPH MEEUS  
Relayed from GROSVENOR HOUSE

5.15 The Children's Hour  
FOURTH DAY OF REQUEST WEEK  
'THE GREAT TOYTOWN MYSTERY' (S. G.  
Hulme Beaman), arranged as a Dialogue  
Story, with suitable music played by  
THE GERSHON PARKINGTON QUINTET

6.0 Miss IRENE COOPER-WILLIS, reading  
from 'Jane Eyre,' by Charlotte Brontë

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL  
NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music  
RASOUMOVSKY QUARTETS  
Played by  
THE BROSA STRING QUARTET



7.0-7.20 'PLAYS AND THE THEATRE'  
By Mr. JAMES AGATE

7.25 'SOME INDUSTRIES OF GREAT  
BRITAIN TODAY'—II  
Sir WILLIAM LARKE, K.B.E., 'Iron and Steel'

Conducted by B. WALTON O'DONNELL  
PAUL MOLCHANOFF (*Baritone*)

BAND  
A Bach Suite  
*Selected and arranged by Gerrard Williams*  
Prelude (Third English Suite); Allemande  
(Second French Suite); Gavotte (Fifth  
French Suite); Minuet (First French Suite);  
Bourrées, Nos. 1 and 2 (Second English  
Suite); Gigue (Fifth French Suite)

10.0 PAUL MOLCHANOFF  
The Midnight Review..... *Glinka*  
Love is a Dream..... *Wagner*

10.7 BAND  
Dance of the Seven Veils ('Salome')  
*Strauss, arr. R. J. F. Howgill*

10.17 PAUL MOLCHANOFF  
The Asra..... *Rubinstein*  
The Risen Christ..... *Rachmaninov*

10.25 BAND  
Suite, 'The Seasons'..... *Glazounov*  
Barcarolle and Variations; Waltz of  
the Poppies and Cornflowers; Petite  
Adagio; Bacchanale

10.40 DANCE MUSIC  
THE SPLENDIDE DANCE BAND, from the  
HOTEL SPLENDIDE

11.15-12.0 HAL KEMP and his CAROLINA  
ORCHESTRA, from the CAPE DE PARIS

12.0-12.5 (1,554.4 m. only)  
Experimental Transmission for the Radio  
Research Board  
By the Fullograph Process

VAUDEVILLE

This evening at 7.45

with

Fred Lewis

impersonations

Wish Wynne

character studies

Stainless Stephen

comedian

Mabel Marks

light comedy songs at the piano

Ernest Jones

banjo solos

The Three Ginx

in harmony



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## THURSDAY, June 19 MIDLAND REGIONAL

626 kc/s (479.2 m.)

8.0  
A CONCERT  
OF RUSSIAN  
MUSIC

12.0 THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
Relayed from SMALL HEATH, BIRMINGHAM

1.0 A Ballad Concert  
ARTHUR TRAYHURN (Bass)  
GLADYS VINCENT-BOWEN (Violin)  
ELSIE HEATH (Soprano)

1.30 London Regional Programme

2.30-3.0 REGINALD NEW  
At THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM

VIOLET CLIVE (Soprano)  
Nuit d'Etoiles (Starry Night) ..... Debussy  
Maman, dites moi (Tell me, Mother) .. Weckerlin  
L'Heure exquise ..... Poldorski

ORCHESTRA  
Ballet Music, 'Le Cid' ..... Massenet

7.15 ELSA TOOKEY (Violoncello)  
Meditation ('Thaïs') .... Massenet, arr. Delsart  
Serenade ..... Piernd

ORCHESTRA  
Ballet Music, 'Sylvia' ..... Delibes

TO BE BROADCAST  
to the Midland Region  
tonight at 8.0.



EVELYN DOOR

## A CONCERT OF RUSSIAN MUSIC

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL) Conducted by JOSEPH LEWIS.

ORCHESTRA  
Solemn Overture ..... Glazounov

ROBERT MAITLAND (Baritone) and Orchestra  
Coronation Scene ('Boris Godounov')  
Mussorgsky

ORCHESTRA  
Second Movement, Symphony No. 2  
( 'Antar' ) ..... Rimsky-Korsakov

ROBERT MAITLAND and Orchestra  
Aria, 'I have attained to Power' ('Boris  
Godounov') ..... Mussorgsky



Mussorgsky, the rebel among Russian composers,  
is dealt with in an article in the 'Man Behind  
the Music' series on pp. 596-7.

Selection, 'No! No! Nanette' .... Youmans  
Valse Triste ..... Sibelius  
Twilight Hour ..... Savino  
Wood Nymphs ..... Coates

5.15 The Children's Hour  
'A Game of Bowls,' an Historical Play, by  
ELADON PEAKE

Songs by BERNARD SIMS (Baritone)  
NORRIS STANLEY (Violin)

6.0 London Regional Programme

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 Light French Music  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Djamileh' ..... Bizet

ORCHESTRA  
Slow Movement, Symphony No. 2 Borodin

ROBERT MAITLAND  
The Ballroom ..... }  
Don Juan's Serenade ..... } Tchaikovsky  
Pilgrim's Song ..... }  
O could I forget the bitter Pain

ORCHESTRA  
March, Symphony No. 6 (The 'Pathetic')  
Tchaikovsky

7.45 VIOLET CLIVE  
Invitation au Voyage ..... Duparc  
D'une Prison (From a Prison) ..... Halévy  
Le Temps des Lilas (Lilac Time) .... Chausson

ELSA TOOKEY  
Après un Rêve (After a Dream) Fauré, arr. Casals  
Simple Aveu ..... Thomé

## 8.0 A Concert of Russian Music

THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
ROBERT MAITLAND (Baritone)  
(See centre of page)

9.10 Midland News

9.15 London Regional Programme

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN



6.40  
REGINALD  
KING'S  
ORCHESTRA

THURSDAY, June 19  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.15  
'BAGHDAD ON  
THE  
SUBWAY'

12.0 THE GRANGE SUPER CINEMA ORCHESTRA  
Conducted by HAYDN HEARD  
(From Midland Regional)  
Relayed from SMALL HEATH, BIRMINGHAM

Selection, 'America' ..... Winterbottom  
Serenade, 'La Paloma' ..... Yradier  
March, 'Yorktown Centennial' ..... Sousa  
Waltz, 'Thrills' ..... Ancliffe  
Londonderry Air ..... arr. O'Connor Morris  
Selection, 'La Muette de Portici' ..... Auber

1.0 A Ballad Concert  
(From Midland Regional)

ARTHUR TRAYHURN (Bass)  
Come, let's be merry ..... arr. Lane Wilson  
Old Clothes and fine Clothes ..... Martin Shaw  
Old Barty ..... Douglas Grant  
GLADYS VINCENT-BOWEN (Violin)  
Czardas ..... Monti  
Romantic Melody ..... Kenneth Park  
Bolero ..... Hubay  
ELSIE HEATH (Soprano)  
Dream Village ..... Alec Rowley  
Sweet Suffolk Owl ..... Elizabeth Poston  
Where the Bee sucks ..... Sullivan

1.30 Light Music  
MAURICE TOUBAS and his ORCHESTRA  
FROM THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW  
AT THE ORGAN OF THE BEAUFORT CINEMA  
Relayed from WASHWOOD HEATH, BIRMINGHAM  
(From Midland Regional)

Selection, 'No! No! Nanette' ..... Yonmann  
Valse Triste ..... Sibelius  
Twilight Hour ..... Sacino  
Wood Nymphs ..... Coates

5.15 JACK PAYNE  
and his  
B.B.C. DANCE ORCHESTRA

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 REGINALD KING'S ORCHESTRA  
WINIFRED RANSOM (Soprano)  
ORCHESTRA  
Suite Mélodique ..... Friml

6.55 WINIFRED RANSOM  
Love, tell me why ..... Martini, arr. Mullinar  
The Bouquet of Rosemary ..... arr. Mullinar  
The Lass with the delicate Air .. Arne, arr. A. L.

7.2 ORCHESTRA  
Hymn to the Sun ..... Rimsky-Korsakov  
Humoreske ..... Tchaikovsky  
Liebesleid (Love's grief) ..... Kreiser  
Liebesfreud (Love's Joy) ..... Kreiser

7.15 WINIFRED RANSOM  
The silent Forest ..... Torrens  
June ..... Quilter  
The Fairy Laundry ..... Phillips

7.22 ORCHESTRA  
Famous Beauties ..... Fletcher

7.38 WINIFRED RANSOM  
Dream Valley ..... Quilter  
In Summer ..... Major  
Sing, joyous Bird ..... Phillips

7.45 ORCHESTRA  
Sleepy Tune ..... K. A. Wright  
Huldigungsmarsch (Homage March) ..... Grieg

8.0 A Concert of Russian  
Music  
(From Midland Regional)  
THE MIDLAND WIRELESS AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
ROBERT MAITLAND (Baritone)

ORCHESTRA  
Solemn Overture ..... Glazounov  
ROBERT MAITLAND and Orchestra  
Coronation Scene ('Boris Godounov') Mussorgsky  
ORCHESTRA  
Second Movement, Symphony No. 2 ('Antar')  
Rimsky-Korsakov

ROBERT MAITLAND and Orchestra  
Aria, 'I have attained to Power' ('Boris  
Godounov') ..... Mussorgsky

ORCHESTRA  
Slow Movement, Symphony No. 2 ..... Borodin

ROBERT MAITLAND  
The Ballroom ..... Tchaikovsky  
Don Juan's Serenade ..... Tchaikovsky  
Pilgrim's Song ..... Tchaikovsky  
O could I forget the bitter Pain ..... Tchaikovsky

ORCHESTRA  
March, Symphony No. 6 (The 'Pathetic')  
Tchaikovsky

9.10 Regional News

9.15 'Baghdad on the Subway'  
A Phantasmagoria of New York  
(See below)

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

This Week's Epilogue:  
'THE EARTH IS THE LORD'S.  
HE WATERETH THE HILLS.'  
Ancient and Modern, 197, 'The King of Love  
my Shepherd is'  
Psalm 147  
Ancient and Modern, 165, 'O God, our help  
in ages past'  
Psalm 133, 1 and 3.



'BAGHDAD ON THE SUBWAY'

A Phantasmagoria of New York  
Devised and produced by JOHN WATT.  
TO BE BROADCAST TO-NIGHT AT 9.15.

CAST:

CHARLES FARRELL  
GEORGE IDE  
ANDREW CHURCHMAN  
PHILIP WADE  
PEGGIE ROBB-SMITH  
VAL ROSING  
ANONA WINN  
FLORENCE McHUGH

PERCY PARSONS

CHORUS, conducted by LESLIE WOODGATE  
JACK PADBURY and his COSMO CLUB SIX

NEW YORK... Hustle... Clatter... Early morning workers on  
the Subway... Speakeasies... Newspaper men at Police Head-  
quarters... Jazz... The thrum of banjos in a Harlem cabaret...  
and over all the incessant roar of the Elevated Railway. That is the  
melody to which the citizens of O. Henry's 'Baghdad on the Subway'  
listen from cock-crow to cock-crow. NEW YORK!





Thursday's Programmes continued (June 19)



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Extra wide  
Comfort  
Shoe**  
Style G1007

**14/9**

Postage 6d

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**CARDIFF**

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0 National Programme

4.45 Light Music

By BOBBY'S STRING ORCHESTRA  
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S  
HOUR

'THE STORY OF  
ATALANTA'

A Legend of Ancient  
Greece

by

L. DU GARDE PEACH

6.0 Mr. GEORGE EYRE  
EVANS: 'The Castles of  
Carmarthenshire'

(From Swansea)

6.15 National  
Programme

6.35 Market Prices  
for Farmers

6.40 National  
Programme

9.15 West Regional  
News

9.25-12.0 National  
Programme

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15 THE DAILY  
SERVICE

10.30-11.0 National  
Programme

2.0 National  
Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

9.15 West Regional News

9.25-12.0 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

'OLD WHISKY'S KEY'

(Mabel Marlowe)

Unlocks the door to 'Querie Land'

6.0 National Programme

9.15 Local News

9.25-12.0 National Programme

**BOURNEMOUTH**

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

2.30-12.0 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15.—The Daily Service.  
10.30-11.0.—National Programme.  
12.0-1.0.—A Light Morning Concert. The Evening Trio. Evelyn Wilcock (Violin), Myra Dixon (Violoncello), Marion Shuttleworth (Pianoforte), Adela, Chair (Soprano). 2.30.—National Programme. 3.45.—An Orchestral Concert. Relayed from the Pavilion Gardens, Buxton. The Buxton Gardens Municipal Orchestra, conducted by Horace Fellows. 5.0.—Tonight's Promenade Concert. A gramophone lecture by Moses Baritz. 5.15.—The Children's Hour. 6.0.—National Programme. 6.35.—Market Prices for Northern English Farmers. 6.40.—National Programme. 7.45.—Alfred M. Wall (Violin). (From Newcastle.) 8.15.—University of Durham Union Society. Vinton's Night Debate. Relayed from The Miners' Hall, Durham. (From Newcastle.) Motion: 'That in the opinion of this House, he goes farthest who goes alone.' In the Chair: The President, Mr. J. A. Barber, St. John's College, Durham. For the Motion: Mr. G. M. Wilson, Oxford Union Society. Against the



**ATALANTA,**

most swift-footed of mortals, who challenged her suitors to a foot-race, the reward of victory being her hand; the penalty of defeat, death. She conquered many until finally overcome by Milanion by means of a trick. 'The Story of Atalanta,' by L. du Garde Peach, is being read in the Children's Hour from Cardiff this afternoon.

Motion: Mr. L. J. Gamlin, President of the Cambridge University Union Society. 8.50 app.—Musical Interlude. 9.0.—National Programme. 9.15.—Northern Promenade Concert. The Hallé Orchestra, conducted by Sir Hamilton Harty. Relayed from the Town Hall, Leeds. (Manchester and Leeds only.) Arthur Catterall (Violin). Doris Vane (Soprano). 10.15.—North Regional News. 10.25-12.0.—Dance Music. Bertini's Dance Band, relayed from The Tower Ballroom, Blackpool.

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8.0  
 'BAGHDAD  
 ON THE  
 SUBWAY'

FRIDAY, June 20  
**NATIONAL PROGRAMME**  
 1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.15  
 A SPEECH BY  
 THE RT. HON.  
 J. H. THOMAS

10.15 a.m. THE DAILY SERVICE  
 10.33 TIME SIGNAL, GREENWICH; WEATHER FORECAST  
 10.45 The Rev. W. R. JOHNSON: 'The Suburban Gardens' Water-lilies in Tubs'  
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)  
 12.0 A Sonata Recital  
 BERNARD SHORE (Viola)  
 OLIVE BLOOM (Pianoforte)  
 Sonata in E Flat ..... Brahms  
 Allegro; Appassionato; Andante  
 Sonata in A, First two Movements  
 Bach, arr. Bernard Shore  
 Adagio; Allegro  
 12.30 Gramophone Records  
 12.45 THE SENIOR T.T. RACES  
 A RUNNING COMMENTARY  
 Relayed from THE ISLE OF MAN  
 Commentators:  
 At the Grand Stand—B. H. DAVIES, of *The Motor Cycle*  
 At Crag-na-baa Hotel—Major VERNON BROOK  
 (From Manchester)  
 1.45 THE OPEN GOLF CHAMPIONSHIP  
 at HOYLAKE  
 AN EYE-WITNESS ACCOUNT  
 by Mr. BERNARD DARWIN  
 Relayed from the GOLF COURSE, HOYLAKE  
 (From Liverpool)  
 2.0 Gramophone Records  
 2.30 FOR THE SCHOOLS  
 Miss CHARLOTTE A. SIMPSON: 'Rural Survey—XV, A Summary of the Course'  
 2.55 Interlude  
 3.0 'PEOPLES OF THE WORLD AND THEIR HOMES'—VII  
 Mr. C. D. REVENTLOW: 'Denmark and its People'

3.20 Interlude  
 3.30 DRAMATIC READING  
 'A MIDSUMMER NIGHT'S DREAM'  
 (William Shakespeare)  
 4.15 Light Music  
 MOSCHETTO and his ORCHESTRA  
 From THE MAY FAIR HOTEL  
 5.15 The Children's Hour  
 5TH DAY OF REQUEST WEEK  
 'Giles' Train Ride,' 'Joe's Occupation,' and 'How to Sell Eggs,' by FREDERICK CHESTER  
 The Story of 'Eustace—His Valentine,' written and told by C. E. HODGES  
 'The Folly Manor Model Farm,' by 'THE WICKED UNCLE'  
 supported by the Children's Hour Staff  
 6.0 THE OPEN GOLF CHAMPIONSHIP  
 at HOYLAKE  
 AN EYE-WITNESS ACCOUNT by Mr. BERNARD DARWIN  
 (From Liverpool)  
 6.15 'The First News'  
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
 6.30 Wireless League Quarterly Bulletin  
 6.40 The Foundations of Music  
 RASOUMOVSKY QUARTETS  
 Played by  
 THE BROSIA STRING QUARTET  
 7.0-7.20 THE B.B.C. MUSIC CRITIC  
 Mr. ERNEST NEWMAN  
 7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—II  
 Mr. TOM MOORE  
 7.45 ANN PENN (Impersonations)

8.0 'Baghdad on the Subway'  
 A PHANTASMAGORIA OF NEW YORK  
 Devised and Produced by JOHN WATT  
 (For full details see page 627.)  
 9.0 'The Second News'  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN  
 9.15 NATIONAL SAVINGS ASSEMBLY DINNER  
 SPEECH  
 by The Rt. Hon. J. H. THOMAS, M.P., at the National Savings Assembly Dinner, relayed from the Hotel Metropole, Llandrindod Wells  
 (From Cardiff)  
 9.45 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices  
 9.55 Symphony Concert  
 DESIRÉE MACEWAN (Pianoforte)  
 THE WIRELESS SYMPHONY ORCHESTRA  
 Conducted by JULIUS HARRISON  
 ORCHESTRA  
 Overture, 'Leonora,' No. 3.....Beethoven  
 10.10 DESIRÉE MACEWAN and Orchestra  
 Variations Symphoniques for Pianoforte and Orchestra ..... Franck  
 10.27 ORCHESTRA  
 Symphony No. 1, in D (Op. 60) ..... Dvorak  
 11.5 app.-12.0 (1,554.4 m. only)  
 DANCE MUSIC  
 SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB  
 12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

TWO BIG SPORTING BROADCASTS TODAY

EYE-WITNESS ACCOUNTS OF THE OPEN GOLF CHAMPIONSHIPS, FROM HOYLAKE, AT 1.45 AND 6.0, AND A RUNNING COMMENTARY ON THE SENIOR T.T., FROM THE ISLE OF MAN, AT 12.45.





# THE THREE HALVES OF THE WHOLE SECRET



Will keep your false teeth spotless, germ-free — your mouth clean and fresh — all day long

# MILTON CLEANS FALSE TEETH

## FRIDAY, June 20 MIDLAND REGIONAL 626 kc's (479.2 m.)

6.40  
PRE-WAR  
MUSICAL  
COMEDY

12.0 Lunch Hour Concert  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
March, 'God of Thunder'.....Howgill  
Overture, 'Tancredi'.....Rossini  
EDGAR WHEATLEY (Violin)  
Legend.....} Wieniawski  
Kuyawiak Mazurka.....}  
ORCHESTRA  
Three Woodland Dances.....Haines  
Fantastic Suite.....Poulds  
EDGAR WHEATLEY  
Hymn to the Sun.....Rimsky-Korsakov, arr. Kreisler  
Fugue.....Tartini, arr. Kreisler  
ORCHESTRA  
Laurette.....John Ansell  
Russian Dance.....Tchaikovsky

1.15-3.0 London Regional Programme

5.15 The Children's Hour  
'Quaint Customs and their Origin—Did you know this?' by BARBARA WILLIAMS  
TONY will entertain  
ALFRED KIRBY (Banjo)  
'Some Great Inventions in Electricity—the Microphone,' by E. W. ANDERSON

6.0 London Regional Programme

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Musical Comedies of Pre-War Days  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CANTELL  
Selection, 'The Belle of New York'.....Kerker

ALFRED BUTLER (Baritone) and Orchestra  
Couleur de Rose ('The Quaker Girl')...Monckton  
The Shade of the Palm ('Florodora')...Stuart  
ORCHESTRA

March, 'The Middies' ('The Marriage Market')  
Jacobi  
Waltz, 'A Waltz Dream'.....Strauss  
DORIS TOMKINS (Soprano) and Orchestra  
The Amorous Goldfish ('The Geisha')...} Jones  
The Golden Isle ('A Greek Slave')....}

7.25 ORCHESTRA  
Selection, 'The Cingalee'.....Monckton  
DORIS TOMKINS, ALFRED BUTLER and Orchestra  
Duet, 'Trot here and there' ('Veronique')  
Messager  
Duet, 'Boy and Girl' ('The Country Girl')  
Monckton  
ORCHESTRA  
Argentine Tango, 'The Sunshine Girl'...Rubens  
Rustic Dance, 'The Country Girl'...Monckton

7.55 ALFRED BUTLER and Orchestra  
'Pearl of sweet Ceylon' ('The Cingalee')  
Monckton

DORIS TOMKINS and Orchestra  
'The Temple Bell' ('The Mousmé')...Monckton  
DORIS TOMKINS, ALFRED BUTLER and Orchestra  
Duet, 'Love is Meant to make us Glad' ('Merrie England').....German

ORCHESTRA  
Selection, 'The Arcadians'...Monckton and Talbot

8.25 London Regional Programme

9.20 Midland News

9.25 London Regional Programme

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

10.30-11.0 London Regional Programme

### Home, Health and Garden.

### DRIED FRUIT DISHES

#### Raisin Lemon Pie.

1 cup seeded or stoneless Australian raisins.  
The grated rind and juice of one lemon.  
1 cup sugar.  
1 tablespoonful of flour, and pinch of salt.  
1 cup of hot water.  
Small piece of butter.

Mix the dry ingredients, add lemon juice and hot water and cook until it thickens. Line a pie-dish with a good pastry. Fill with the mixture, which has been cooled, and cover with pastry which has been cut here and there to allow the steam to escape. Bake up quickly in a hot oven.—Mrs. C. Williams, 1, Wyther Grove, Kirkstall, Leeds.

#### Mint and Currant Pasty.

Cover a baking sheet with thinly rolled short pastry and cover rather sparingly with currants. Wash a few sprigs of freshly cut mint, pull off all the leaves and chop finely. Cover the currants with the mint, add a few dabs of butter and sprinkle with sugar. Lastly, sprinkle with cold water and cover with another layer of pastry. Bake about 10 minutes in a quick oven.—Mrs. H. Haigh, 226, St. Anne's Road, Blackpool, Lancs.

#### Economical Family Pudding.

1 lb. stale bread.  
1/2 lb. suet.  
2 ozs. sugar.  
1 dessertspoonful black treacle.

#### Teaspoon allspice.

1/2 lb. (mixed) of currants, sultanas, and little candied peel.

Soak bread in cold water for 15 minutes, squeeze through colander, taking out all lumps. Chop suet, mix with bread, and all other ingredients. Put in greased basin (covered) and steam two to three hours. Serve with sauce.—Mrs. Charles, 5, Newland Drive, Wallasey, Cheshire.

#### Pumpkin or Vegetable Marrow Pie.

1 lb. marrow cut into small cubes.  
1 lb. apple cut into small cubes.  
1/2 lb. fruit, raisins, currants or sultanas (or a few of each).  
1 tablespoonful of sugar.  
Butter, the size of a walnut.  
Mixed spice or cinnamon to taste.  
Pastry to cover, puff or short. (Enough for 6 portions.)

Place in alternate layers in a dish, the marrow, apple and fruit, but do not have marrow for top layer. Distribute the sugar and spice very evenly near the top, and the butter in small pieces on the top. If the apple is sweet, add a little lemon juice. Put pastry on and bake in a moderate oven.—Mrs. M. E. Jose, 22, Honey Street, Bodmin, Cornwall.

[For further recipes in this series send a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1.]





9.25  
SONGS BY  
HUBERT  
EISELL

FRIDAY, June 20  
LONDON REGIONAL  
842 kc's (356.3 m.)

9.25  
'CELLO SOLOS  
BY LAURI  
KENNEDY



12.0 **Lunch Hour Concert**  
(From Midland Regional)  
THE MIDLAND WIRELESS ORCHESTRA  
Conducted by FRANK CASTELL

March, 'God of Thunder'.....Howgill  
Overture, 'Tandredi'.....Rossini

EDGAR WHEATLEY (Violin)  
Legend.....} Wieniawski  
Kuyawiak Mazurka.....}

ORCHESTRA  
Three Woodland Dances.....Haines  
Fantastic Suite.....Foulds

EDGAR WHEATLEY  
Hymn to the Sun  
Rimsky-Korsakov, arr. Kreisler  
Fugue.....Tartini, arr. Kreisler

ORCHESTRA  
Lurette.....John Ansell  
Russian Dance.....Tchaikovsky

1.15 **Light Music**  
MOSCHETTO and his ORCHESTRA  
FROM THE MAY FAIR HOTEL

2.15-3.0 **ORGAN RECITAL**  
By H. A. BATE  
Organist and Director of the Choir,  
St. James', Muswell Hill  
Relayed from St. Mary-le-Bow

Voluntary in C Minor.....Green  
Choral Studies, Op. 78, Nos. 1, 14 and 17  
Karg-Elert

Prelude and Fugue in E Flat.....Bach  
Canzonetta.....} Rheinberger  
Preludio.....}  
Elegy.....} Parry  
Fantasia and Fugue in G.....}

5.15 **DANCE MUSIC**  
BILLIE FRANCIS and his BAND  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15 **'The First News'**  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN

6.40 ANN PENN (Impersonations)  
JEAN MELVILLE (Pianoforte Solos)

7.0 **Light Music**  
HELEN ALSTON (Soprano)  
FOSTER RICHARDSON (Baritone)  
THE J. H. SQUIRE CELESTE OCTET  
Songs of the 'Eighties'.....J. H. Squire  
Schummerlied (Slumber Song)  
Schumann, arr. Sear  
Caprice, 'Ants' Antics'  
J. H. Squire, arr. Willoughby

7.18 FOSTER RICHARDSON  
Aria, 'When a Maiden takes your Fancy' ('The  
Seraglio').....Mozart

7.25 OCTET  
Valse des Fleurs (Flower Waltz)  
Tchaikovsky, arr. Willoughby  
Traume (Dreams).....Wagner, arr. Willoughby  
Song of the Waterfall  
J. H. Squire, arr. Willoughby

7.38 HELEN ALSTON  
I'm Seventeen come Sunday... } Folk songs, arr.  
The poor Couple.....} Cecil Sharp  
Open the Door softly.....Hughes  
Dere's no hidin' Place down dere  
Negro Spiritual, arr. Laurence Brown



PATTI AS JULIET.  
This picture shows the diva as she appeared in the balcony scene of Gounod's opera. This scene—the Second Act—will be relayed from Covent Garden tonight.

7.45 FOSTER RICHARDSON  
Will-o'-the-Wisp.....J. W. Cherry  
To-morrow will be Friday.....Molloy

7.52 OCTET  
Memories of Mendelssohn.....arr. Sear  
Loin du Bal.....Gillett

8.5 HELEN ALSTON  
'Frustration' and other Songs about Anthony  
and Rosemary Ann.....Helen Alston

8.12 OCTET  
First Rhapsody.....Liszt, arr. Sear  
Toreador and Andalousa Rubinstein, arr. Sear

8.25 'ANIMALS IN CAPTIVITY'—II  
By Mr. DAVID SEPH-SMITH

8.55 **'Romeo and Juliet'**  
BY GOUNOD  
ACT II  
Relayed from the ROYAL OPERA,  
COVENT GARDEN

9.20 Regional News

9.25 **A Recital**  
HUBERT EISELL (Tenor)  
LAURI KENNEDY (Violoncello)

LAURI KENNEDY  
Melody.....Frank Bridge  
Passerpiod.....Debussy  
Romance.....Max Reger  
Polichinelle Serenade.....Kreisler

9.35 HUBERT EISELL  
At the mid Hour of Night.....Cowen  
Dream o' nights.....Eric Coates  
I love to hear you singing....Haydn Wood

9.42 LAURI KENNEDY  
Air, 'The Green  
Bushes'.....} arr. Howard Ferguson  
Jig.....}  
The Bard of Armagh.....} Herbert Hughes  
The Blackbird (Reel).....}

9.52 HUBERT EISELL  
Had I the Voice of Morven...C. M. Campbell  
My Bird of April Days.....Besly  
Thinkin' of Mary.....Sterndale Bennett

10.0 LAURI KENNEDY  
Liebesleid (Love's Grief).....Kreisler  
Lullaby.....Alicia Scott  
Tarantelle.....Popper

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

10.30-12.0 **DANCE MUSIC**  
SYDNEY KYTE and his CIRO'S CLUB BAND, from  
CIRO'S CLUB.

THE RADIO TIMES.  
The Journal of the British Broadcasting  
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Friday's Programmes continued (June 20)

**CARDIFF**

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0 National Programme

5.15 THE CHILDREN'S HOUR  
'MOANS FROM MR. MIKE'  
WILLUM WURKMAN—His Wit and Wisdom  
THE STATION TRIO

6.0 National Programme

9.15 SPEECH  
by  
THE RT. HON. J. H. THOMAS, M.P.  
(Lord Privy Seal)

at  
THE NATIONAL SAVINGS ASSEMBLY  
Relayed from the HOTEL METROPOLE, LLANDRINDOD WELLS

9.45 West Regional News

9.55-11.5 A  
Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES  
(Corddorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE

Overture, 'The Merry Wives of Windsor' Nicolai

ERNEST WHITFIELD (Violin) and Orchestra  
Concerto No. 3, in B Minor ..... Saint-Saëns

THE ORCHESTRA  
Nocturne ('A Midsummer Night's Dream')  
Scherzo... Mendelssohn

ERNEST WHITFIELD  
Schön Rosmarin (Fair Rosemary) (Old Viennese)  
Liebesleid (Love's Grief)..... Dance Tunes)  
Liebesfreud (Love's Joy)..... Kreisler

THE ORCHESTRA  
Ballet Suite, 'Le Cid'..... Massenet

**SWANSEA**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.45 National Programme

5.15 West Regional Programme

6.0 National Programme

9.45 West Regional News

9.55-11.5 National Programme

**PLYMOUTH**

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.45 National Programme

5.15 THE CHILDREN'S HOUR

'THE MAGIC LAMP'  
(RALPH DE ROHAN)  
lights the way for  
MORRIS-GILBERT  
(Solo Pianoforte)

6.0 National Programme

8.0 'Baghdad on the Subway'

A PHANTASMAGORIA OF NEW YORK  
Devised and Produced by JOHN WATT  
(National Programme)

9.0 National Programme

9.45 Forthcoming Events; Local News

9.55-11.5 National Programme



THE RT. HON. J. H. THOMAS, whose speech at the National Savings Assembly will be relayed from the Hotel Metropole, Llandrindod Wells, by Cardiff tonight at 9.15. His speech will also be broadcast in the National Programme.

**BOURNEMOUTH**

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30-11.5 National Programme

**MANCHESTER**

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.45.—The Senior Tourist Trophy Race. A Running Commentary relayed from The Course, Douglas, Isle of Man. Commentators: At the Grand Stand, B. H. Davies, of *The Motor Cycle*; at Craig-na-haa Hotel, Major Vernon Brook. 1.45-2.0.—The Open Golf Championship at Hoylake. An Eye-Witness Account of the morning's play by Mr. Bernard Darwin, relayed from The Hoylake Golf Course. (From Liverpool.) 2.30.—National Programme. 4.15.—An Orchestral Concert, relayed from Parker's Restaurant, Manchester. Parker's Restaurant Orchestra. Musical Director, Laddie Clarke. Mabel Skelley (Soprano). 5.0.—'Tonight's Promenade Concert.' A Gramophone Lecture by Moses Baritz. 5.15.—The Children's Hour. 6.0.—The Open Golf Championship at Hoylake. An Eye-Witness Account of the Afternoon's Play by Mr. Bernard Darwin, relayed from The Hoylake Golf Course. (From Liverpool.) 6.15.—National Programme. 9.45.—North Regional News. 9.55-11.5.—A Brass Band Concert. The Stretford Old Prize Band, conducted by James Rogerson. Douglas Kirke (Bass).



7.45  
THE LAST  
NORTHERN  
'PROM'

SATURDAY, June 21  
NATIONAL PROGRAMME  
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.25  
'BEHIND  
THE  
SCREEN'—II

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mr. G. C. TAYLOR: 'Running a Flower Show'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA  
Directed by JOSEPH MUSCANT  
Relayed from the COMMODORE THEATRE,  
HAMMERSMITH

3.30 Light Music

MARGARET WILKINSON (Soprano)  
THE VICTOR OLOF SEXTET

Song Cycle, 'A Lover in Damascus'  
Woodforde-Finden

3.45 MARGARET WILKINSON

Summer Night ..... Reginald Redman  
Piper June ..... Molly Carver  
Midsummer Eve ..... Easthope Martin  
I wish I were a tiny Bird ..... Lehr

3.53 SEXTET

Hymn to the Sun ..... Rimsky-Korsakov  
Scherzo ('Midsummer Night's Dream')  
Mendelssohn  
Sometimes I feel like a motherless Child (Negro  
Melody) ..... Trans. Coleridge-Taylor  
Slay Dance, No. 8 ..... Dvorak

4.10 MARGARET WILKINSON

The Valley of Laughter ..... Sanderson  
Tell me, do the Roses blow? ..... Green  
Song of Love and June ..... d'Hardelot

4.18 SEXTET

Entr'acte and Ballet Music ('Rosamunde') ..... Schubert  
Selection, 'Reminiscences'  
Sullivan

4.45 REGINALD NEW

At the

ORGAN OF THE BRAUFORT CINEMA  
Relayed from WASHWOOD HEATH,  
BIRMINGHAM

Overture, 'A Midsummer Night's  
Dream' ..... Mendelssohn  
The Cull of the Angelus .. Walton  
Masquerade ..... Byford  
Invitation to the Dance.... Weber

5.15 The Children's Hour

SIXTH AND LAST DAY OF REQUEST  
WEEK

'THE STORY OF ATALANTA'  
A Greek Legend told in Five Scenes  
by L. DU GARDE PEACH

With incidental music played by  
THE OLOF SEXTET

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN;  
Announcements and General  
Sports Bulletin

6.40 Regional Sports Bulletin



The last of the season of  
**NORTHERN  
PROMENADE**  
concerts will be relayed from  
the Leeds Town Hall this  
evening at 7.45

6.45 The Foundations of Music

RASOUMOVSKY QUARTETS  
Played by  
THE BROSA STRING QUARTET

7.0 LITERARY COMPETITION

(See foot of column 3)

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

7.30

A Pianoforte Recital

by  
VERA TOWSEY

Largo from Pianoforte Concerto in F Minor  
Bach, arr. Harold Craxton  
Six Ecossaises ..... Beethoven  
Impromptu in E Flat, No. 2 of Four Im-  
promptus (Op. 50) ..... Schubert  
Seguidillas ..... Albeniz

7.45 Northern Promenade  
Concert

(LAST NIGHT OF THE SEASON)  
(From Leeds)

THE HALLÉ ORCHESTRA  
Conducted by Sir HAMILTON HARTY  
(Concert-goers and Wireless Listeners are invited  
to send suggestions from which this programme  
will be made up)

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN (1,554.4 m. only); Shipping Forecast  
and Fat Stock Prices

9.25 'BEHIND THE SCREEN'

Chapter II

'SOMETHING IS MISSING'  
AGATHA CHRISTIE

Gives the second instalment of this great  
detective story

9.40

JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

and

an Item from THE PALLADIUM

10.40-12.0 DANCE MUSIC

AMEROSE'S BAND from THE MAY FAIR HOTEL



The second instalment of  
**'BEHIND THE SCREEN,'**  
the serial detective story that was begun last  
Saturday by Mr. Hugh Walpole, will be broadcast  
by AGATHA CHRISTIE tonight at 9.25.

B.B.C. Literary Competition—II.

CHARACTERS IN BOOKS

This is the second of a series of Literary Competitions which will be broadcast on succeeding Saturdays at 7 p.m. Extracts from the works of recognized authors will be read, dealing with a specified subject, and competitors will be asked to send in (a) the name of the author of each extract and (b) one additional contribution dealing with the same subject. A prize of three guineas will be awarded each week for the most correct list, together with the best additional extract, as well as second and third prizes of two guineas and one guinea each. Entries (marked 'Competition') must be received by first post on the Tuesday morning following the broadcast, addressed: Talks Department, B.B.C., Savoy Hill. The winners' names will be announced at the microphone on each successive Saturday, and confirmed in due course in *The Radio Times*. There will be an additional prize of ten guineas at the end of the series for the competitor who, during the series, has given the largest number of correct answers and the best collection of additional extracts.



# DEAF EARS

never place you more at a disadvantage than when others are happy and you just sit out and "look on"—a life apart cut off from nearest and dearest—you see them smile and wonder why, you see them speak and wonder what they say, you see them play and wish you could join in and so shorten time which hangs so dully upon you. Children's games, grown-ups' conversation, church service, wireless broadcast, talkies, music, and those whispered asides are for you again when the new scientific method enables you again to HEAR.

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EDINBURGH—111, PRINCES ST.  
GLASGOW—206, SAUCHIEHALL ST.  
BIRMINGHAM—118, NEW ST.  
NEWCASTLE—59, NORTHUMBERLAND ST.  
DUBLIN—97, GRAFTON ST.

## SATURDAY, June 21 MIDLAND REGIONAL

626 kc's (479.2 m.)

6.45  
THE  
BIRMINGHAM  
POLICE BAND

3.30 National Programme

4.45 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

5.15 The Children's Hour  
'Snooky and the Sundial,' an Adventure, by  
PHYLLIS RICHARDSON

7.30 'The Dragon's Bride'

A COMIC OPERA EN CASSEROLE  
by  
MABEL CONSTANDUROS  
King Kandy (of Marmaladia) DONALD DAVIES  
Princess Nougat (his daughter) COLLEEN CLIFFORD  
Ju-Jube (her favourite maid) DOROTHY SUMMERS

## 'THE DRAGON'S BRIDE' this evening at 7.30

A COMIC OPERA EN CASSEROLE

BY MABEL CONSTANDUROS

King Kandy (of Marmaladia) DONALD DAVIES  
Princess Nougat (his daughter) COLLEEN CLIFFORD  
Ju-Jube (her favourite maid) DOROTHY SUMMERS  
Marzipan (a gardener) ... GEORGE PIZZEY  
Liquorice (a villain) HAROLD CLEMENCE  
Ginger (The Dragon)

The Midland Wireless Chorus and Orchestra, conducted by Joseph Lewis

ACT I; The Village Green. ACT II; A Field at the Back of the Palace



Dance Music by PHILIP BROWN'S 'DOMINOES' DANCE BAND

'Pan and the Peacock,' a Nature Story, by MARY HARAS

6.0 London Regional Programme

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sport

6.45 A Military Band Concert

Relayed from CANNON HILL PARK, BIRMINGHAM  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by INSPECTOR PERCY SHARPE

March from Suite in E Flat ..... Holst  
Overture, 'Comedy' ..... Keler Bela  
Selection, 'Haddon Hall' Sullivan, arr. Godfrey  
Cornet Solo, 'Love's Garden of Roses' Haydn Wood  
(P.C. COOK)

Four Dances ('Merrie England') ..... German Selection, 'Aida' ..... Verdi, arr. Waterson

Marzipan (a gardener) ..... GEORGE PIZZEY  
Liquorice (a villain) ..... HAROLD CLEMENCE  
Ginger (the Dragon)

THE MIDLAND WIRELESS CHORUS and ORCHESTRA  
Conducted by JOSEPH LEWIS

Act I  
The Village Green  
Act II  
A Field at the Back of the Palace

8.30 London Regional Programme

9.0 Midland News

9.5 'More Fireside Songs'

by  
THE MIDLAND WIRELESS CHORUS  
Conducted by JOSEPH LEWIS  
EDGAR LANE (Recitals)

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.35 Experimental Transmission for the Radio Research Board by the Fultograph Process



7.30  
A COMIC OPERA  
BY MABEL  
CONSTANDUROS

SATURDAY, June 21  
LONDON REGIONAL  
842 kc/s (356.3 m.)

9.15  
A NORTHERN  
'PROM'  
FROM LEEDS

3.30 THE VICTOR OLOF SEXTET  
MARGARET WILKINSON (*Soprano*)  
(National Programme)

4.45 A PIANOFORTE RECITAL  
by  
JOYCE KADISH  
Prelude and Fugue (A Minor) ... *Bach, arr. Liszt*  
Toccata in A ... *Paradies*  
Prelude (Op. 23, No. 5) ... *Bachmanian*  
The Prophet Bird ... *Schumann*  
Study (Op. 25, No. 2) ... *Chopin*  
Poupée Valsante ... *Poldini*  
General Lavine, Eccentric ... *Debussy*  
Rush Hour in Hong Kong ... *Chavins*  
Le Cygne (The Swan) ... *Saint-Saëns, arr. Godovsky*  
Gavotte ... *Colin Taylor*

5.15 DANCE MUSIC  
BILLY FRANCIS and his ORCHESTRA  
Relayed from THE WEST END DANCE HALL,  
BIRMINGHAM

6.15 'The First News'  
WEATHER FORECAST, FIRST GENERAL NEWS  
BULLETIN; ANNOUNCEMENTS AND SPORTS  
BULLETIN

6.40 Sports Bulletin

6.45 A Ballad Concert  
CONSTANCE WENTWORTH (*Soprano*)  
FREDERIC LAKE (*Tenor*)  
CHARLES STAINER (*Flute*)

CONSTANCE WENTWORTH  
Trees ... *Rasbach*  
Summer ... *Martin Shaw*  
O that we two were maying ... *Nevin*  
Sitting at Home by the Fire ... *Brahe*

6.55 CHARLES STAINER  
Souvenir ... } *German*  
Valse Gracieuse ... }  
Bolero ... *Herbert Sharpe*

7.3 FREDERIC LAKE  
In Sympathy ... *Franco Leoni*  
The jealous Lover ... *Quilter*  
A Wayside Prayer ... *Tours*  
All for You ... *d'Hardelot*

7.12 CHARLES STAINER  
Meditation ... } *Joachim Andersen*  
Polonaise ... }

7.20 CONSTANCE WENTWORTH and FREDERIC LAKE  
Dear Love of mine ('Nadeshda') ... *Goring Thomas*  
It was a Lover and his Lass ... *Morley, arr. Adlington*  
Friendship ... *Theo Marzials*  
Love's old sweet Song ... *James Molloy*

7.30 'The Dragon's Bride'  
A Comic Opera en Casserole  
by  
MABEL CONSTANDUROS  
(From Midland Regional)

King Kandy (of Marmaladia) ... DONALD DAVIES  
Princess Nougat (his daughter) ... COLLEEN CLIFFORD  
Ju-Jube (her favourite maid) ... DOROTHY SUMMERS  
Marzipan (a gardener) ... GEORGE PIZZEY  
Liquorice (a villain) ... HAROLD CLEMENCE  
Ginger (The Dragon)

THE MIDLAND WIRELESS CHORUS and ORCHESTRA  
Conducted by JOSEPH LEWIS  
Act I  
The Village Green  
Act II  
A Field at the Back of the Palace

8.30 'LOVE SCENES FROM THE ENGLISH  
NOVELISTS'—VIII  
Mr. GEORGE RYLANDS

9.0 Regional News

9.5 Interval

9.15 Northern Promenade  
Concert  
(From Leeds)

THE HALLÉ ORCHESTRA  
Conducted by SIR HAMILTON HARTY  
A Request Programme

10.15-10.30 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

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Dorothy Sayers, Anthony  
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## Saturday's Programmes continued (June 21)

### CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-12.45 A Popular Concert  
Relayed from THE NATIONAL MUSEUM OF WALES  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfa Genedlaethol Cymru)  
(Leader, LOUIS LEVITUS)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Preciosa' ..... Weber  
Two Minuets (Serenade in D, Op. 11) ..... Brahms  
Lyric Suite ..... Grieg  
'Blue Danube' Waltz ..... Johann Strauss
- 3.30 National Programme  
4.45 DANCE MUSIC  
THE ESPLANADE HOTEL DANCE BAND  
Relayed from THE ESPLANADE HOTEL,  
PORTHCAWL
- 5.15 THE CHILDREN'S HOUR  
The Schoolboys' Sports Feature (Vaughan Thomas)  
A COUPLE OF COONS—with Song and Jest
- 6.0 National Programme  
6.40 Regional Sports Bulletin  
6.45 National Programme  
7.0 Mr. A. S. BURGE: 'Welsh Rugby Administration'
- 7.20 National Programme  
9.15 West Regional News  
9.25-12.0 National Programme

### SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-12.45 West Regional Programme  
3.30 National Programme  
4.45 West Regional Programme  
6.0 National Programme  
6.40 West Regional Sports Bulletin  
6.45 National Programme  
7.0 West Regional Programme  
7.20 National Programme  
9.15 West Regional News  
9.25-12.0 National Programme

### PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-1.0 GRAMOPHONE RECITAL  
Light Orchestral Music  
Overture, 'La Belle Helène' ..... Offenbach  
Summer Night on the River ..... Delius  
Fantasy, 'Round the World' ..... Männecke  
Scherzo, 'Romeo and Juliet' ..... Berlioz

Selection, 'The Bartered Bride' ..... Smetana  
The Merry Brothers ..... Gemin  
Air on the G String ..... Bach, arr. Sear  
Selection, Old Musical Comedy Gems  
Waltz, 'Moonlight on the Alster' ..... Fetrae

- 3.30 National Programme  
5.15 THE CHILDREN'S HOUR  
LEWIS CARROLL  
by  
GEOFFREY BRADLEY  
with the sketch  
'ALICE AND THE TWO QUEENS'  
from 'Alice in Wonderland,' arranged  
for broadcasting by WINIFRED GRANT
- 6.0 National Programme  
6.40 Sports Bulletin  
6.45 National Programme  
9.15 Items of Naval Information; Local News  
9.25-12.0 National Programme

### BOURNEMOUTH

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
1.0-2.0 National Programme  
3.30-12.0 National Programme

### MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE  
10.30-11.0 National Programme  
12.0-1.0 Gramophone Records  
3.30 National Programme  
5.0 'Tonight's Promenade Concert'  
A Gramophone lecture by MOSES BARITZ
- 5.15 THE CHILDREN'S HOUR  
6.0 National Programme  
6.40 Musical Interlude  
6.45 National Programme  
7.0 Professor ROBERT NEWSTEAD: 'Further Roman Discoveries at Chester'  
7.20 The Royal Horticultural Society's Bulletin for Northern English Listeners  
7.30 National Programme  
7.45 Northern Promenade Concert  
THE HALLE ORCHESTRA  
Conducted by Sir HAMILTON HARTY  
Relayed from THE TOWN HALL, LEEDS  
(National Programme)  
(Concert-goers and Wireless Listeners are invited to send suggestions, from which this programme will be made up)  
(Solely Orchestral)
- 9.0 National Programme  
9.15 North Regional News  
9.25-12.0 National Programme



## NOTES ON THE WEEK'S MUSIC

(Continued from page 598.)

### Delius' Dance Rhapsody.

(*London Regional.* Tuesday, 9.15.)

**M**AKING its first appearance at the Festival at Hereford in 1909, when its composer was forty-six, this Dance Rhapsody has always been, and deservedly so, among the most popular of his purely orchestral works. There is a short introduction, in which we are given a foretaste of some of the tunes which are to be used in building it up. The oboe, the flute, and the horns, in turn, have the chief shares in the statement of the themes. There follows a section in quicker tempo, where a new tune is heard, on the lower strings and bassoons, while soon afterwards the violins, playing in octaves, give us still another new theme. These are all worked out at some length, with constantly varied interest, and then we hear again the dance tune, which the oboe played at first, now on the flute and clarinet. The music rises to a climax and then makes way for a slow section. The theme of this is again the first tune, now played by first violin alone with accompaniment from the other strings. But the bustling mood of the first part returns, and the Rhapsody comes to an end with great strength and vigour.

### Bax Quintet.

(*National.* Wednesday, 3.30.)

**C**OMPOSED in 1914 and 1915, this is one of the big works of Bax which impresses not merely by its size but by the richness of the material which goes to make it up. Its interest is maintained in an almost dramatic way, so that it grows throughout the whole work to reach its actual climax at the end, although the themes reappear in the different movements in such a way as to give the whole work a real unity. Like a good deal of his music, it betrays his keen interest in Celtic, especially Irish, folk-lore, and the melodic beauty of some of its themes suggests that they are actual folk-tunes. That is not the case, however; they are all original, and their affinity with Irish native melody merely shows how closely the composer has identified himself with their spirit. As is only right and proper with so modern a work, the team which is playing it is a very young one; there is no member of the string quartet older than twenty-two.

### The Second Rasoumovsky Quartet.

(*National.* Wednesday and Thursday, 6.40.)

**I**N a quite different mould from the first, this E-Minor quartet is always thought of as one of the most self-revealing of all Beethoven's movements. Presented in the traditional form of Haydn and Mozart, though with much more freedom and expressiveness, it may well be, as the world at large has always supposed, a musical picture of a struggle against hostile fate in which Beethoven himself is the striving spirit. More than once near the beginning, silent bars break the continuity of the melody—in Wagner's words, 'a silence as full of significance as sound.' The slow movement is an unbroken stream of melody, and two different contemporaries of the master's have told us independently how he conceived it one night at Baden as he looked up at the sky and meditated on the great harmony of the stars. The third movement is neither scherzo nor minuet, but one of Beethoven's characteristic allegrettos built up on a curiously constructed rhythm which makes its effect largely by an accent on the second beat of the bar. It has an

alternative section in Major, in which the Russian theme appears. It is the same melody which Mussorgsky uses in the Coronation scene of *Boris Godounov*; Rimsky-Korsakov has also introduced it in his opera *The Tsar's Bride*. The last movement, bold and triumphant, was counted, when it appeared, as the most brilliant quartet finale which had ever been written.

### 'La Traviata.'

(*National.* Wednesday, 8.30.)

**O**NE of the most popular of all Verdi's operas, and one whose melodies are known throughout the world, *La Traviata* had a rather doubtful reception on its first appearance in Venice in 1853. For one thing, the characters appeared in modern dress, a rather startling break with tradition, and there is another difficulty which is not always easily overcome. Violetta, the heroine, is a pale, delicate creature, who dies, in the end, of consumption. But at the first performance the *prima donna* who took the rôle was an extremely healthy-looking lady of distinctly generous proportions, and her untimely death from a wasting disease seemed to the audience so unlikely that the singer came in for a good deal of chaff. More than one distinguished singer since then, who has been successful in the vocal side of the part, has found it difficult to wear the frail and delicate look which it demands. Singing is a healthy exercise, as the looks of singers frequently proclaim.

### Mendelssohn's 'Midsummer Night's Dream.'

(*National.* Wednesday, 9.55.)

**W**HEN Mendelssohn's music is given along with Shakespeare's play, it is difficult to do full justice to it, and much of its charm is inevitably missed. It has been widely decided, therefore, to play all the music some days in advance of midsummer, when the play itself is most appropriately given. The overture, more than any other work of Mendelssohn's, presents him to us as a veritable 'Peter Pan' of music, who definitely refused to grow up. It had its birth in the garden of the house in Berlin to which the family had just moved, in Mendelssohn's seventeenth year, the same garden in which so much fine music was afterwards finely played. And though the work of a mere boy, it is, in every way which matters, masterly music. But it is its grace and charm, its clear freshness of open spaces, with something of the warm glamour of summer nights, the mischief of Puck, and the boisterous mirth of the Clowns' Dance, which the listener recognizes, rather than the skill with which the work is built. As has been well said of it, 'Shakespeare himself has not more magic at command to transport us from the noise of cities and the chill of wind-swept streets.' Seventeen years later, Mendelssohn composed the remaining numbers for the play, re-capturing the same fresh, youthful spirit which had inspired the Overture; it would be quite easy to believe, did we not know the facts, that all the numbers were written at the same time and with the same wholehearted boyish enthusiasm.

### The Coronation of Boris.

(*Regional.* Thursday, 8.0.)

**M**USSORGSKY'S subject is a stirring episode from Russian history in the seventeenth century, with the usurper Boris Godounov as its central figure. According to Cui, the work is neither a drama nor an opera, but rather a musical chronicle after the manner of the historical dramas of Shakespeare. The scenes are much more independent than in the usual opera. The Coronation is the second part of the prologue. It is set in the great courtyard of the Kremlin, and at the back the audience looks

towards the famous Red Staircase leading to the State apartments. On either side are the two cathedrals, of the Assumption and of the Archangels, each with its shining golden dome. Banners are flying and the courtyard is full of people in brightly-coloured holiday dress; they are on their knees in prayer. To the sound of bells the solemn procession goes to the Cathedral of the Assumption, and the crowd acclaim Boris' ascension of the throne. (Mussorgsky has used in the music here the same Russian folk song which Beethoven embodied in the second of the Rasoumovsky quartets.) Only after that does Boris appear. In the moment of triumph for which he had schemed, his heart is heavy with foreboding and he prays that strength may be given him to rule his country well and wisely.

### The Third Rasoumovsky Quartet.

(*National.* Friday and Saturday, 6.40.)

**K**NOwn in Germany as the 'Eroica' Quartet, by analogy with the third Symphony, this is in every way a big and impressive work. The first movement opens with a serious introduction, and then the first violin begins the main part of the movement with a rather shy announcement of the theme. The music gathers strength to reach a real sense of triumph, and the end of the first theme leads very naturally to the more grave and serene second subject. More than any other of Beethoven's movements this is orchestral in style, as though his inspiration overflowed the narrower bounds of chamber music. The second begins with a long-drawn melancholy above a sombre pizzicato on the cello, and though the heavy grief of that theme pervades most of the movement, there is a sense of real consolation, even of smiling, which breaks in ever and anon. The third movement bears out its own title of 'Menuetto Grazioso' in a simple and happy way, with a more sprightly trio, and again in the last movement the resources of the string quartet are strained to the utmost; the movement is a gigantic fugue, eloquent of Beethoven's strength and imagination. In his note-book he wrote across the outline of this movement: 'Never again need you feel ashamed of your deafness; can anything in the world prevent you from expressing your soul in music?'

### 'Romeo and Juliet,' Act II.

(*Regional.* Friday, 8.35.)

**A**FORMER relay of this act from the Royal Opera was one of the memorable broadcasts from that great house. It formed part of Dame Nellie Melba's farewell appearance there, and Mr. Pitt was the conductor, as he had so often been during Dame Melba's wonderful career. The text of the opera follows Shakespeare's story pretty closely, even using his actual words in many places. The second act begins, however, with a character who is strange to Shakespeare, one Stephano, a page, who brings a ladder for Romeo to climb to Juliet's balcony, taking it away when his master has ascended. Romeo sings, 'Ah, fairest dawn, arise,' and as Juliet opens the window and comes out, she hides. Hearing her confess to the night that she loves him, although he is a Montague, he appears before her, and they exchange pledges. After that the course of the act is interrupted by Gregory and other servants of the Capulets, who suspect the presence of an intruder, search the garden vainly, and then go. Juliet's nurse comes for her and takes her indoors. Romeo sings: 'Oh, night divine,' and again Juliet comes out. At the end of Romeo's song, 'I have told you that I adore you,' there is the famous duet, 'Ah, do not flee again,' and the young lovers bid each other farewell.



*A Page for Midland Listeners.*

## EVERY CHILD A POTENTIAL SOLOIST

How Children are Encouraged to Sing at a Birmingham Orphanage—A Percy Pitt Programme—Midsummer in the Midlands—Another Relay from Leamington.

*An Orphanage Choir Concert Relay.*

ON Friday evening, June 27, from 7.15 to 7.45 p.m., listeners to the Midland Regional programme will have an opportunity of hearing the children of Sir Josiah Mason's Orphanage at Erdington in a programme of part songs, including three National Folk Songs, *Mariamna*, Italian, *In Exile*, German, and *I love the wild stream*, French. The Orphanage was founded by Sir Josiah Mason, known in Birmingham and the Midlands as the man who inaugurated and endowed Mason College, the nucleus of the present University of Birmingham. The choir is composed of children from the Orphanage and attached to its school. The object is not to turn out a few soloists, but to train each and every child as a potential soloist at a later date. To this end even the youngest are encouraged to sing naturally and easily in the presence of their little companions, and by this and other means an attempt is made to fulfil a great ideal in music teaching—that the musical life shall primarily be one of joy and expression. Technical and vocal training go hand in hand with this development, and the aim of both school and orphanage will be reached if every child begins adult life with a great love for only the best in music and such a technical equipment as shall make further progress possible. Since its foundation the Orphanage has cared for 2,646 children, most of whom have met with great success in later life. At present there are two hundred children in residence.

*Lozells Picture House Organ Again.*

LISTENERS who have derived so much enjoyment from the broadcast of the organ at Lozells Picture House, Birmingham, will be glad to learn that it is to be heard regularly again in our midday transmissions on Tuesdays from 1 to 2 p.m. On June 24, Edwin J. Godbold contributes a popular and varied programme, including a *Nautical Selection* by Binding, the *H.M.S. Pinafore Selection* by Sullivan, a *Mozart Minuet and Trio*, and Korzack's *Waltz, Love and Life in Vienna*.

*Church Organ Music.*

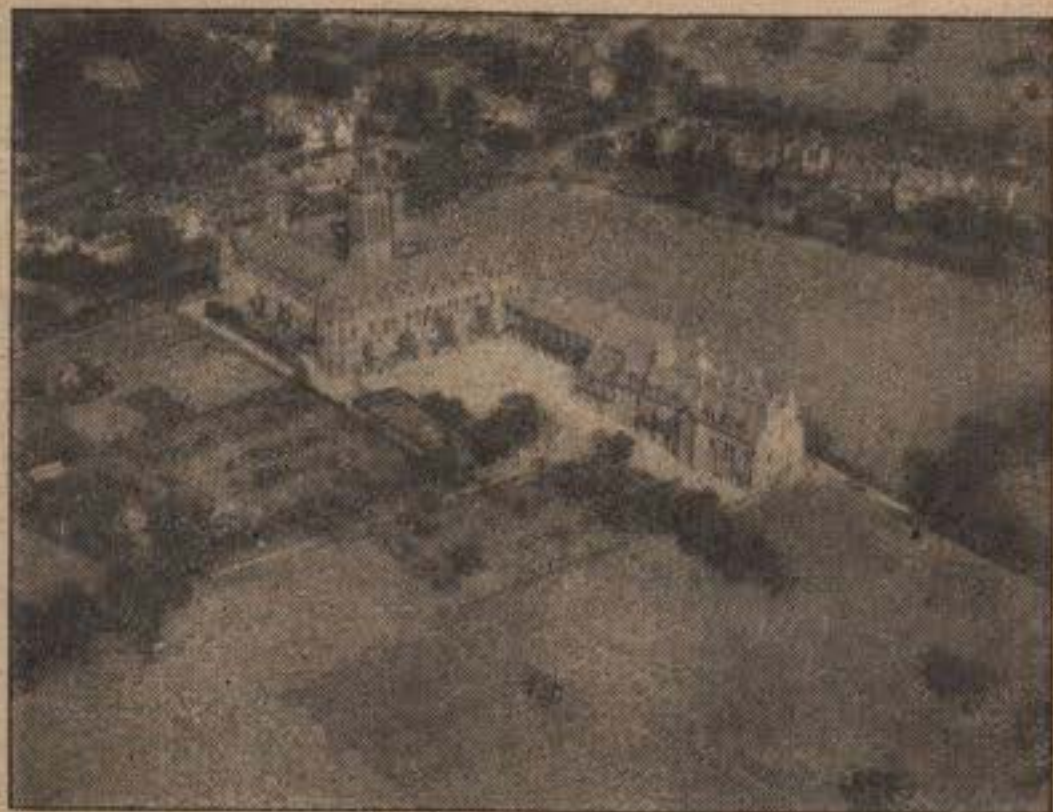
MR. T. W. NORTH, who is giving a recital on the beautiful organ of the Church of the Messiah in Birmingham, at 6.40 p.m. on Friday, June 27, is a musician with a wide reputation. He has been Borough Organist of Walsall for many years, and has, among his 'household gods,' two treasures which he greatly prizes. These are gifts to him during his term of office as accompanist to the Birmingham Triennial Festival, one a framed photograph of the late Hans Richter, bearing the great conductor's autograph, and the other a fountain pen which was 'christened' by Sir Edward Elgar after one of the *Gerontius* rehearsals.

*A 'Composer' Programme.*

AN interesting programme of the works of Percy Pitt, performed by the Midland Wireless Orchestra and conducted by the composer, will be heard by Midland Regional listeners on Friday evening, June 27. The majority of these works—*Le sang des Crepuscules*, the *G Minor Symphony* (composed for the Birmingham Triennial Festival of 1906 and produced here with great success), and the Ballet Pantomime *Sakura*—will be new to listeners, but to those who remember other compositions of Mr. Pitt, with their refinement and romantic, colourful, harmonic schemes, this concert should be a real delight.

*A Midsummer Medley.*

ON Midsummer Day the Birmingham Studio is providing for Midland and London Regional listeners what should prove to be excellent entertainment, in keeping



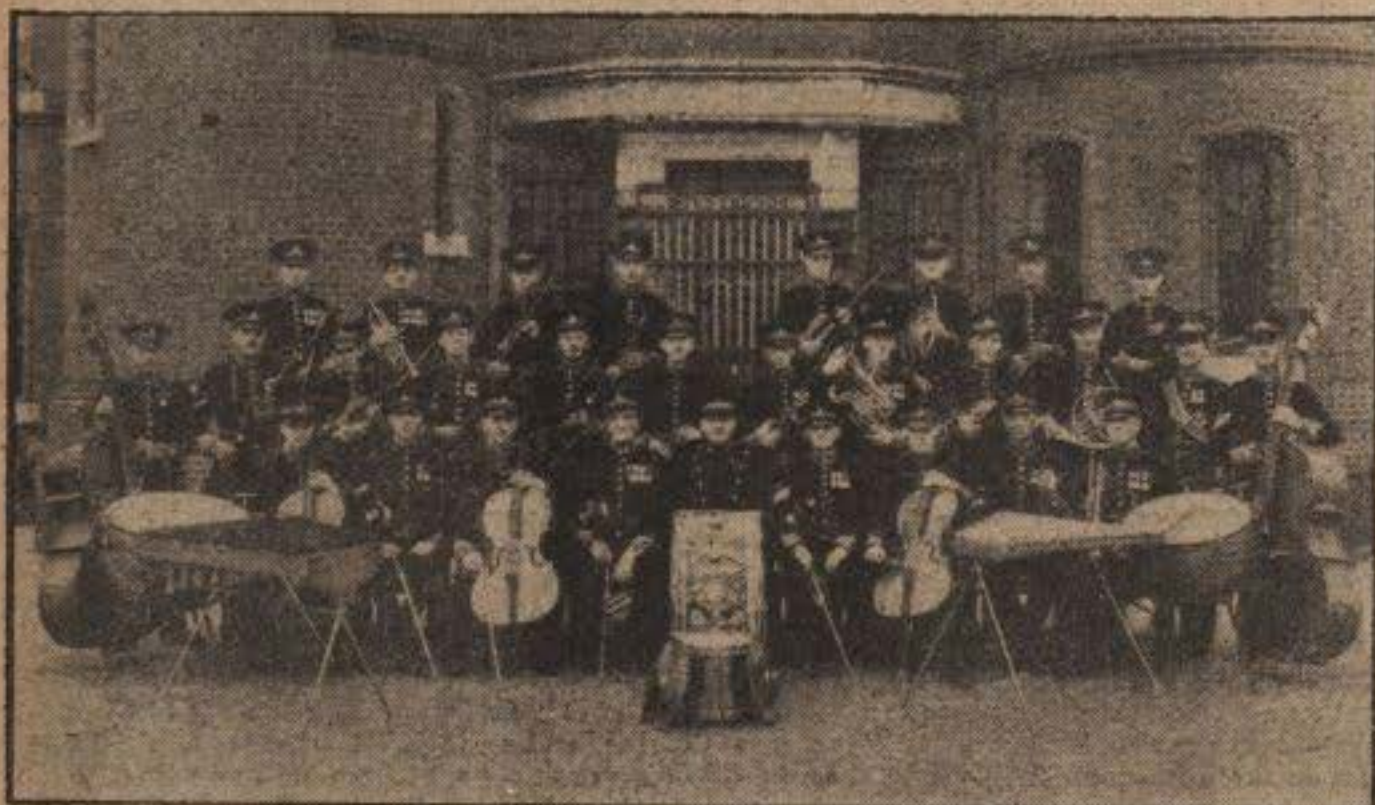
SIR JOSIAH MASON'S ORPHANAGE AT ERDINGTON.

with the day, and acceptable not only to those who clamour for broad comedy, but to the lovers of good light music. The programme includes Tommy Handley in *Midsummer Musings*, Mabel Constanduros and Dorothy Summers in a sketch, *A Day in the Country*, while musically we have orchestral items by Sir Edward German and Herman Finck, and a song-cycle for Chorus and Orchestra by Sir Herbert Brewer, entitled *Summer Sports*. This latter work, which consists of five numbers, the words by various poets, was written for the Gloucester Festival of 1910.

*Two Popular Sunday Concerts.*

AN open-air concert by the Band of H.M. Royal Artillery (Portsmouth), conducted by Mr. G. Landrock, will be relayed from the Pump Room Gardens, Leamington Spa, on Sunday, June 22, at 3.30 p.m. An attractive programme contains many popular items, including the *Roman Carnival* overture of Berlioz, the second *Maid of Arles* Suite and the *Tannhäuser* March. William Michael, the baritone singer in the same programme, was born in the Swansea Valley, and the early successes he achieved in South Wales competitive festivals were the deciding factors which took him to London. He has chosen two well-known operatic arias for this occasion, the first being 'Vision fugitive,' from Massenet's *Herodiade*, and the second the Cavatina, 'Even bravest Hearts,' from Gounod's *Faust*. The evening concert on the same date is also frankly popular—almost in the nature of a 'Request Programme'—when Liszt's *The Preludes*, Wagner's *Träume*, and an overture of Handel will be interspersed with songs by Horace Priestley (tenor) and solos by Russell Green, another of Birmingham's brilliant young pianists.

'MERCIAN.'



Thomas Humphries

THE BAND OF THE ROYAL ARTILLERY, PORTSMOUTH, WILL PLAY ON JUNE 22.



*Both Sides of the Bristol Channel.*

## IN HONOUR OF A GREAT WELSHMAN

Rector who Inspired the Welsh Circulating Schools—More Talks of the Rail—A Bristol Pageant—Caerphilly Castle and its Wonderful History.

### *Griffith Jones, Llanddowror.*

**A** TALK on 'Griffith Jones, Llanddowror,' which Mr. D. Arthen Evans is giving during the Welsh interlude on Tuesday, June 24, at 7.0 p.m., is more than usually



THE MARKET CROSS, CHEDDAR.

interesting because of its topicality. On June 28, at the village of Llanddowror in Carmarthenshire, the bicentenary of the formation of the Welsh Circulating Schools will be celebrated, a movement which was mainly inspired by Griffith Jones, rector of the parish in 1730. The history of the Schools reads like a romance, so phenomenal was the success of the venture. Teachers were prepared for their task; they proceeded from village to village and established contacts with hundreds and thousands of a peasantry eager for learning and culture.

### *A Great Pioneer.*

**S**O far as can be ascertained, Griffith Jones was born in the parish of Penboyr in 1683. He was educated at Carmarthen Grammar School, and in 1716 became rector of Llanddowror. He foresaw the need of education through the medium of the Welsh language, both for young and old, in day and also in night schools. Griffith Jones was buried within the ancient church, and a mural tablet was erected to his memory. Pilgrims to Llanddowror still pay homage to one of the greatest benefactors of Wales, and acknowledge their indebtedness for his pioneer work in the realm of Welsh education and of Welsh culture.

### *The Good Samaritan.*

**T**HE subject of the feature 'For the Children,' by Mr. E. R. Appleton, on Sunday, June 22, at 3.55 p.m., is 'The Good Samaritan.' The central message of this beautiful story will be revealed by incidents of the present day, and, as before, Joan and Betty will ask questions. Listeners will be glad to know that Bridget—whose middle name, by the way, is Myfanwy—will make her second microphone appearance in this programme.

### *Tales of the Rail.*

**M**R. GEORGE MILFORD, who last year gave some entertaining talks on the early days of railways, returns to the microphone on Saturday, June 28, at 7 p.m., to relate more tales of the rail. It is difficult to realize how pessimistic the public was in the early days of railways, and one authority during the Parliamentary struggle declared that he would undertake to eat all the coal the railways would ever carry. Yet on the morning of Tuesday, September 27, 1825, when the directors of the Stockton and Darlington Railway took their first trip in a train, preceded by a man on horseback carrying a flag, there were six wagons of coal and twenty-one passengers.

### *A Pageant of College Green.*

**A** PAGEANT of College Green, Bristol, is to take place on five dates during June and July, and Mr. F. C. Jones, under whose guidance the book of the Pageant has been prepared, will give a talk on the subject for West Regional listeners on Monday, June 23, at 4.45 p.m. The Pageant opens with the meeting of St. Augustine and the Welsh Bishops on College Green, while further episodes deal with the Reformation, the dissolution of the monasteries, the civil war, and the Bristol Reform Riots. Mr. Jones has an unrivalled knowledge of the history of Bristol.

### *Caerphilly Castle.*

**A** TALK of exceptional interest on 'Caerphilly Castle' will be given by the Rev. E. Roberts Lewis on Tuesday, June 24, at 6.0 p.m. Mr. Lewis is the recognized historian of Caerphilly Castle, and his book on Caerphilly has been recommended by many directors of education for use in schools. He has also written an official guide to the Castle at the request of the Marquis of Bute. Dr. Lewis tells me that when he first saw Caerphilly Castle it made so profound an impression upon him that he ordered all the published guide books. To his great surprise, he found they gave very little information and hardly a clue to its political history. He therefore decided to produce a complete and consecutive record of events. After several years of painstaking research he established clearly that the Castle was once the greatest in Britain, and the most important of the Roman and Norman Castles in Wales.

### *The Leaning Tower.*

**C**AERPHILLY CASTLE has a leaning tower which, although now only about fifty feet high, is eleven feet out of the perpendicular. Various theories to account for this have been advanced, the most likely being an explosion of gunpowder during an attack. The tower was one of four set at the angles of the Inner Ward, but today the other three lie scattered in huge blocks of masonry. An old directory of Cardiff and Caerphilly seriously suggests that the leaning tower was rent at the time of the Crucifixion.

### *Excursions.*

**T**HE 'Super Six Concert Party' is giving the first of a new series of entertainments on Friday, June 27, at 7.45 p.m., under the general title of 'Excursions.' Listeners will have little difficulty in discovering the places referred to, and visits will be paid to the shop of Wun Lung Too in Biger Tay and to the Seaside Landladies' Club at Weston-super-Mare.

'STEEP HOLM.'



THE TOMB OF GRIFFITH JONES IN LLANDDOWROR CHURCH.

*Stanley Phillips, Saint Clares*



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*The new Health Method described in this announcement increases Vital Energy, Strengthens Weak Constitutions, Builds up the Muscular Tissues, Tones Up the Vital Organs, Softens Hardened Arteries, Normalises the Circulation, Restores Youthful Vim and Vivacity, and Gives the Elderly a New Lease of Life.*

# SCIENTIST'S AMAZING HEALTH DISCOVERY

ASTOUNDING TRIUMPH OVER OLD AGE INFIRMITIES

Remarkable New Method of Drugless Healing Promises Better Health for All and Longer Life

## VALUABLE FREE BOOK FOR EVERY READER OF "THE RADIO TIMES"

Medical Men, the Press and the general public cannot fail to be deeply interested in the news that Mr. O. Overbeck, F.R.S.A., F.P.C.(Lond.), the well-known scientist, has discovered a new health method entirely independent of drugs, and of equal benefit to the invalid and the athlete, the old and the young.

Few men are better entitled to a hearing when they speak on the subject of health and well-being.

### ROMANCE OF OLD MAN'S RECOVERY OF HEALTH AND VIGOUR

Eight years ago, prematurely worn out by a life devoted to scientific research, Mr. Overbeck was the picture of a decrepit old man on the verge of the grave.

It was at this time that, concerned at the rapid thinning and whitening of his hair, Mr. Overbeck's thoughts turned to electrical stimulation. He began experimenting. His first efforts were not very successful. Then the idea came to him that if electricity is to be of real lasting benefit, it must be absorbed without sensation, just as it is absorbed from the food we eat. The cells must, in very truth, be fed with the electric current.

### AN EXPERIMENT—AND ITS MAGICAL RESULT.

The upshot was the invention of an electrical instrument constructed on entirely new lines. He tried it first on his hair. The result was magical. Not only did his hair rapidly grow thicker and darker in colour, but his mental faculties became greatly invigorated; every day he found himself getting stronger; the rheumatism that had plagued him for some time disappeared, as well as the kidney trouble, from which he had been a chronic sufferer;

his eyesight improved to such an extent that he was soon able to give up the spectacles he had worn for years; and before long he was able to resume a normal life of active work.

World patents were



*Inset. Mr. O. Overbeck, F.R.S.A., F.P.C. (Lond.), the well-known scientist. Below, Reduced facsimile of the Diploma of Merit, awarded to Mr. Overbeck for his exhibit of Overbeck Rejuvenator at the International Exhibition of Inventions 1929.*



*Mr. Overbeck in his rôle of horticulturist at his country estate. A few years ago his heart was so weak he dare not stoop to tend his beloved plants. To-day, thanks to his Rejuvenator, an active life, both physical and intellectual, finds him literally untireable.*

### WHAT THE PRESS SAYS

The Press, not only of the Empire but of many foreign countries, has drawn attention to Mr. Overbeck's remarkable invention for prolonging life and banishing disease.

The "Daily News," describing a demonstration of the Rejuvenator given by Mr. Overbeck at the Savoy Hotel, London, said "Mr. W. J. Womersley, M.P., who presided, said that he had known Mr. Overbeck for many years, and during the last two or three years his health and appearance had improved wonderfully."

### ENDORSED BY MEDICAL MEN

In a lengthy report about Overbeck's Rejuvenator Dr. Brucker, Director of the Etablissements Aerotherapique, Paris, and a Chevalier of the Legion of Honour, says:—"By its graduated current of galvanisation this apparatus acts powerfully on the tissues, the organs, nervous centres, and consequently on the nutrition, circulation and disintoxication."

### STRIKING REPORTS from users RHEUMATIC GOUT ROUTED.

**Case No. 109.**  
I have just cured a patient of rheumatic gout, severe form, and surprised three doctors.

### CRIPPLED WITH NEURITIS.

**Now Able to Walk. Case No. 108.**—With reference to my mother, who, as you know, six months ago, was a cripple by neuritis. We have been using your machine six months and find great improvements, as now she can walk and do most things herself.

### ASTHMA OVERCOME.

**Case No. 261.**—I have not had an attack of asthma since receiving the instrument.

### BLOOD PRESSURE LOWERED.

**Case No. 293.**—The doctor says that my blood pressure test last week was lower than any previous test. I am going on fine, feeling well, sleeping well, and eating well. Again great praise for your electrical machine.

Hundreds of similar reports concerning the amazing health-restoring powers of Overbeck's Rejuvenator are reproduced in the Free Book which readers of RADIO TIMES may obtain by simply completing and forwarding the form below.

taken out. A name had to be chosen for the instrument. "It has rejuvenated me. It will rejuvenate others. I will call it Overbeck's Rejuvenator," was a happy thought, and under this aptly chosen name it has gone forth on its mission of healing to all parts of the Globe.

### JUSTIFIED BY RESULTS.

It is strengthening weak constitutions. It is steadying shaky nerves. It is building up wasted muscles. It is bringing down high blood pressure to normal. It is fortifying disease resistance. It is banishing constitutional disorders in young and old alike.

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Please send me Free Book about Overbeck's Rejuvenator, containing plates illustrating self-treatment and testimony to its power of increasing Vital Energy, Strengthening Weak Constitutions, Building Up the Muscular Tissues, Toning Up the Vital Organs, Softening Hardened Arteries, Normalising the Circulation, Restoring Youthful Vim and Vivacity, and Giving the Elderly a New Lease of Life. I enclose 3d. in stamps to cover postage.

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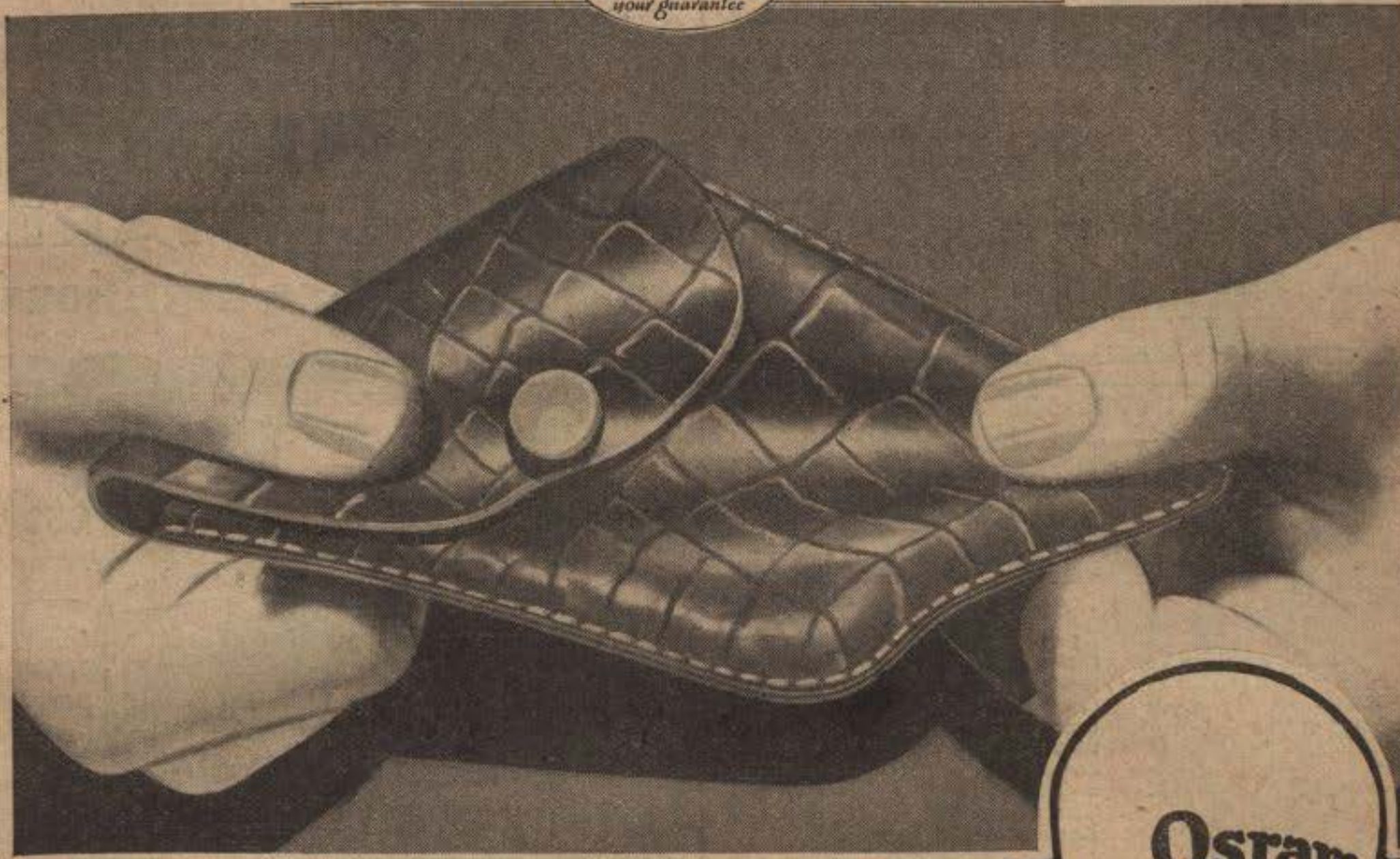
RADIO TIMES, 13/6/30.

THE FOLLOWING ARE A FEW OF THE AILMENTS WHICH RESPOND WITH REMARKABLE RAPIDITY:—

- |                               |                  |
|-------------------------------|------------------|
| ASTHMA                        | INSOMNIA         |
| BLOOD PRESSURE                | INDIGESTION      |
| CATARRH                       | LUMBAGO          |
| CRAMP                         | LOSS OF VIGOUR   |
| CONSTIPATION                  | NERVOUS DEBILITY |
| DEAFNESS                      | NEURITIS         |
| EAR AFFECTIONS                | NEURASTHENIA     |
| EYESIGHT                      | PARAPLEGIA       |
| GENERAL WEAKNESS              | RHEUMATISM       |
| GOUT                          | RHEUMATOID       |
| GOITRE                        | ARTHRITIS        |
| HEADACHE                      | SCIATICA         |
| HEART AFFECTIONS              | STAMMERING       |
| HAIR GROWTH and RE-COLORATION | VOICE PRODUCTION |
|                               | WRINKLES         |



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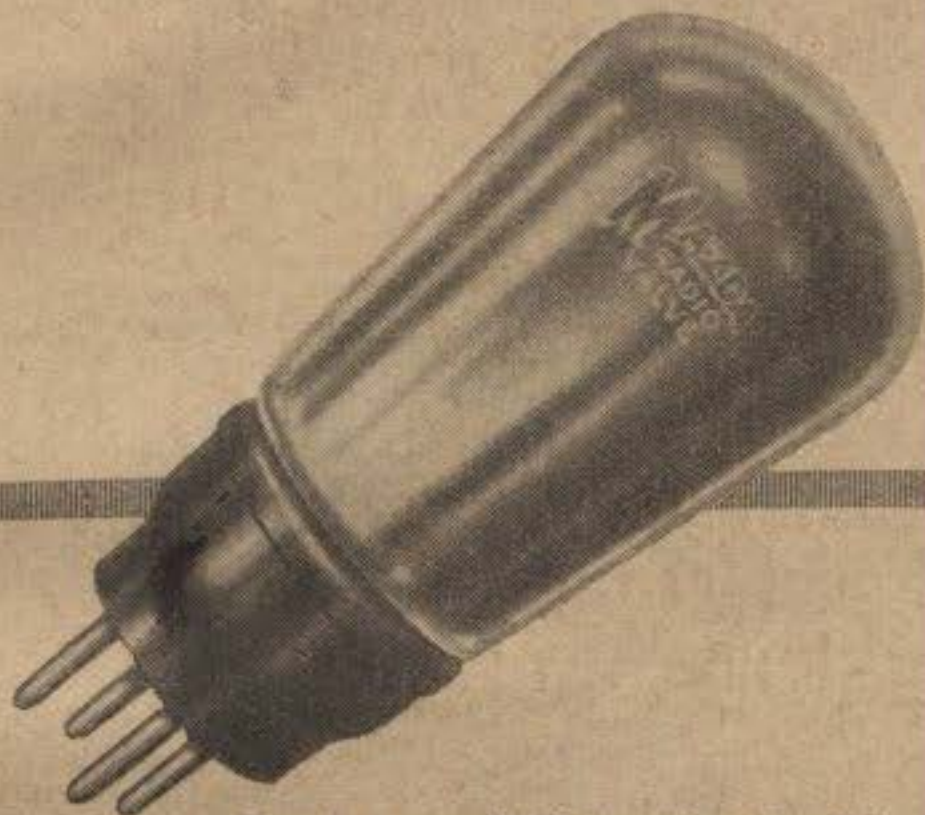
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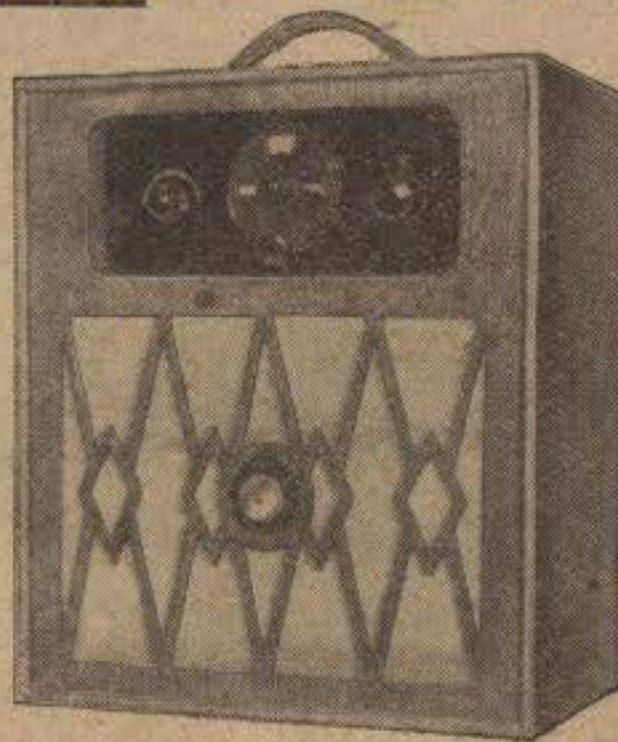
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