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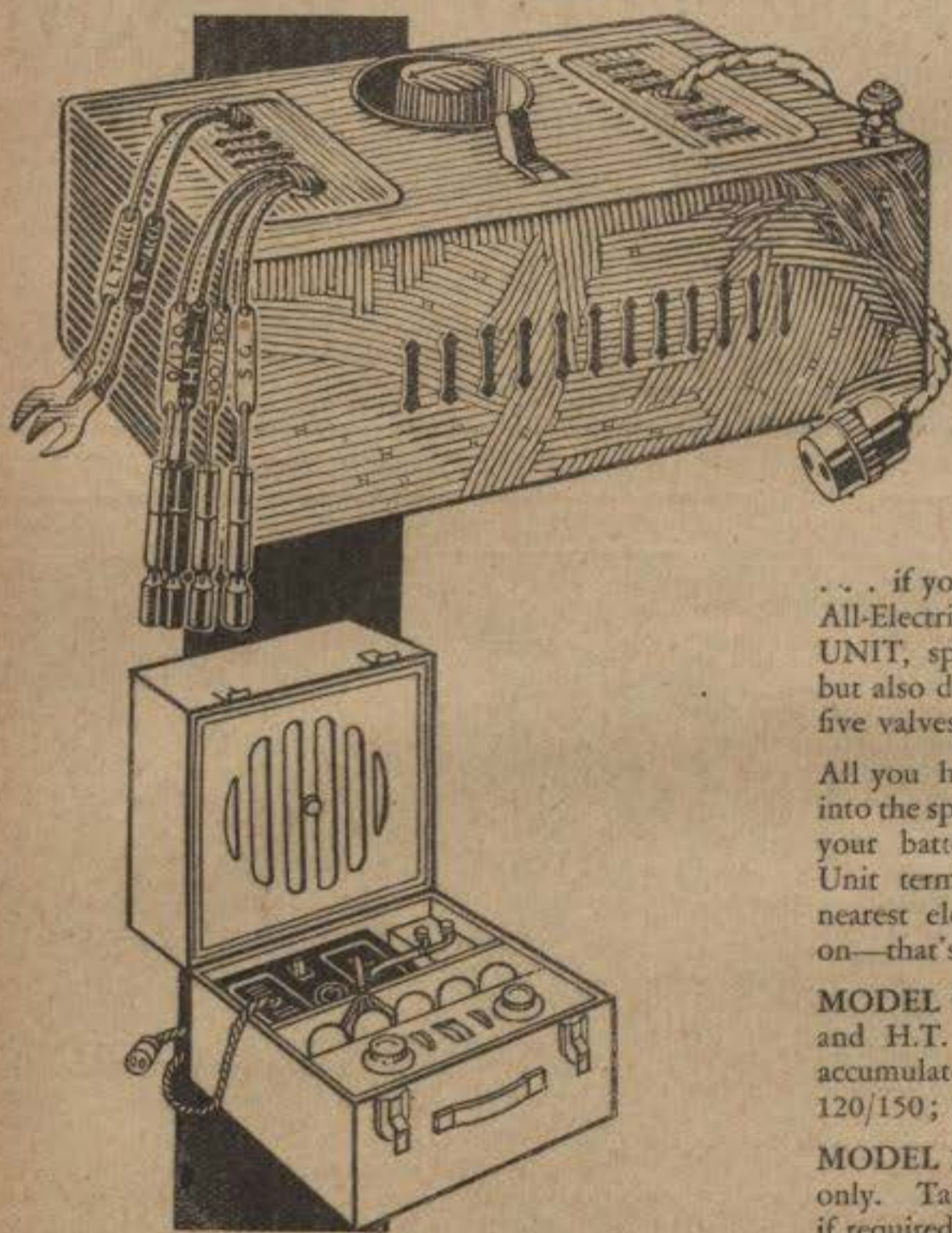
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THE RADIO TIMES

GETTING THE BETTER OF TIME

by

WINIFRED HOLTBY

On Saturday, June 28, three O.B.'s of outstanding interest will be broadcast on the National wavelength: the All-England Lawn Tennis Tournament at Wimbledon, the departure of M.V. 'Britannic' on her maiden voyage from Liverpool, and the R.A.F. display at Hendon. This news has evoked from Winifred Holtby the following interesting comment and forecast.

it actually happens; we can hear the roar when royalty comes before the crowd; we can hear the memorial service, coughs, and screeching chairs and all, and I have just received a notice of a treat offered us for Saturday, June 28. On that day we can take our choice of Sport, Speed and Enterprise, with a running commentary on the All England Lawn Tennis Tournament at Wimbledon, with the departure of m.v. *Britannic* on her maiden voyage, and the R.A.F. display at Hendon. Here is news served piping hot. No intervention of sub-editors with blue pencils can calm down the excitement of the observer to the detachment of office routine. No headlines can tell us what has happened before our eyes have travelled down the column. The gamble of uncertainty, which lies in every event, is ours. We do not know, and the commentator does not know, when his first sentence opens, how his last will close.

This is news as it happens. We have become auditors, if not spectators, at the event itself. But this, we know perfectly well, is not the end. What? Are we going to be content with hearing our news at the moment it occurs? Shall we not demand to hear it before it happens? Why not? Are we not men, and curious? Are we not brothers, and interested in each other's affairs? Why should we wait, with docile patience, for the judge's laborious summing up, the champion's last breathless effort? What is the use of progress unless it enables us to go one

better on time and circumstance, and anticipate history?

There was a time when we might have doubted the likelihood of fulfilling such a demand. But recently we have been well served by our scientists and technicians. We have no reason to suppose that they will fail us if we join in the concerted demand, 'Forward to Einstein! Give us the advantage of Time's Relativity! Give us our news before it happens!'

Why not? We all know the limerick of the young lady called Bright,

Who travelled much faster than light;
She set out one day
In a Relative Way
And came back on the previous night.'

AN advertisement has recently appeared upon the London hoardings which fills me with portentous melancholy. A gigantic picture portrays two of those more-than-life-size clubmen whose state of aggressive and complacent prosperity apparently enchants commercial artists. They are bending together with triumphant eagerness over a newspaper, and one of them exclaims, 'Look, and it only happened at three o'clock this morning!'

This, then, is what we are coming to. It is not the quality of the news, but our speed in obtaining it which seems to please us. There was a time when we said, with proverbial wisdom, 'Ill news travels apace,' and were content to accept no news as good news. Those were the days when, if Old Man Big Chief killed his



sabre-toothed tiger, he was content to trudge on his hunting trail while six moons waxed and waned before he returned home in triumph to tell his lady in the cave of his good fortune. But if the sabre-toothed tiger inadvertently killed Old Man Big Chief and ate him for lunch, the frightened messengers ran hot-foot home with the sad tidings. Now we have changed all that. To-day, when the Prince of Wales goes hunting, we see his lions almost as soon as he does, and the Press photographers do their best to help his aim. But we have not yet quite defeated time.

It used to be possible to commit a quiet little murder and hope that the victim would never even be missed until next year's spring sowing. To-day clubmen can have last night's murders served up with their breakfast egg-and-bacon, and remark with due exhilaration, 'Look, it only happened at three o'clock this morning.' The development of the Press distributive service, by train, road, and aeroplane, has speeded up news; but the Press, after all, is inevitably behind the times. For the journalist must telephone his copy back to the office, and it is preferable to wait until after the event to do this, just in case the Coronation never takes place, or the mayor has a fit before laying the foundation stone. The news editor must pass the story; the printers must perform their complicated task; the vans have to dash out through the streets, and the paper boys have to brave the rushing traffic to catch the tossed bundles.

But why wait for the papers? The radio has given us the inestimable benefit of simultaneous news. We can listen to the football match while



To the messengers running with news through African forests, it would seem quite as absurd to hear the hunter's gun a thousand miles away as to hear it before it is fired. Sir Walter Raleigh would have been incredulous if we had told him that his landing at Virginia could have been reported next morning in the London papers. Would it have demanded a greater stretch of imagination to believe that we might one day ask the British Broadcasting Corporation to give us a running commentary on the climbing of Mount Everest before that peak has ever been conquered?

Personally, I see no reason why we should hesitate. Are we not citizens and licence-holders? Have we not paid our ten shillings a year? And if that does not entitle us to ask impossibilities of the B.B.C. engineers, I should like to know what does.

Of course, there is just this small consideration. The B.B.C. is obviously obliged by the logic of progress to give us our news before it happens. But how far are we entitled to demand that all the news which it gives us should be good? I have sometimes heard popular lecturers and whatnot speak of the 'primitive influence of the radio.' It is quite possible that before very long we shall all be what the radio makes us—no more, no less. When this has happened, our actions and amusements, our weddings, naval conferences, and command performances will be such as the programme-makers of 2LO might expect from a land of listeners-in, and, Acts of God and of the King's enemies excepted, all news will be predictable, and we can hear it commented upon, with perfect confidence, before it happens.

Wednesday, June 25, at 9.20 p.m. (National)

The Rt. Hon.

Sir JOHN SIMON, M.P.

Chairman of the Indian Statutory Commission,

• on

'The Future of Indian Government'

This is the second of Sir John Simon's two broadcasts, the first, entitled 'The Problem of India,' having been given on Wednesday last. Both talks will be reprinted in 'The Listener' (June 25 and July 2.)



'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



End of the Opera Season.

THE 'last night' of the present Covent Garden season falls on Friday, July 4; there will be a relay of part of the opera (National). Without a doubt the two musical 'series' most looked forward to each year by Londoners are the 'Proms' at the Queen's Hall and the Opera at Covent Garden; and if broadcasting had done nothing else for music than bring these two pleasures within the reach of everybody all over the country, it would not have failed in its attempt to democratize the best music. Opera at Covent Garden has this pull, of course, over the homely 'Proms'—that it always carries with it a certain glamour; opera is, and always has been, somewhat of 'an occasion,' the only difference being these days that it is an occasion you can enjoy from the leisure of your armchair.

New Gramophone Records.

THE RAKOCZY MARCH (Berlioz), by the Philadelphia Symphony Orchestra (H.M.V. D1807), was among the records chosen by Mr. Christopher Stone for broadcasting during the luncheon hour on Friday, June 13. Other notable ones were the Cossack Orchestra and Singers in *Song of the Volga Boatmen* (Regal MR54), *Five Rumanian Dances*, by Bela Bartok, Edith Lorand Orchestra (Parlo. E10997); Selection from the *Country Girl*, London Theatre Orchestra (Col. DX45); Conchita Supervia and Ines Ferraris singing part of the *Dance Duet* from *Hansel and Gretel* (Parlo. R20111); *Phantom Brigade*, Orchestra under O. Dobrindt (Parlo. E10995); Lawrence Tibbett singing *The White Dove* from 'The Rogue Song' (H.M.V. DA1102); Chenil Orchestra in a Eugene Stratton Selection (Decca F1745), and then followed some lighter records.

Wild Wall Street.

WHEN Americans come over here and ask how much a thing costs, and the answer is given as 'fourteen and elevenpence three farthings,' they are apt to ask, 'But how much is that in real money?' In the same way we tend to regard happenings on Wall Street as being far removed from our own ideas of finance. We read of a panic on 'the Street'; of brokers fighting like maniacs on the floor of the Exchange; of paper fortunes being made and lost in a day. We know a man in Little Rock, Arkansas, or Oshkosh, Wis., was worth \$40,000,000.00 on Wednesday night, and by Thursday forenoon it has all gone, but it doesn't seem real to us. But Wall Street does matter to us, and a slump there does, eventually, mean hard times over here, so we have an interest in Mr. F. W. Hirst's fourth talk in the series



'Brokers fighting like maniacs.'

'Modern Aspects of Finance' (Tuesday, July 1), in which he will analyse the recent boom and collapse in Wall Street, and give some cautions to 'the unwary investor.' That, of course, means all of us.

Phyllis Neilson-Terry in Revue.

THE tradition of the 'super concert party,' which reached its apotheosis in late Edwardian days with Pélissier and his irrepressible 'Follies,' was revived after the war by the Co-Optimists. Melville Gideon, who was one of the original 'Co-Ops,' is now to apply his genius for this form of entertainment to broadcasting. On July 3 (Regional) and 4 (National), he presents 'The Aero-Optimists' in an entertainment enigmatically entitled *Jolly Old Jail*. There is a Co-Optimistic flavour to this new venture, which is the work of Melville Gideon and Austin Melford, with a cast including, in addition to Mr. Gideon himself, such other former Co-Optimists as Betty Chester and Harry S. Pepper. It is not surprising to find this trio at their games again; what does astonish us is to discover that the cast on July 3 and 4 will also include Phyllis Neilson-Terry and Robert Atkins. Mr. Atkins we know as a brilliant Shakespearean actor and producer, long associated with the Old Vic. Miss Neilson-Terry we had not expected to discover *dans une telle galère*, but, after hearing her in *Tribby* and *A Roof and Four Walls*, we know that she has an enchanting singing voice, which, combined with her gift for characterization, will make her a very useful member of such an original party as the Aero-Optimists promise to be. Other Aero-Optimists are William Stephens, a 'star' of C. B. Cochran's *This Year of Grace*, and Florence Bayfield, the soubrette of musical comedy and revue. The musical side of the show will be provided by Harry Pepper at the piano and a small special orchestra. Our most strenuous efforts have failed to elucidate the precise nature of *Jolly Old Jail*; all the Aero-Optimists will tell us is that it is a 'musical forecast of prison life fifty years hence.' If the routine at Maidstone is to include the wit of Austin Melford and melodies by Melville Gideon, then hurrah for crime!

Nellie Wallace to Broadcast.

THE new practice of repeating important vaudeville programmes is to be continued next week, when Nellie Wallace makes her broadcasting debut—Tuesday, July 1 (Regional), and Wednesday, July 2 (National). This programme also includes Bobbie Comber, Yvette Darnac, William Walker and Anne de Nys, and that youthful quartet which trades under the name of 'Two Pairs' (Claude Hulbert and Enid Trevor, Paul England and Pat Patterson). A musical accompaniment will be provided by the Parkington Saxophone Orchestra, which took part in many of the recent *Diversions*. William Walker and Anne de Nys, with Patrick Waddington ('That Certain Trio'), will also be heard for a quarter of an hour on Friday, July 4 (National), while on Saturday, July 5 (National), Philip Ridgeway concludes his present series of special vaudeville programmes with *A Music Hall in 1950*. Those who fear that Mr. Ridgeway is about to turn prophet and provide us with 'ultra-modern' vaudeville à la Sitwell and Honegger need not be scared. He believes that in 1950 folks will be singing the songs of 1930, just as today they enjoy the 'deathless ditties' of 1910. We shall hear what the audience of 1950 has to say about our own taste in entertainment; we may even, through their conversation, catch a glimpse of what Mr. Ridgeway imagines the world will be like in the blessed future.

They Are Not Respectable.

NOW that Professor Julian Huxley's bird talks are ended, a new series, called 'The Behaviour of Apes,' is to be given by Dr. S. Zuckerman, beginning Thursday, July 4 (Regional). Our own travels having been mainly confined to Europe, we



'Occasional visits to the Zoo.'

have not enjoyed the privilege of watching the monkey at home; our view of him, alas, is restricted to occasional visits to the Zoo, where, as everybody knows, his behaviour is very queer indeed. Nevertheless, queer as that behaviour may be, there is a freedom and spontaneity about it that we envy. Watching these natural brothers of ours at play behind their bars, we have almost felt, at times, like succumbing to Whitman's famous sentiments, 'I think I could turn and live with animals, they are so placid and self-contained... not one is respectable or industrious over the whole earth.' Yes, almost.

Drama in the Sunday Programmes.

WE wrote in these pages last week of a forthcoming programme that would be godfathered (as it were) by Mr. Walter de la Mare. Further details are now available. The programme is called *Yes and back again*. It is in the nature of an elaboration of the allegory contained in the preface to Mr. de la Mare's incomparable anthology, 'Come Hither.' Therein, you will remember, is hinted the story of the mysterious Mr. Nahun and that strange round room in which he lived among his books and pictures. The author of *Yes and back again*, seeing in this story an allegory setting forth, in a sense, the boyhood of Everyman, has taken it and illuminated it after his own manner, adding thereto a dramatic sequel. How far the interpretation agrees with the poet's own intentions, unconscious or actual, may be guessed from the fact that Mr. de la Mare does not deny the hidden significance which the adapter has given to his words. *Yes and back again*, which is the first dramatic programme to be broadcast on a Sunday for a very long time, will appear in the evening National programme for June 29.

Trip by Balloon.

THE Swedish programme arranged for April 16 last was postponed owing to the sad death of her late Majesty the Queen of Sweden. Now, after the lapse of several months, it will take its place in the series of 'national programmes.' As previously announced, Mr. Sieveking, who has designed the programme, proposes to take us all for a balloon trip across Sweden. The balloon, which has lain deflated since April, will be filled with gas on Thursday, July 3 (National).



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



Critics and Cricket.

WHAT is the relation between music and cricket? Neville Cardus, music critic of the *Manchester Guardian*, whose enthusiasm for the game is well known, has recently published a most notable book on cricket; and, if you go to Lord's any summer's afternoon it is ten to one that you will find a strong seasoning of musicians among the crowd—Harvey Grace, broadcaster and Editor of the *Musical Times*; Herman Klein, whose musical memories go back to the 'sixties; W. R. Anderson, whose name has appeared above many delightfully violent articles in these pages. Is there a rhythm about cricket which excites the musician? Or are music critics just lazy fellows who like to sit 'the sun? Is the attraction reciprocal—can Hendren, Sanderson, 'Duleep,' or Percy Chapman be observed in the Albert Hall arena any Sunday afternoon? These are questions which plague us. We want to know.

Recent Novels Reviewed.

IN a recent talk Miss V. Sackville-West discussed the following novels: 'Coronet,' by Manuel Komroff (Harrap); 'The Castle,' by Franz Kafka, translated by Willa and Edwin Muir (Martin Secker); 'Old Miss,' by T. Bowyer Campbell (Collins); 'Free,' by Mrs. Blair Niles (Harrap); 'Corduroy,' by Adrian Bell (Cobden-Sanderson); 'The Hungry Road,' by G. Ellis (Duckworth); 'The Baffle Book,' by Lassiter Wren and Randle McKay, edited by F. Tennyson Jesse (Heinemann); 'Wild Justice,' by George Birmingham (Methuen); 'The Corpse in the Church,' by T. F. W. Hickey (Methuen); 'The Scarab Murder Case,' by S. S. van Dine (Cassell); and 'April Fools,' by Compton Mackenzie (Cassell).

Suggestions for Pious Improvers.

LADY CYNTHIA COLVILLE is giving a morning talk, on Friday, July 4, entitled 'National Baby Week.' That there is such a week over here in England is, we confess, news to us. On the whole, the notion seems a good one. But why stop at babies? There are many things to which a national (or even a local) week might not unprofitably be devoted. What about a National



"Have you done your kind turn?"

Kindness Week? (Slogan: 'Have you done your kind turn this morning?') M. Tardieu has instituted one in France. Or a National Book Borrowers' Week, when everyone returned the books he had borrowed—unless, of course, he had since given them to the local rummage sale, and the original owner had bought them in again. Or, now that summer is here and the grass grows abominably, what about a Suburban Lawn-Mower Week, for the return of all borrowed lawn-mowers?

Nightingale Notes.

TAKING a brief holiday in Northern Italy, we recently heard nightingales, not only by moonlight but at high noon, while at night the fireflies over the barley fields were as gay as a pyrotechnic display. Nightingales at noon! What a temptation to the Outside Broadcast Director to interrupt the lunch-time music. This year's relays from Pangbourne were most successful; the bird showed an almost brazen desire to broadcast; no longer can he be called the 'shy nightingale.' Even on May 31, when it was pouring with rain, he sang his heart out. Many suspicious listeners telephoned to inquire whether the B.B.C. was not 'cheating' by substituting a gramophone record. The O.B. Director was so hurt by this aspersion that towards midnight he crawled through the dripping undergrowth to one of the microphones reserved for the nightingale and broadcast a certificate of genuineness. Even as he spoke a bird in a near-by bush continued to sing. He will have to invent a new sport; nightingales are becoming too tame.

Suspicious Allayed.

THAT listeners should be so suspicious is admirable evidence of continued interest in broadcasting. Several Didymuses—or should it be Didymi?—doubted the recent conversation between Mr. Harold Nicolson at Savoy Hill and Mr. Cyril Carmichael on board the s.s. *Homer*, 1,000 miles out at sea. We can assure them that this was genuine enough, the affair having been fixed up on board ship while the *Homer* was on its way from Southampton to Cherbourg. Two days later, on June 6, Mr. Carmichael, the English vice-president of an American engineering firm, was hauled away from his cocktail because 'a Mr. Nicolson wants to talk to you from London'; his cheerful loquacity was worthy of the most experienced broadcaster. The relay, which once more emphasized broadcasting's romantic disregard for distance, was a great achievement on the part of the Marconi engineers. Two-way telephoning from on board ship is a far more difficult business than telephoning from on shore. In the ship's installation the transmitting and receiving points must necessarily be very close together, while on land they are widely separated. (Mr. Nicolson's words were sent out from Rugby, while Mr. Carmichael's replies were received at Bridgwater in Somerset.) The installation on the *Homer* is practically the same as that on board Senator Marconi's yacht, the *Elettra*, which was used to operate the recent relay for lighting up the lamps at the Exhibition in Sydney, N.S.W.

An Australian Pianist.

EILEEN JOYCE, who appears in the afternoon programme (National) on Monday, June 30, lived in a tent in the Australian bush until she was nine years old, when she attracted the attention of a priest, who secured her a convent education. Backhaus heard her play while he was in Australia and was so impressed that he sent her to Leipzig, where, for three and a half years, she studied under Teichmüller. Eileen Joyce is a pianist you should note. Recitals will be given in the same week by Kathleen Long (June 29, National) and Laffitte (July 1, Regional).

Sidelights on the Great.

YOU may remember the recent broadcast of a dinner and concert of the Musicians' Benevolent Fund, during the course of which twelve specially written fanfares were played. One had been composed by Arnold Bax. It happened that, not at all



'Conversation at breakfast.'

by choice, we were spending that night at a certain seaside hotel, temporarily much occupied by the military. At breakfast next morning, the following conversation took place between a young officer's wife at one table and an old colonel at another. Said she, brightly: 'There was a good thing on the radio last night—fanfares of trumpets from the Savoy. A binge of some sort. One was written by Arnold Bennett—so the announcer said. Fancy, you wouldn't think *he* composed music, now would you?' To which the colonel, sage in the ways of the world, replied: 'Oh, I don't know about that: Bennett's a pretty versatile chap, I should think—these literary fellows are, you know.'

The Rachel McMillan Nursery School.

ALL who have any interest in education are familiar with the fine pioneer work being done at the Rachel McMillan Nursery School in Deptford. Miss Margaret McMillan, who is the brain of the School, holds that the first school for all children should be a nursery and that the nursery should be a garden. So a space is cleared, a shelter put up, flowers planted, and the slum becomes a garden where the children may grow to health. Very special training is essential for the teachers who are to undertake this work, and so a training centre for some eighty teachers is run in connection with the home. It is for this training centre that Miss McMillan herself will appeal on Sunday evening, June 29 (National).

A Day's Adventures.

THOSE who listen on Saturday afternoon, July 28, will be able to travel by microphone to four of the day's important events. First, a commentary on the departure of the *Britannic* will be broadcast from Liverpool by Lieut.-Commander J. H. Crane, R.N.; this new White Star liner, 27,000 tons and the world's largest motor-ship, is making her maiden voyage to New York. Following this, will come a sound-picture and description of the thrilling Air Force Pageant, relayed from Hendon. At intervals during the afternoon we shall be taken over to the Centre Court at Wimbledon for a commentary on matches in what promises to be the most exciting championships since the war. A fourth event will be the relaying from Lord's, at 6.30 p.m., of a special eye-witness account of the day's play in the second Test Match.

'The Broadcasters.'



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FIVE years ago it was a common thing to hear of singers refusing to broadcast. They were unwilling to have their voices (and, consequently, their reputations) ruined. Today, the quality of transmission has so far improved that nothing short of crass prejudice would persuade anyone into believing that, given a good set at the other end, broadcasting ruins a singer's voice: the microphone no longer seems to give the lie to a world-famous 'golden voice.' Time (and the constant efforts of the engineers) has altogether changed the face of the matter. A singer can now give pleasure to a larger audience than ever before, and that without the fear that her voice will suffer a sea-change in the process. Now it sometimes happens that a very famous artist may visit this country and yet not broadcast. Listeners write inquiringly—and sometimes rather heatedly—about the matter. Is the B.B.C. to blame? they ask. Or is this great artist so devoid of gratitude to the gods for the gift they have bestowed on her, that she purposely denies the pleasures of her voice to the thousands who cannot hear it other than over the microphone? In point of fact it is usually altogether unwise, and even uncharitable, to make such a charge. The wider public is apt to forget (or does not know) that, nowadays, between the singer and her public lies all the complex machinery of managers, agencies, contracts, commitments, etc. Anxious as the B.B.C. may be, therefore, to broadcast an artist, and anxious as she may be to oblige, the broadcast itself may remain an unattainable dream. The fault will be neither with the singer nor with the B.B.C. We can assure the public that the B.B.C. does all in its power to serve it by securing the world's greatest artists as the opportunity occurs. One other little point may here, perhaps, be purposefully made clear. It has sometimes happened, during the present opera season at Covent Garden, that the operas announced in these pages were not, when the time came, the operas that were actually performed. Here, again, unpreventable difficulties intervene. A singer on whom the burden of the opera rests, falls ill, and the bill has to be changed—after we have gone to press; or, perhaps, it is a Command Performance and the choice falls on a different opera from the one announced. Unavoidable as these things are, they are apt to blunt the keen edge of the listener's delight. They are one of the regrettable penalties that all of us have to pay, from time to time, for living in an age of professionalism.

THIS is the week of Midsummer; and, whether accidental or by design, the broadcast programmes seem particularly loaded with pleasant reminders of the open air. Once for all Shakespeare has caught and held fast the spirit of the English summer, in the poetry of his *Midsummer Night's Dream*. It is good to see that great play included in this week's arrangements. Nor will this be, by any means, the only apt comment on the season. Outside broadcasts, from the Second Test Match at Lord's to the All England Lawn Tennis Tournaments at Wimbledon, are well in evidence. All this is as it should be; for one of the happiest tasks of broadcasting, surely, is to gather up the sweets of the season and hand them on to the world at large. Not all of us, all the time, are free to revel in summer now that at last it has come; but the next best thing to active participation is participation at good second hand; and this, broadcasting, with all the summer world to choose from, can give us to perfection.

THE WORLD WE LISTEN IN

The programmes in the coming week teem with their reminders that Midsummer is upon us. You may listen to

Midsummer Eve

Shakespeare's fairy play, or to the delicate music that the boy Mendelssohn wrote under its inspiration. For most of us it has lost its ancient associations. 'The longest day,' we say to ourselves, prosaically, as we plan an evening stroll. To our forefathers it was one of the magical days of the year. If one gathered fern-seed on St. John's Eve, one could make oneself invisible. A century or so back, in any of the more primitive parts of Europe, from Ireland to the Russian plains, the whole landscape towards midnight would have been blazing with bonfires.

The kindling of these fires was not a frivolous undertaking. In every homestead, as night drew in, the old fires upon the hearth were extinguished. No flint or steel must be used to light the Midsummer blaze. That must be done with the conservatism of the old nature faith, by the friction of wood upon wood. In the Scottish Highlands a circular trench was dug in the turf on the mountain top, much as the priests of Baal did, when they cut themselves with knives and called for fire from heaven. The most typical part of the ceremony usually centred, however, in a cartwheel. Straw was tied round it; it was set alight, and then amid the joyful shouts of youths and maidens, it was sent rolling down the hillside. In the wine-growing country of the Moselle it was a good omen if the wheel were still blazing when it fell into the river at the foot of the hill. That presaged a good vintage. The service which the villagers who carried out the rite had done to the whole countryside was entitled to a handsome reward. They received in return a whole wagon-load of good white wine.

One readily divines the symbolism of this rite. The cartwheel represented the sun.

Helping the Sun

The time had come for him to descend, and human hands would help him on his way. As the wheel sped down the mountain-side, so should he hasten on his blazing course through the sky. If the wheel burned brightly, it was a sign that an

unclouded sun would shine upon the ripening crops. Men leapt over the bonfires three times. In some of the German ceremonies the meaning of that act stands out plainly. 'May the flax grow as high as we leap,' they would say. Cattle were sometimes driven through the bonfire, that the life-giving power of the sun might enter into them. Its ashes were full of magical power. It was a good plan to mix them with the seed, when the fields were sown in winter, or to scatter them over the furrows.

There is a pretty variation of these Midsummer rites, which still survives in Sardinia. A young man, on the first of April, asks a girl to be his sweetheart. At the end of May she makes a pot of bark, and plants wheat in it, which she carefully waters. On St. John's Day the pair, dressed in their best, head a procession. With the children gambolling round them, they go to the church, and break the pot upon its door. A bonfire is kindled, round which the young people dance and sing. Sweethearts stand on either side of it, and thrust their hands thrice rapidly through the flames. This, it is said, seals their relationship to each other. The ritual of the pots of wheat was known in ancient Syria and Egypt, and Theocritus refers to these 'gardens of Adonis.' The death and resurrection of Adonis was one of many pageants invented by the first farmers to typify the annual decay and revival of vegetation. Men lived in those days very close to nature, and thought of the mating of lads and lasses as part of the whole life-process, which centred in the sun. The bonfire of St. John's Eve, which gave sunlight to the crops, was a national background for betrothals.

Not all the Midsummer rites are so pretty as these. Here and there survive evidences,

Cæsar's Evidence

collected in 'The Golden Bough,' which leave no doubt that in its earliest form the bonfire witnessed a human sacrifice. Men played at it, down to the seventeenth century in the Scottish Highlands. One unfortunate, on whom the lot fell, was seized by his companions, who made believe to thrust him into the flames. Whereafter he was spoken of as dead. Cæsar describes the unpleasant doings of the Ancient Britons. They made great wicker cages, and in them men and beasts were imprisoned and burned alive. These wicker cages, draped with boughs, and formed in the rude semblance of a giant, survive in many of the modern Midsummer rites. To this day in a few remote places in Europe, the sacrifice is still performed. In one place snakes are burned, in another cats, in a third squirrels, as substitutes for the human victim. What today is cruel play was once deadly earnest. Primitive man must have gone about in continual fear lest the sun should cease to perform his blessed miracle. He cast about for means to make sure that the dying god would revive. The thing could be done by magic, if one knew the proper rites, and often it was thought expedient that one man should die for the people. We wonder at the assurance of Joshua, who commanded the sun to stand still. That is a thing which any expert savage will do in the South Seas any day of the week. One catches him in a net, and holds him as long as one's convenience requires. But on the whole, it was more important to ensure that the sun, as a general rule, should move on, than that he should occasionally stand still. Wise men knew how to do it, but it required much thought, and at critical moments a little blood. Civilized men, after all, have been known to take human life for ends of less importance.

H. N. Brailsford

London for efficiency, says BEVERLEY NICHOLS, but—

CHICAGO FOR ROMANCE

'Stars and Stripes,' the series of talks which had as its aim the presentation of a view of the real America from within, comes to an end on Wednesday evening next (National, 9.5). We asked Beverley Nichols, whose 'Star-Spangled Manner' was such an unusual comment on America, to give his view. Here it is.



'She cannot spell, she cannot think.'

I WISH that somebody would occasionally cross the Atlantic for the right reason. At present, every ship that ploughs through these grey and uninspiring waters is loaded with cargoes of Englishmen and Americans with their eyes eagerly straining for something which they will never find.

Englishmen go to America in search of efficiency. Americans come to England in search of romance. Both are disappointed, for the simple reason that the object of their search, in each case, is at home.

Compare these two pictures. One is fake English romance, which the American pays to see, and the other is real American romance, which he does not see at all. The first is laid at Stratford-on-Avon. This unfortunate village, owing to its association with the extremely retiring and elusive author of some fine dramas, has become a sort of picnic ground for everybody with a cheque-book on the other side of the Atlantic. It is quite a pretty village, and it is pleasant to spend half an hour wandering through its streets. But there are a great many prettier villages, prettier cottages, and better brands than the local ale. And any suggestion of 'romance' has long been chased away from the well-worn streets by the insistent stream of over-fed foreigners who frequent them.

Now compare this picture. If you stand at the windy corner of a certain street in Chicago, not far from Lake Michigan Boulevard, you will be rewarded, sooner or later, by the sight of a high-powered motor-lorry, that emerges from a side street with a sudden roar, and flashes by you with a couple of armoured motor cyclists on either side. It will be followed by another, and yet another, and though they all pass quickly, you will have time to observe on their sides, painted in challenging white letters, 'The — Beer Syndicate, Inc.'

These words mean exactly what they say. These wagons are owned by a tremendous syndicate of bootleggers who specialize in the manufacture of beer. So complete is their contempt for the law, that they choose this method of advertising their goods.



'A high-powered motor-lorry flashes by you with a couple of armoured motor cyclists on either side.'

And yet Americans come over here for romance!

To me, romance is linked with life rather than with death. It is to be found in the market place rather than in the museum. We are so starved for it over here that if some silly little son of a belted earl walks down Bond Street wearing green spats, all the gossip writers clap their hands in glee and talk about nothing else for weeks. But in America, where an ex-convict like Al Capone, whose record is so black (and red) that even the most corrupt judges have been made to blink by it—when this man comes out of prison, takes a palace at Palm Beach, and invites the small sons and daughters of America's aristocracy to a children's party, which they accept with alacrity, the American newspapers think it hardly worthy of comment.

Prohibition has made America as exciting as England must have been in the Cromwellian period—or, to put it more accurately, in the period of the Wicked Barons. One dines in restaurants that are locked and barred. One may be poisoned or blinded by one's dinner. One may be presented with an *al fresco* tragedy before they have served the soup. I have myself seen the proprietor of a 'speak-easy' shot dead before my eyes. Nobody even thought of leaving the room. They ordered double drinks instead.

How, with such excitements at home, Americans can come over here and crawl through miles and miles of dusty corridors, while the bloodless lips of effete Cockney guides drone quantities of inaccuracies about a past with which they have no concern, and for which they can feel no passion, I am at a loss to understand.

I mention Prohibition as only one of the many facets which make America the romantic jewel of the world. Its wealth is another. The Wall Street crash, for example, was as thrilling to any man with the least imagination as the destruction of Pompeii. Compared with it, our own slight financial disturbances look like the bankruptcy of the village baker. In England, through no fault of our own, we simply do not know what money is. We have hardly seen a millionaire. We cannot possibly realize the scope of it all until we have been there. We are still members of a squirearchy—clustering round the village church. We occasionally have meetings on the village green, in which dissentient voices are heard, and occasionally an aeroplane passes overhead, reminding us that we are living in the twentieth century. But we know absolutely nothing of the immense forces of energy and power which are gathering on the other side of the world.

These words may sound contradictory—in view of my suggestion above that Englishmen went to America in search of efficiency when they would be better advised to stay at home for it. I do not think, however, that I can be accused of inconsistency. America, in business, is not the miracle of efficiency which she claims to be. She is rich through no particular merit of her own—apart from her crude energy. She has merely such tremendous resources and natural advantages that she cannot help herself. I

believe that the Americans are improving their business methods every day, and that very soon they will have reached a point of efficiency which, combined with their natural resources, will eventually make them indisputably masters of the world. But they have still a tremendous amount to learn.

Otto Kahn told me only the other day, that Englishmen were far ahead of Americans in their knowledge of what he called 'financial lore'—the science of banking, the intricacies of international book-keeping, etc. It is for this reason, he asserted, that London for some considerable period will remain the financial centre of the world.

The same may be said of the ordinary routine of business. The average American stenographer, for example, is a creature calculated to drive the most amiable author to despair. She cannot spell, she cannot think, and she appears to have no desire to learn to do either. The average American stockbroker is a white lamb of innocence compared with his brother in Throgmorton Street. He spends so much time in telling his numerous clients how pleased he is to meet them, and they take up so much of his time by telling him how pleased they are to meet *him*, that he takes an hour to transact business which could very well be transacted in ten minutes. His English brother, of course, is idler, but he is idler through necessity. The sight of an investor in the City nowadays is so rare that it has almost been forgotten. But when he does arrive, he will find that his business will be transacted with infinitely more efficiency and despatch.

At the risk of appearing discursive, I should like to give a personal example of English efficiency as compared with American. It is drawn from the world of the theatre. In the past few years, at various little theatres around the Strand and Piccadilly, Londoners have witnessed some of the best revues any stage can show. Often they will have obtained the impression of a perfectly running performance, exquisitely lit, carried on without a hitch of any sort, upon a large and spacious stage. If they were privileged to go behind the scenes they would realise that the stage is often tiny, with a single exit, with cramped and inconvenient dressing rooms—in fact with so many disadvantages, that the main impression would be one of astonishment that even a simple pierrot show could be produced there at all. Yet, as far as brilliance of production is concerned, English revues compare favourably with the most elaborate musical plays which Broadway can offer even on their latest and most palatial theatres.

That is in some ways typical of our position. Our national pageant is being played on a tiny stage. We are labouring under every disadvantage; we have no money, no space, nothing but brains. I wonder how long we shall have even those?

WATCHED BY AN EVIL STAR:

The Man Behind the Music (XV): Weber, by Francis Brettagh

SO little of Weber's music is current that, though that little is infinitely precious and infinitely beloved, it is easy to forget how great a man he was. He died young, at the age of thirty-nine; but the poignancy of early death is not, as with a Mozart or a Schubert, a sense of power cut off in its prime, but rather, of power unfulfilled even in his lifetime. He belonged to two worlds. He was born in the pre-Revolution world of classical ideals and patronage; he died in the post-Revolution world of independence and romanticism. His tragedy was that he could not adapt himself rapidly enough to the new conditions: he was a romantic held captive in an eighteenth-century court.



Carl Maria von Weber—

For such the court of Dresden remained long after the fall of Napoleon.

German romanticism was born of her humiliations. It was stirring when Jena was fought and when the armies were marching to Moscow. It came to full birth at the downfall, with the wakening of a new national consciousness. It sought its inspiration in the history of the German peoples, in the tales of the heroes, in the legends of their forests and rivers. Weber's nature was dramatic, and to him in the early 'twenties these things came like a wind of inspiration. They drove his music into a closer alliance with the other arts, towards the direct expression of emotion, so that it must borrow the terms of poetry and painting to describe itself. In opera, to which he was drawn by temperament and training, they inspired that attempt to reflect in music not only the characters but the colour and incidents of the story: the first step towards the fusion of drama and music which Wagner fulfilled. They inspired also the choice of subjects in which the mysterious, the elfin, or the romantic predominated. He too thrilled to 'the velvet and bright iron of the past.' With Weber it is like finding oneself at the source of a great river. To him one traces so many beginnings. One finds music learning to walk hand in hand with literature, dependent upon and inspired by it; the musician becomes reader and then writer himself; he becomes critic. In this respect also Weber is the forerunner of Schumann and Liszt and Berlioz.

Weber was born in 1786. He opened his eyes upon the painted world of make-believe. The greenroom was his nursery. He had the most enchanting toy-theatre imaginable, for it was life-sized. His family were, in effect, strolling players. Music and the stage were in their blood. A Baron von Weber in the early seventeenth century had owned his private theatre and orchestra, and though fortune stripped the family, this passion survived. Weber's father is an engaging figure: reckless, dilettante, bohemian, yet lovable. He gave Carl Maria no orthodox musical training, yet forced his talent by every means. He hoped the child might turn into a lucrative prodigy, as his cousin Mozart had been. By the age of twelve Carl Maria had written his first opera; by eighteen, two others, and they were performed; and at that incredible age we find him in charge of the opera at Breslau. An academic education upon classical lines could hardly have done more; and it is to be supposed that he had the technique of the stage at his finger-tips.

From his father and those wandering years Weber inherited qualities, good and ill, which made up, on the whole, a stern handicap. He had been a sickly child, with a disease of the hip-bone which left him lame. He was a slender figure, with long arms, and a thin, pale face. He was consumptive. His eyes were large and brilliant; he had an enchanting smile. Aristocracy had bred in him great charm of manner; it had bred also those multifarious instincts that may best be described as a taste for income. His youth is a record of extravagance, of passionate and expensive amours, of soaring debts; and in the matter of debts his father was the best of companions. His father—whom he loved so well and with whose care he had so early to saddle himself! It would be interesting to trace the mysterious reactions which came into play as he grew older, swinging him so violently away from the earlier bohemianism; and to discern the force at work, whether it was his art or an atavism, or fears merely or the encroachment of disease. The vagabond became the man impassioned of security; 'if only God will bestow on me some post without cares and with a salary on which a man can live!' The spendthrift grew into the man who at crippling sacrifice paid not only his own debts but his father's as well; and through more than one love affair, extravagant, unworthy, bitterly disillusioning, he was groping towards love, and found it in the most domestic of marriages. But domesticity would seem to be a note of German romanticism.

It was not until he was thirty that he came to anchor. There had been years of concert-touring—he was a considerable pianist—and he had spent three in Prague, finding out that it was one thing to conduct an opera, another to direct an opera season. The lesson he failed to learn, unhappily, was that a man, sick as he, has no place in an opera house. He found his haven in the court of Dresden. In the same year he married. It was far from being 'a post without cares'; and the salary was poor. Of the German courts, all of them staunch adherents of Italianism, Dresden was the staunchest. The King of Saxony had been a creature of Napoleon's. Things French and Italian were cherished in pious memory of their friend and ally; the new nationalism was suspect. Only grudgingly was a German theatre permitted a footing in Dresden. And Weber—

was he not the minstrel of romanticism? Had he not set to music Körner's *Lyre and Sword*, those songs of a people's deliverance? In a little society where everything was ordered by the court, the king's prejudice was a serious obstacle. Weber had the greatest difficulty in getting a status for German opera, or for himself a rank equal to Morlacchi's, the Italian director. Morlacchi was the most accomplished of schemers, all-powerful, a favourite of the king's. Life at Dresden was an elaborate minuet. Weber found himself involved in an intricate pattern of petty observances and duties. Where he should have been voyaging to fairyland, minting into imperishable treasure the riches



—and his first love, Therese Brunetti.

of his dreams, we find him in an awkward uniform conducting an interminable programme at an interminable banquet; or at the organ in the court chapel; or with Morlacchi's work to do as well as his own; or amid the dusty business of the theatre, the disputes, the intrigues, the jealousies, the incessant battling of the world of opera. When he came to Dresden he had not written the first of the works by which he is principally known; and *Der Freischütz*, when it was begun, was three years in the writing. It was upon this altar of sterile routine that Weber sacrificed the inheritance of posterity.

There is no doubt he was a fine director. In more than one way he recalls Liszt at Weimar. There was the same catholicity; the same generous search for new genius; the same singular *riposte* to the malevolence of rivals by giving a more than ordinarily careful performance of their music. He was infinitely painstaking: he learnt Czech at Prague in order to rehearse the Czech members of the company, and one of his last labours, when writing *Oberon*, was to learn English, so as to rehearse it in London. His performers adored him. We can picture him in the punctilious performance of the daily ritual, calling where calls had to be made, leaving flowers where flowers had to be left, remembering everyone's birthdays and anniversaries, in the good German fashion, and everyone's rank and title, a dapper little man—one can only call him dapper—in the blue frock-coat with the shiny buttons, the Hessian boots, the embroidered cravat, the tawny coat over his

WEBER

A Romantic held Captive in an Eighteenth-Century Court.

arm, the broad round hat: a familiar figure in the streets of Dresden.

Yet he was the loneliest of men. He yearned for friendship. And one must call him mercurial only because there is no stronger word. Gaiety and gloom chased each other like the black and white of an April day. Each mood seemed to him eternal. Most men in grey weather know that there is a sun. Weber could not even imagine one. His gaiety was never serene; it had the champagne-quality of the *Invitation à la Valse*. 'I reason myself by main force into a sort of contentment,' he said once, 'but the naturally cheerful state of mind which steels all one's nerves and sends one's spirits bubbling up of themselves, that one cannot give oneself.' He was sensitive beyond words. His disease turned pricks into knife-wounds; he had no covering against criticism or apathy. The first night of *Der Freischütz* was the happiest hour of his life; when the news reached him that audiences in Vienna were cooling to *Euryanthe* his spirits sank to the grave. He looked for omens in everything. He believed himself to be watched by an Evil Star. 'My Star,' he would say, 'will demand its tribute of sorrow and annoyance.' It is ironic that he should hold his star to blame only for the trivial misfortunes of his career and not for the real tragedies: Dresden instead of Berlin, when Berlin had been almost in his grasp; the nonentities whom fate threw in his way as librettists. He who deserved a Heine or a Yeats, found a Helmine von Chezy, a Planché. That two of his three chief operas should survive only in their preludes—surely a constellation was at work!

Der Freischütz was produced at Berlin in 1821, on June 14. Dresden at first would have none of it. To a few it was 'the most unmusical row that was ever roared upon a stage'; many critics abused it; but the people took it to their hearts, even as in later years the people of Munich took *Tannhäuser* to their hearts, in defiance of the critics. It fitted the mood of the hour. It was the first thoroughly German opera; more national than *Die Zauberflöte* or *Fidelio*; and it was the first romantic opera, satisfying German aspirations. And it caught the imagination of Europe: it was soon to receive the singular distinction of being played in three London theatres at the same time. *Euryanthe* followed, ordered for Vienna. In 1834, Kemble offered Weber a commission to write an opera for Covent Garden. Dared he accept it? He was, as he knew well, a dying man. The doctors offered him a few years' life if he ceased working; they promised death within months, possibly weeks, if he continued. He chose the latter. A single thought now possessed him: how he might leave provision for his wife. He plunged into Planché's impossible libretto and managed to finish the opera in little over a year. The subject of *Oberon* he had chosen himself: Wieland's fairy poem had long haunted him. He arrived in England in the March of 1836.

In England, every thought was for his wife. For her, in continual letters, he records his simple pleasure in the new sights: the

princely appointments of the stage-coach, the Kentish gardens, the neatness of England, the elegant comfort of Sir George Smart's house—where there was even a bath-room! Everyone was most kind; numerous cards awaited him; a celebrated firm had sent him a piano. He was excited by the wealth of London. He foresaw behind her grim façades the golden rooms in candle-light, the rapt audience—the handsome fee; intimate little concerts; private lessons at anything up to five guineas. Rossini had done as well. But alas! He reckoned without his hosts—or without their daughters! The flamboyance of a curled and scented Rossini might tempt young ladies to coax reluctant guineas from their papas; the limping little man with the sunken cheeks and the feverish eyes that gleamed through spectacles had not the secret. English aristocracy had thawed to the bravura of the son of a town-trumpeter; it froze again to the breeding of Carl Maria von Weber. He played one evening at Lord Hertford's. Gaunt House! Was Becky Sharp present, one wonders, to be civil to him? 'She always made a point of being conspicuously polite to the professional ladies and gentlemen who attended' ('Hush! Silence! There is Pasta beginning to sing!'). This evening all the stars of the opera were there. Doubtless they had arrived by a back staircase and languished in an ante-room till their turn came. Possibly they were roped off from the elect like the common people in the ballroom scene in *Figaro*. Weber played to the babel of seven hundred guests. He could hardly himself hear what he was playing. He was indifferent. He knew that his fee from my Lord Steyne would be thirty guineas.

In his letters home no hint escaped him of the disappointments he was suffering, or of the increasing toll upon his strength. He says that



GAUNT HOUSE.

'Weber played to the babel of seven hundred guests: he could hardly himself hear what he was playing.'

he is very content with his singers, when the company at Covent Garden were raw to a degree; he makes light of the intolerable strain of rehearsals, of the gargantuan dinner parties he was forced to attend. But no bravery could conceal his horror at a London fog—'this is a day to shoot oneself'—or the tragi-comic affair of the Epsom Races which took society out of Town on the afternoon of his benefit concert. Again, his Evil Star!

One would like to take leave of him as he stands on the stage of Covent Garden on the night of April 12. It is interesting that until that day calls upon the stage were unheard of in England. But the first night of *Oberon* demanded a precedent. In that most magical of preludes is the whole of Weber: 'horns of elfland,' heralds of romance on dream-ramparts blowing their challenge to youth. Their sound carried over the seas. Mendelssohn heard them in Berlin, Schumann in Zwickau; in Dresden, in the dreams of another schoolboy shadowy visions stirred, *Tannhäuser*, *Siegfried*, *Tristan*; in Paris, Hector Berlioz took heart for his battle with the pedants. One would like to think that to the shrunken figure, trembling, radiant, facing the thunder of an English audience there came in that moment some intuition of this.

From that day the details of his journey home absorbed him. He had finished his task and now the overmastering home-sickness might have its way. Over and over again he covered in imagination every mile of it. On the last night they carried him to his bedroom in Portland Place. He bade his host goodnight and said 'Let me sleep.' On the morrow they went to call him. They knocked and then beat upon the door; but there was no answer.

Francis Brettagh.



Contemporary caricature of Weber, conducting.

This series of character-studies of great composers will conclude with Verdi, by Hermon Ould, and Schumann, by Filson Young. Previous contributors to the series include: Sacheverell Sitwell, H. N. Brailsford, J. W. N. Sullivan, W. Rooke-Ley, Richard Church, etc.



WHAT THE OTHER LISTENER THINKS.

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



THE TOSCANINI CONCERT.

THE thanks, most sincere thanks, are due from every listener, high or lowbrow, to the B.B.C., Monsieur Toscanini, and the New York Philharmonic Orchestra, for the magnificent broadcast of June 4. Never have I heard and never shall I hope to hear again such wonderful unity, such light and shade, such brass or such strings. Truly America has reason to be proud of this Orchestra and its conductor. Give me such music and you may give anyone else anything else. It was the essence of harmony, rhythm—of music itself. Once again, my very sincere thanks.—*J. Donne, Hendon, Hurst Road, Eastbourne.*

SUCH IS FAME!

THE following remark was heard while a group of messenger boys were discussing who was Toscanini: "Oh! He's the fella with a band like Jack Payne." Some of them were surprised at my amusement.—*J. B. Berne, 89, Camden Street, W.1.*

THE HOUR OF DIVERSIONS.

MAY I express my agreement with 'S. X. S.' commenting on the excellence of 'Diversions' as a programme feature? I am sure that if started again once a week, say Friday or Saturday between 9.30 to 10.30 p.m. or 9.45 to 10.45 p.m., they would be one of the most popular and enjoyable forms of entertain-



ment provided by the B.B.C. Being an ex-Naval man, why not an hour on 'Board Ship' or from a Dock Yard? I am sure there are many fresh novelties which could be placed before the microphone.—*E. C. Langley, 44, Beaumont Road, Leicester.*

FAULTY PROGRAMME TIMING.

IT is high time that the B.B.C., with its vast experience, learned to arrange its programmes so that one item does not encroach upon the time allotted to the next. On the evening of June 5 one of the most interesting piano recitals we have had for some time, given by Lillian MacLennan, was started a good ten minutes late, owing to the length of time taken by a peculiar concertina entitled 'Tia of Aucassin and Nicolette.' No fewer than four pieces were omitted from her programme, including the most important, Scriabin's Fourth Sonata, which several of us wanted to hear. To make matters worse, the announcer offered no explanation or apology. This was doubtless very trying for the artist concerned, and is certainly annoying to the public.—*A. C. Gregory, 3, Gladys Road, West Hampstead, N.W.6.*

THE WIND VERES!

I AM sorry Miss Doris Vere has to endure the continual stupid jazz which these rubbishy synocopated bands play for hours daily. She has the remedy in her own hands, and I find on looking through this week's programmes that she need only turn off for about one hour a day, not hours as she mentions. Personally I never listen to items I do not wish to hear, much preferring to switch off than endure it. All hail to the jazz music! My complaint is that we have too little of it.—*J. A. T., Teddington, Middlesex.*

THE HOUSEHOLD TALKS.

I BELIEVE there are probably many thousands of listeners who will agree with me that 10.45 a.m. is an unfortunate hour to broadcast the very interesting talks which are especially meant for women. They are, as you know, of a kind which appeal very much to women who work in their own homes, and many such cannot spare time to sit down at all in the morning. As a countrywoman who does her own cooking and gardening and finds it difficult to spare even a quarter of an hour during the morning, may I suggest that any time between 4 o'clock and 6 o'clock would be better?—*H. T., Worcestershire.*

A COMPLIMENT FROM IRELAND.

I WISH to compliment whoever was responsible for that excellent medley 'Irish Bulbuls'; it was the most enjoyable programme I have listened to for a long time. It is a long time since we had so much Irish music, and then Miss O'Garrell and Mr. O'Neil helped so much with their talks. As a rule such talks spoil a programme. It may be because we are not accustomed to the accent. Please give us another Irish programme in the near future.—*L. Ross, Belleek, Co. Fermanagh, N. Ireland.*

CIRCUMSTANCES ALTER CASES.

'A. R. P.' of Leigh-on-Sea, writes criticising 'such expressions as don't, can't, they'd, etc.' Is a man who uses such an expression as 'under such circumstances' a competent critic?—*C. K., Dunmore, Essex.*

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.*

TO THE CREATOR OF TOY TOWN.

DEAR MR. HULME BEAMAN,—I have no substantial grievance against you, but I must mention to you that you have brought about a minor revolution in my country home. In consequence of the listening-in to the 'Toy Town Dialogues' the language of my family has entirely changed. They constantly 'baa'! At meals one dreads such delicacies as 'mashed potatoes,' 'marmalade,' etc. Fortunately the days of 'Ma' and 'Pa' are over: but 'Father' runs dangerously near taking the infection. But now I am only addressed as 'Oh! Mr. Ernest, Sir.' We might add much more. But yet send our gratitude to you as author and to the actors.—*Yours magnanimously, A. F. Thornhill, Rockstone Cottage, Crookborough.*

TO ALBERT SANDLER AND TOM JONES.

GENTLEMEN,—I belong to a religious organization which works very hard on a Sunday, and I endeavour to take my part. The only reward I ask is an hour of your exquisite playing last thing on the Sunday evening. If asked to choose between you, the task would be too difficult. As I have not seen a letter of thanks written to you, I feel I must thank you for the great service you render.—*Salvator, Whitehorse Lane, S. Norwood, S.E.25.*

TO MISS EDITH CLEGG.

DEAR MISS CLEGG,—We are so sorry to hear that the little fairy you raved about on June 2 does not find London to her liking; that she misses the sea and the sun and the birds of Devonshire. Since you suggest that some kind listeners who are taking their holidays in Devon might care to take the dear little mite back to her own native home, we beg to offer our services. Not only will we take her to the Devon sea, but we will happily drown the thing, and your 'tit mouse' too, with your permission.—*Mr. and Mrs. Kelly, Erin, Heathcote Grove, Chingford, Essex.*

TO MR. H. N. BRAILSFORD.

DEAR MR. BRAILSFORD,—Many thanks for your articles week by week. They are greatly appreciated. As a lad I heard George Macdonald lecture on Poets and Poetry. His definition was 'a poet sees more than ordinary people, and has ability to say it better, which is poetry.' I feel that not only can you write well, but that your work is impelled by a living spirit urging you to dispel prejudice and lift our thoughts to higher levels. May I call you the Poet of Journalism, in writing thus I voice the thanks of several of my friends.—*Ernest E. Allen, 23, St. Helen's Road, Swansea.*

TO MR. MOSES BARITZ.

DEAR MR. BARITZ,—I respectfully suggest that your constant use of superlative and hyperbole in your 'To-night's Promenade Concert' series broadcast to the Northern Region was a little irritating, and rendered useful criticism void. To say that the Halle Orchestra's performance during the first fortnight of the Northern Promenades was beyond words is perhaps too patriotic. Even I was 'brought up sharp' occasionally during the series by a slight 'raggedness' of the first violin, especially in the last movement of Tchaikovsky's No. 5. You must admit that although we can vie with other nations for conductors, our orchestras are regrettably inferior to those of our neighbours.—*T. S. H., The University Union, Manchester.*

THIS 'GOOD ENGLISH.'

ONCE more the question of the pronunciation of 'wh' words has been raised. It has already been pointed out that the present position of the 'w' does not alter the fact that the sound of the aspirate comes first. The omission of this aspirate is modern. Forty or fifty years ago, or later, people omitting it would have been considered ignorant. I do not understand Mr. Ramsay's remarks on the French accent. It



is well known that Tourangeaux and Parisians both claim to have the correct accent, while people from other parts assert that their own is the best. Anyone with a good ear living in France will be able to detect variations in 'l'accent francais'.—*E. W., Boscombe, Hants.*

THOSE ALLEGROS.

IN connection with Mr. McNaught's article, 'Must we be bothered with those Allegros?' in the issue of May 30, may I be allowed to quote from a letter of mine on this subject which appeared in the *Musical Times* (April, 1925). 'I should like to refer to a point in Sir Henry Hadow's book on Music, in the Home University Library. He says (p. 23): "There is no conceivable reason why we should any longer write our speed-marks and expression-marks in Italian: it is easier to say 'louder' than 'crescendo,' etc."; but surely there is a reason in the fact that Italian has become a universal language for this purpose, so that "he who runs (or plays) may read," whatever his nationality. We cannot all be linguists—and some of the weaker brethren would boggle at, for instance, "Altmählich etwas beschleunigend"; and one may picture a studious German painfully searching in his un-grangerised dictionary for "Loudon lots" and "Don't drag."—*R. H. Whall, 6, Whitehall, Stroud, Gloucester.*

AN INTERVAL SIGNAL IDEA.

WOULD it not be interesting and at the same time useful if, to provide an interval signal, a microphone was fixed outside the building so as to pick up the street noises? I wonder how it strikes other listeners, but I feel that besides being—at least for a time—amusing, the plan would possibly forward the cause



for the abolition of excessive noise in our towns. This idea, meant quite seriously, struck me when, after a Midland Regional announcement, I heard a noise as of a motor horn and a car starting. This I supposed was due to the opening of the studio door, letting in extraneous noises.—*Harley L. H. Lawrence, Woodland Villa, Sowerby Bridge, Yorks.*

SPOKEN ENGLISH.

MAY I be allowed, please, to endorse, most heartily, Mr. Charles Moody's verdict upon the recent 'Spoken English' discussion? For sheer beauty of voice and speech I, too, awarded the palm unhesitatingly to our Chief Announcer. I trust the other gentlemen in question will not be jealous!—but what is the use of being a plain (?) blunt 'woman' if you cannot make somebody's hair stand on end?—*Winifred Margaret Ingham, 6, Whalley Road, Padiham, Lancs.*

IN DEFENCE OF SPORTS NEWS.

I FEEL, sorry for the mentality of 'Discriminating Listener' as displayed by his letter under the above heading in your issue of May 30. Does he realize that he is in England and (personally) an Englishman? therefore his 'many thousands' probably amount to some dozen or so. Sport is not a plague to be avoided, and one must be very bigoted to switch off whenever it is mentioned. Even an 'Indiscriminating Listener' should understand that the average healthy-minded man can be as keenly interested in the latest cricket score as in (say) a revolution in Mexico. Something must be first, and whether news or sport matters little to the ordinary listener—I enjoy both. Your correspondent should learn to be tolerant; after all, narrow-mindedness has done more harm to the old country than sport.—*J. W. Coxon, 35, Ivydale Road, Nunhead, S.E.15.*

BY WAY OF VARIETY.

I QUITE agree with 'W. P. P.' London, in your issue for June 6, and would welcome a more frequent selection of tuneful, enjoyable music as played by the Gershwin Parkington Quintet or the Olof Sextet; especially in place, or as an alternative to the everlasting jazz in the late evening programmes.—*A Lover of Good Music.*

A GREAT VICTORIAN NOVELIST.

I LISTENED with infinite pleasure to the readings from Dickens and other Victorian novelists, and only wish that they occurred more frequently. I am surprised that there have been no readings from that really fine writer, who is, in my estimation, the best of the Victorian novelists—William Harrison Ainsworth. Could not a series be arranged?—*H. Rose, Spencer House, Spencer Road, S.W.15.*

'FED-UP' AND FURIOUS.

IN your page on 'What the Other Listener Thinks' I notice that you only insert letters of praise, which I am sure are not the type of letters you receive about your programmes. I am sure I am speaking for many when I ask: 'Cannot the B.B.C. afford a dance band for the Vaudevilles in place of the Wireless Orchestra that is booked as three separate items?' It is an insult to call them by the name of vaudeville. What would an audience in a theatre say if they had to listen to Edith Clegg (Poems and stories) and then have the orchestra give them three tunes? I do not suppose for one moment that this letter will be printed, but I hope that you read it through before putting it in the wastepaper basket.—*'Fed-up,' London.*



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This Week's Music

Notes on the Programmes

BACH AT THE COURT OF FREDERICK I

His 'Musical Offering' at Potsdam—Haydn and Beethoven Quartets—The Libretto Opera—Delius

The Great Bach at Potsdam.

('London Regional,' Sunday, 9.5.)

BACH was not so close a prisoner of his organ-loft in Leipzig as we are apt to think. He was often called upon to go and play elsewhere, and he made occasional journeys for his own pleasure and interest also. Particularly after his son Friedemann became organist of the Sophienkirche in Dresden, Bach was sometimes there; partly, no doubt, for the sake of the royal opera. But the most famous of all his journeys was the one to the Court of Frederick the Great at Potsdam. Another son, Philipp Emanuel, was Frederick's Kapellmeister, and the king had often urged him to persuade his father to pay the Court a visit. He came eventually in 1747, bringing Friedemann with him. It was the Court custom in those days to have a little house concert every evening, at which Frederick himself played the flute. On the evening of Bach's arrival, so Friedemann has told us, the music was about to begin, when news was brought that the great man was actually in the palace. The concert was immediately abandoned and Bach was brought, travel-stained as he was, to the royal presence, and for the rest of that evening it was he who made music.

His 'Musical Offering.'

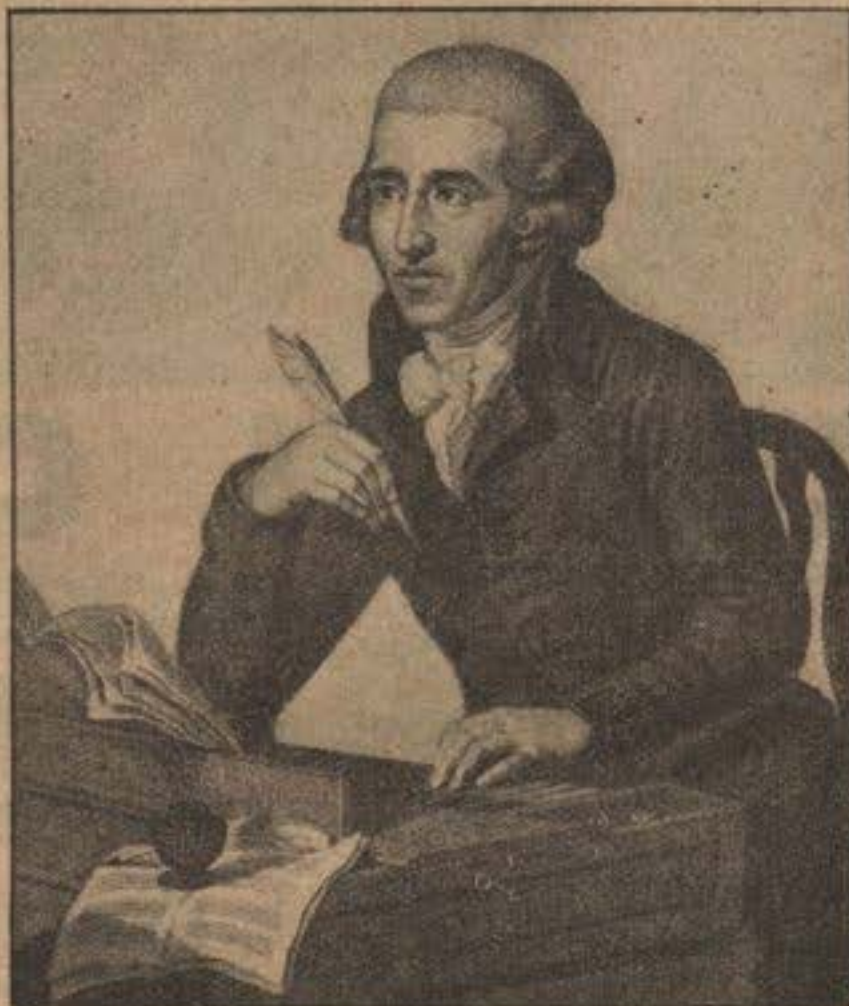
BACH was led from room to room to try all the Silbermann 'fortepianos' of whose possession the king was so proud, astonishing the whole Court by his wonderful extemporizing. The king himself gave him a subject on which to improvise a fugue, and it is a matter of common belief that the two fugues which this 'musical offering' embodies, in three and in six parts, are on that theme. After his return to Leipzig Bach had it engraved, and sent to the king, with a dedication in which he expressed his own pride in having been able to add something to the lustre of so great a monarch. Both fugues are thought to be as faithful reproductions as Bach could devise of his actual extemporizing before the king; there are passages which second thoughts might have altered, and in some ways the fugues are not of such splendid interest as others of his. But, quite apart from the special interest of the occasion which brought it forth, the 'Musical offering' remains a cherished example of one of the things which the great Bach did very much better than anyone else has ever done before or since.

Arensky's Tribute to Tchaikovsky.

('London Regional,' Sunday, 9.5.)
('National,' Tuesday, 7.45.)

ARENKY was one of the comparatively few members of the modern Russian school of music who was actually a musician by profession, having been brought up to that career from his youth. Both his parents were amateur musicians; his father, a doctor, played the violoncello, and his mother was a good pianist. Although he composed operas and much other music in the larger forms, he is still best known in this country by his shorter works; best of all by the *Trio in D Minor*, dedicated to the memory of the great violoncellist Charles Davidov. More than most of the Russian school, he carried on the Tchaikovsky tradition, though without so rich

a share of poetic ideas, and without Tchaikovsky's gift of dramatic strength. He was a warm admirer of his older fellow-countryman, and this piece is in some sense a tribute. It has always been the most popular of his purely orchestral music—a set of seven melodious and graceful variations on the song which Tchaikovsky calls 'A Legend,' and which begins, in English, 'Christ had a garden.'



AMENDS TO HAYDN!

With the article on Haydn in the 'Man Behind the Music' series last month, we published a profile portrait of the composer that showed very clearly his rugged peasant character. In deference to the opinion of some of his admirers, we publish above a more formal portrait of Haydn, lest anyone should think that he was not capable of looking elegant.

Modern British Pianoforte Music.

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

MANY of the pieces in this week's 'Foundations' are already popular with pianists and listeners, abroad as well as in their native country; most of the composers, too, have long ago won more than merely national renown. John Ireland's name appears so regularly in B.B.C. programmes that he can need no introduction to listeners as one of the foremost representatives of British music in our time. Nor can any music-lover of today need to be reminded that Dr. McEwen, the distinguished Principal of the Royal Academy of Music, has added a great deal to our wealth of orchestral and chamber music. Arnold Bax has had a specially good innings in the season which has just closed, several of his big works having been successfully produced at important concerts. His place, too, among the composers of his age, is firmly assured. Of Benjamin Dale it was said by one of his old teachers—Corder—that he had 'written fewer and better works than any composer of his generation,' and the high standard of his music is recognized on all hands. The romantic and virile pianoforte sonata of which part is to be played was composed in 1902 while he was still a student; he was then

only seventeen. York Bowen, a brilliant pianist, has not only added much to the repertoire of his own instrument, but has won distinction too as a composer for orchestra, and for both violin and viola. Herbert Howells, Cyril Scott, and Percy Grainger have all had broadcast programmes devoted to their own music; and though the names of Greville Cook, William Alwyn, and Leo Livens are as yet more familiar to pianists than to the great public, listeners will hear for themselves how worthily their music takes its place in a representative British week.

Haydn and Beethoven Quartets.

('National,' Monday, 9.45.)

THERE is not one of Haydn's seventy-six quartets which musicians do not delight in playing, but those from Op. 64 onwards are held in special affection. With them his finest period undoubtedly began, as anyone may hear for himself who listens to the breadth and bigness, the wholesome sanity, the smiling geniality which inspire the splendid melodies of this G Major, as of the whole six which Op. 64 comprises. It is often remarked that of his seventy-six quartets, no fewer than sixty-seven are in major keys: the sadness traditionally associated with the minor mode was but rarely the mood which he had to express. Beethoven's Op. 18, No. 6, is one of the famous early set of quartets, six in number, in which, at the age of thirty, he gave such emphatic and unmistakable assurance to the musical world of his day that he was destined to surpass all that had previously been accomplished in chamber music. For though they are all, naturally, in the style of his first period, reflecting the influence of his models, Haydn and Mozart, it is possible to point in each one to passages, not to say whole movements, which neither of those great masters could conceivably have written, and which proclaim the opening of a new chapter in the history of the string quartet.

Shamus O'Brien: Two Traditional Tunes.

('Regional,' Monday, 6.55.)
('National,' Wednesday, 7.55.)

TWO traditional melodies are used in Stanford's opera, one Irish and one English. And, as the plot is made up of conflict between the 'rebels,' as they were unkindly called, and the troops of the English 'tyrant,' the two tunes are often set in opposition. Already in the overture they are made to emphasize the conflict. In that very way the opera might stand for the composer himself—an Irishman who was never happier, nor more truly at home in every sense, than when he was glorifying his native land in its own or his own music, but who yet enriched his adopted England with a great wealth of music which it is proud to claim as representing all the best of its many-sided tradition. The Irish tune is the one we now know best as 'Father O'Flynn,' from Stanford's arrangement of the air to words by Alfred Perceval Graves; the real name of the rollicking tune is 'The Top o' the Cork Road.' The English air, easily recognized by its vigorous martial strain, is an old marching tune which has been known since Cromwell's day as 'The Glory of the West.'

(Continued on page 695.)



FRANK KENDON writes below on the greatest of all English fantasies, Shakespeare's 'A Midsummer Night's Dream,' which is to be broadcast on Tuesday (Regional) and again on Thursday (National).

I NEVER can remember, from one day to another, whether Hermia loved Demetrius or Lysander, whether Helena was the pursued or the pursuing, whether Lysander loved Hermia or Helena. The matter is clear enough when, with critical determination, we roll up our sleeves and make a pencilled summary of the plot; but in the ordinary reading the narcotic influences of the wood are so powerful that, as in dreams, anyone may fade and change into any other one without troubling our sense of consistency very much. These lovers' woes must not be woes to us, because things are to happen which, if we retain any of our wide-awake, or conscious standards, we should reject as past the bounds of sanity—a bulky weaver is to be translated; a queen more delicate than blossoms is to love His Grossness; fairies are to melt out of the night and into it again, calling to one another across the parsley-scented and transparent darkness, trooping before the footlights of our mind without a protest from that janitor in uniform whose duty it is to let in no one who hasn't a sound ticket of admission—that burly beadle at the door of our auditorium, Sergeant Common Sense.

For, however unwillingly we admit it, we don't believe in fairies. The Sergeant has strict instructions about them—'No fairies, under any pretext!' and this injunction was one of the big difficulties which the maker of *A Midsummer Night's Dream* had to overcome, before he could put his play on any stage.

So he began it with a casual conversation between a queen and an absurd peevish bad-tempered old Egeus, whose very preposterousness gives him indisputable right of entry.

That creatures with natures suited to such names as Moth, Mustard, Peasblossom, and Cobweb should walk the bluebell-hung woods of moonlight is a thing, God bless us, which the strange laws of sanity forbid us to countenance; but that a cross father should stamp and wag his beard against his maiden daughter's fancy in love, and argue virtuously and claim the law to bend her will to his will—not for any good other than the satisfaction of his wish to remain a tyrant—this is plain and earthly, credible and damnable. Why, in our young days we well remember—but that is another story. As for our own grown-up daughters, who, after all, are little more than children as yet, if they argue 'Egeus' to us, common sense will answer them; the instance is not the same:—

'Demetrius is a worthy gentleman.'

These Demetriuses always are!

Through the unimportance of this first scene (we note with pleasure, by the way, how, though King Theseus by words supports the parent's right, he contrives to order everyone away and leave the lovers together for a time) Shakespeare conducts us to the candle-lit house of Mr. Quince. No sooner do we read their names: 'Enter Quince, Snug, Bottom, Flute, Snout and Starveling' than we throw all scruples to the winds. Here is a company that has every right to be entertained! So we send a message out to Sergeant Common Sense to take the night off—only to be somewhere round by the King's Arms in case we should want to send for him later on; and settle down to

enjoy our superiority in the company of these 'Athenians.' (And how much more at our ease we are with these Shire villagers than we could have been with the pompous, serious, argumentative, and philosophic demi-gods which Milton would have given us for Athenians.) So we settle ourselves back in our chairs, and, as it is a hot night, we bid the Sergeant (as he goes) to leave the doors and windows all open, and we are just giving ourselves over to be amused by these two sets of ordinary smileable mortals, when suddenly Peter Quince blows out his candle (his friends having gone home) and a voice out of the clear blue darkness cries above the hustle of forest leaves to startle us:—
'How now, spirit! Whither wander you?'
and moonlight replies.

From now on we are in the forest; and I would draw attention to a remarkable fact about the power that words can exert over us. With no set policy of description—indeed, without the use of literary description at all as a novelist understands it, for the law of drama forbids it—but by subtle and unanalyzable suggestion of image and rhythm, and by dropping just the right hint at just the right time, Shakespeare contrives to call together all our scattered associations of tree-shattered moonlight, star-drenched flowers, delicacies of grass-blade and tendril, fallen petals, dew that is the essence itself of night, thorns and briars and deep shadows, distances more felt than seen, and all the childish delight in the wonderful adventure of being lost amidst the unfamiliarity of familiar things.

Coleridge, with his usual knack of getting a definition right, speaks of 'that willing suspension of disbelief which constitutes poetic faith.'

I have shown, perhaps with more fantasy than logic, how Shakespeare contrives to make his play acceptable to practical mortal minds, how by the shoe-horn of his flattery he gets us into his magic shoes; but this was a dramatic rather than a poetic device. The business of making us believe in the magic of moonlight, in the efficacy of the juice of Love-in-Idleness, and in the reality of the loves of the fairies, is done as it can only be done, by the peculiar force of poetry. He awakens in us by his art as a poet (and not as a dramatist) a deep poetic faith.

Do you not, for instance, hear the darkness and remoteness in that first fairy's answer to Puck's 'Whither wander you?'—like to a grasshopper's song on a warm June night, uttered by a voice never here, never there, but always (in the words of Uncle Remus) 'over yander':—

'Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere
Swifter than the moon's sphere . . .'

Do you notice, too, how at this first fairy-speech our mortal standards of size are outmoded:—

'The cowslips tall her pensioners be,'
or in Puck's reply:—

'and all their elves for fear
Creep into acorn cups and hide them there.'
Even Time is reduced to minuter than mortal measurements:—

'Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence.'
(Continued on page 680.)

AN OPERA FROM IRELAND

The next Libretto Opera to be broadcast (Monday, Regional: Wednesday, National), is Stanford's 'Shamus O'Brien,' about which BASIL MAINE writes in the article below.

I N *Shamus O'Brien* Sir Charles Stanford has left us an admirable example of what a folk opera should be. When the work is broadcast on Monday (Regional) and Wednesday (National), listeners will have a good opportunity of judging the merits of that particular form of art. The libretto is by Geo. H. Jessop, and is founded on the poem by J. Sheridan le Fanu. Life in an Irish village after the 1798 rebellion is its subject. To be precise, the village is Ballyhamis in the mountains of Cork. The opera opens with the conventional chorus; upon their heels follows Father O'Flynn. There is bad news. Shamus, beloved of all the village, is outlawed. The priest is confident that no one will betray him, but Nora, Shamus' wife, is not so sure. Mike Murphy, she thinks, has good cause to hate her husband just because he is her husband. Captain Trevor of the British Army arrives to arrest Shamus. Mike promises to discover Shamus in return for a hundred guineas. Nora's sister, Kitty O'Toole, overhears the pact and determines to save Shamus. When the captain arrives with soldiers, the villagers

are in no mind to receive them kindly. 'Curse on the soldiery coming to harry us,' is the burden of the welcome-song. Shamus, disguised as a village idiot, offers to lead the captain and his soldiers to where the outlaw is. They all march off together. Presently Shamus returns and relates how he has left the soldiers lost in a bog. But Nora is distressed. She has heard the keening of the banshee, the female spirit who gives warning of approaching death. The warning, it seems, is not vain, for at that moment the soldiers, led by Mike, return and arrest Shamus.

The second act takes us to military quarters. Captain Trevor becomes a factor in the case. He confesses that Kitty has bewitched him, or, more lyrically, that his heart 'is thrall to Kitty's beauty.' Mike comes to claim his reward and is detained to give evidence at the court-martial of Shamus. He comforts himself with a song of self-pity, which describes how he once belonged to a good family that could command fairies for its weddings and the banshee for its funerals—a sure sign of good stock—and how
(Continued on page 692.)

AUTOMATIC COOKING

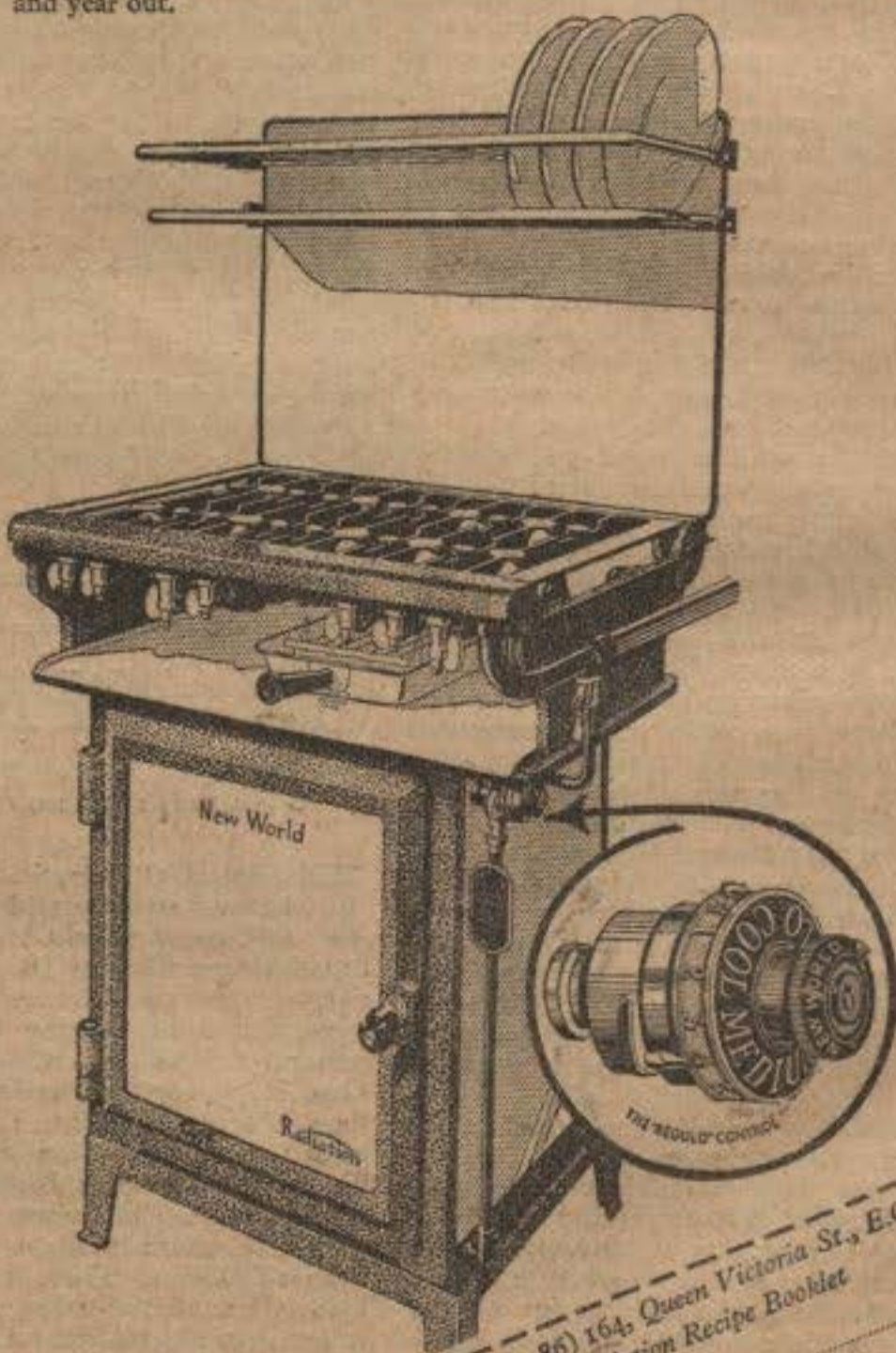
**— all cooked in the oven
together —
without any attention!**



The complete dinner illustrated—Soup, Halibut, Braised Sweetbreads, 2 Chickens, Bread Sauce, Saskale, Baked Potatoes, Fruit Caramel Pudding and Cheese Straws—was cooked in 11 hours with the "Regulo" set at Mark 7. There are 50 such simultaneous whole-dinner recipes given in the complete Radiation Cookery Book.

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4.15
THE NATIONAL
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OF WALES

SUNDAY, June 22
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

9.5
A CONCERT
BY
ALBERT SANDLER

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

3.0 CHURCH CANTATA
(No. 20) BACH

'O EWIGKEIT, DU DONNERWOERT'
('Eternity, thou awful Word')

Relayed from the Guildhall School
of Music

Singers

LINDA SEYMOUR (Contralto)

ERIC GREENE (Tenor)

STUART ROBERTSON (Baritone)

Players

ERNEST HALL

LESLIE WOODGATE

THE WIRELESS ORCHESTRA

(Three Oboes, Trumpet and Strings)

Conducted by PERCY PITT

(For the text of the Cantata see
page 661)



A RECITAL OF MONTAGUE PHILLIPS' MUSIC
by the composer himself (left) and Clara Butterworth (right),
will be broadcast this evening at 5.30.

Lesson—St. John xvi, 5, 7
Collects]
Anthem, 'Thee, Lord, before the
close of day' (Balfour Gardiner)
Address by the Very Rev. GRIFFITHS
ROBERTS, Dean of Bangor
Hymn, 'Bright the Vision that
delighted' (Ancient and Modern,
No. 161)

The Blessing

8.45-8.50 (1,554.4 m. only)

ORGAN VOLUNTARY
From BANGOR CATHEDRAL
(From Liverpool)

8.45 (261.3 m. only)

The Week's Good Cause

Appeal on behalf of THE MAGDALEN
HOSPITAL, STREATHAM, by the Rt.
Rev. the BISHOP OF KINGSTON

3.55 FOR THE CHILDREN

Conducted by Mr. E. R. APPLETON, West Regional
Director of the B.B.C.
(From Cardiff)

MONTAGUE PHILLIPS

Faeries
In Autumn
Scherzetto

CLARA BUTTERWORTH

The Stars
Little Chinese Mandarin
In April
O Ship of my Delight

Donations and subscriptions made payable to
The Magdalen Hospital Appeal Fund will be
gratefully acknowledged by the Appeal Secretary,
The Magdalen Hospital, Streatham, S.W.16

4.15 A Light Symphony Concert

Relayed from THE PAVILION, LLANDAFF FIELDS
The National Orchestra of Wales

(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)

Conducted by

WARWICK BRAITHWAITE

ELSIE SUDDABY (Soprano)

(From Cardiff)

6.0-6.20 'MILTON'—VII

Mr. GEORGE RYLANDS: Reading from 'Paradise
Lost'—I

8.0 A RELIGIOUS SERVICE

Relayed from BANGOR CATHEDRAL
(From Liverpool)

Hymn, 'All hail the power of Jesus' Name'
(Ancient and Modern, No. 300)
Creed, Lord's Prayer and Responses
Magnificat (Stanford in C)

8.50 'The News'

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

9.5 Albert Sandler

and

The Park Lane Hotel Orchestra

From THE PARK LANE HOTEL

(Singer, LEONARD GOWINGS)

ORCHESTRA

Overture, 'A May Day' Haydn Wood
The Lost Chord Sullivan

ORCHESTRA

Overture, 'Oberon' Weber

ELSIE SUDDABY and Orchestra

Dove Song Mozart

ORCHESTRA

Symphony No. 36, in C
('Linz') Mozart

ELSIE SUDDABY and Orchestra

Let the Bright Seraphim

Handel

(Trumpet obbligato played by
A. H. TROTMAN)

ORCHESTRA

Danse Polovtsienne ('Prince
Igor') Borodin

5.30 A Recital of Mon-
tague Phillips' Music

by

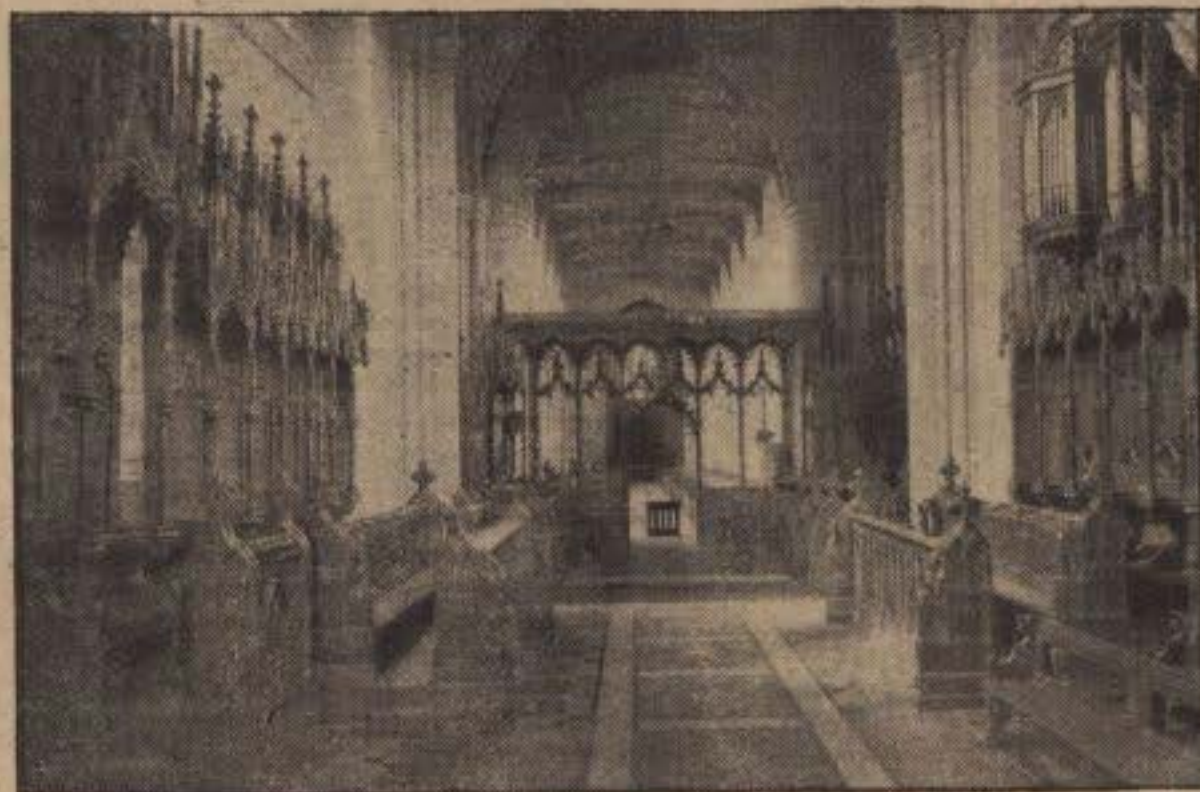
CLARA BUTTERWORTH
(Soprano)

and

THE COMPOSER (Pianoforte)

CLARA BUTTERWORTH

Laburnum
So sang the Thrush
Fragile Things
Love, the Jester



THE CHOIR AND NAVE OF BANGOR CATHEDRAL.
A service from the Cathedral, with an address by the Dean, will be broadcast
tonight at 8.0

LEONARD GOWINGS

Dalla sua pace ('Don Gio-
vanni') Mozart
Blow, blow, thou winter wind
Quilter

ALBERT SANDLER (Violin)

Poem Fibich
Prelude and Allegro
Pugnani, arr. Kreiser

LEONARD GOWINGS

Listening Maurice Bealy
Serenata Toselli

ORCHESTRA

Selection, 'Madame Butterfly'
Puccini

10.30 Epilogue

'THE EARTH IS THE LORD'S,
FOOD OUT OF THE EARTH'

(For details of this week's
Epilogue see page 665)

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY

Vocal
"LINDEN LEA" — George Baker — B236, 3/- Midland Reg. 9.30.

Instrumental
CARNIVAL ROMAIN OVERTURE — Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech) — D138, 8/6. Midland Reg. 3.55.
FLIGHT OF THE BUMBLE BEE — Chicago Symphony Orchestra (conducted by Ezeredick Stock) — D1284, 5/6. Midland Reg. 3.35.
LES PRELUDES (Liszt) — London Symphony Orchestra (conducted by Albert Coates) — D1516-7, 6/6 each. Midland Reg. 13.9.
MINUET (Boccherini) — New Symphony Orchestra — B209, 5/- Midland Reg. 10.30.

MONDAY

Instrumental
QUARTET IN B FLAT (Op. 18, No. 6) (Beethoven) — Virtuoso String Quartet — D1203-4, 6/6 each. Album Series No. 37. London Nat. 10.45.

TUESDAY

Instrumental
DANCING DOLL — New Light Symphony Orchestra — B203, 5/- Midland Reg. 7.0.
BALAGUENA — New Light Symphony Orchestra — C1210, 4/6. Midland Reg. 1.30.

WEDNESDAY

Vocal
WOHNT (WHITHER?) (Schubert) — John Goss — B280, 3/- Midland Reg. 2.30.
AUF DEM WASSER ZU SINGEN (TO BE SUNG ON THE WATER) (Schubert) — Elena Gerhardt — D1916, 8/6. Midland Reg. 2.25.
TORREADOR'S SONG — "CARMEN" — Peter Dawson — C1408, 4/6. Midland Reg. 8.55.
GRETCHEN AM SPINNRADE (Schubert) — Elena Gerhardt — D1916, 8/6. London Reg. 12.30.

Instrumental
"FINGAL'S CAVE" OVERTURE (Mendelssohn) — St. Louis Symphony Orchestra (conducted by Rudolph Ganz) — D1291, 9/6. Midland Reg. 4.40.
POMP AND CIRCUMSTANCE MARCHES, Nos. 3 and 4. (Elgar) — London Symphony Orchestra (conducted by Sir Edward Elgar) — D1261, 6/6. Midland Reg. 7.55.
CHORAL IN A MINOR (Franck) — Guy Weitz — C1375-8, 4/6 each. London Reg. 12.30.
"MERRY WIVES OF WINDSOR" OVERTURE — New Light Symphony Orchestra — C1260, 4/6. London Reg. 8.35.
COLLIWOOD'S CAKE WALK — Jacques Thibaud — D4250, 5/- London Reg. 9.0.

THURSDAY

Vocal
I'LL SAIL UPON A DOG-STAR — John Goss — B292, 5/- London Nat. 7.45.

Instrumental
"ROSAMUNDE" OVERTURE (Schubert) — Symphony Orchestra — C1873-4, 4/6 each. Midland Reg. 12.8.
HEJHE KATI — Isolde Meuges — D1223, 6/6. Midland Reg. 1.20.

FRIDAY

Instrumental
FUNERAL MARCH OF A MARIONETTE — San Francisco Symphony Orchestra (conducted by Alfred Herlihy) — D126, 6/6. London Reg. 8.30.
AIR ON G STRING — New Symphony Orchestra — B2013, 6/- London Reg. 7.5.

SATURDAY

Vocal
THE DEVOUT LOVER — Percy Heaving — B234, 3/- Midland Reg. 8.30.
CLOZE PROPS — Harry Dearth — D118, 6/6. Midland Reg. 2.50.
Instrumental
POMP AND CIRCUMSTANCE MARCHES, Nos. 1 and 2. (Elgar) — Royal Albert Hall Orchestra (conducted by Sir Edward Elgar) — D1107, 6/6. Midland Reg. 6.45.
"THE BARBER OF SEVILLE" OVERTURE — State Orchestra, Berlin (conducted by Dr. Leo Blech) — D1294, 6/6. London Reg. 6.45.
TALES FROM THE VIENNA WOODS (Strauss) — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1238, 6/6. London Reg. 8.55.
CASSE-NOISETTE (NUTCRACKER) SUITE — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1216-8, 6/6. London Reg. 7.12.

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SUNDAY, June 22

MIDLAND REGIONAL

626 kc's (479.2 m.)

3.30
A BAND CONCERT
FROM
LEAMINGTON SPA

3.30 A Military Band Concert

Relayed from THE PUMP ROOM GARDENS, ROYAL LEAMINGTON SPA
THE BAND OF H.M. ROYAL ARTILLERY (Portsmouth)
Conducted by G. LANDROCK
WILLIAM MICHAEL (*Baritone*)

BAND
Festival March ('Tannhäuser') Wagner
Overture, 'Roman Carnival' Berlioz, arr. Godfrey
WILLIAM MICHAEL
Aria, 'Vision fugitive' ('Floating Vision') ('Herodiade') Massenet

3.55 BAND

Xylophone Solo, 'Xylophobia' Brigham
Suite, 'The Maid of Arles' Bizet
Prelude; Minuetto; Adagietto; Carillon
Cornet Solo, 'Leânin' T. C. Sterndale Bennett (Musician F. MARKHAM)

WILLIAM MICHAEL
Cavatina, 'Even bravest Heart' ('Faust')
Gounod

4.30 BAND

Duet, 'Lo, here the gentle Lark'
Bishop, arr. Winterbottom
(Bmdr. P. DOILLMORE, and Musician F. NICHOLSON)

Selection, 'Merrie England' German

5.0-5.30 London Regional Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE T. O. H. WIRELESS INSTALLATION FOR WALSALL GENERAL HOSPITAL by Mr. C. H. BAYLISS
Contributions should be forwarded to the Treasurer, Wireless Appeal, Barclay's Bank, Walsall

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 An Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
HORACE PRIESTLEY (*Tenor*)
RUSSELL GREEN (*Pianoforte*)

ORCHESTRA
'Occasional' Overture Handel
Slow Movement and Finale, Symphony in G (The 'Oxford') Haydn

9.30 HORACE PRIESTLEY

Linden Lea Vaughan Williams
Just for today Blanche Seaver

ORCHESTRA
Traume (Dreams) Wagner
The Flight of the Bumble Bee Rimsky-Korsakov

RUSSELL GREEN
March on a Ground Bass Dohnanyi
Barcarolle York Bowen
Prelude Pouchkoff

HORACE PRIESTLEY
Sigh no more, Ladies Aiken
Thanks be to God Stanley Dickson
I pitch my lonely Caravan at Night .. Eric Coates

10.0 ORCHESTRA

Tone Poem, 'The Preludes' Liszt
RUSSELL GREEN
Noctette Rimsky-Korsakov
Impromptu in C Minor Russell Green

ORCHESTRA
To a wild Rose ('Woodland Sketches')
Macdowell
Minuet Boccherini
Träumerei (Reverie) Schumann

10.30 National Programme

LESLIE MAINLAND

An Appreciation by UNCLE COLUMBUS

I FIND it difficult to put into words my feelings—and the feelings of all the members of the London and Daventry Children's Hour—at the passing of Leslie Mainland. The faculty of endearing hundreds of thousands of people—children and adults alike—by sheer microphone personality is the privilege of only the very few, and this faculty Leslie Mainland possessed in the highest

degree. Certain phrases which he invariably used are as much part of broadcasting as they were typical of the man himself. 'His Zoo Stories are true Stories,' his 'Well, it's a hard life, children. Good-bye, and good luck to you,' are indelibly impressed on the minds of all who have ever listened to him. No one who has heard him or

who has had the privilege of working with him could ever doubt his sincerity, his love of children, and his knowledge and love of animals of every sort.

One or two memories of Leslie Mainland I shall cherish to the end of my days: Leslie coaxing a frog to squeak in front of a microphone in the Reptile House at the Zoo; Leslie and myself locked in the Elephant House with six elephants trumpeting their hardest, and one minute to get to the Parrot House, two hundred yards away; Leslie with a python round his neck, assuring us that it was more affectionate and cleaner than a domestic cat.

Leslie Mainland's place in The Children's Hour cannot adequately be filled, and we do not propose to try to do so. For the moment, therefore, I am afraid we must say, in his own words, that there will be 'Silence in the Zoo Class.' It is only right that there should be.



3.30
THE BAND OF
THE ROYAL
ARTILLERY

SUNDAY, June 22
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE LONDON
STRING
PLAYERS

3.30 A Military Band Concert

Relayed from THE PUMP ROOM GARDENS, ROYAL LEAMINGTON SPA (From Midland Regional)

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

Conducted by G. LANDROCK WILLIAM MICHAEL (Baritone)

BAND

Festival March ('Tannhäuser')

Wagner

Overture, 'Roman Carnival'

Berlioz, arr. Godfrey

WILLIAM MICHAEL

Aria, 'Vision fugitive' ('Fleeting Vision') ('Hérodiade')... Massenet

3.55 BAND

Xylophone Solo, 'Xylophobia'

Brigham

Suite, 'The Maid of Arles'... Bizet

Prelude; Minuetto; Adagietto; Carillon

Cornet Solo, 'Leannin'

T. C. Sterndale Bennett

(Musician F. MARKHAM)

WILLIAM MICHAEL

Cavatina, 'Even bravest Heart' ('Faust')..... Gounod

4.30 BAND

Duet, 'Lo! here the gentle Lark'

Bishop, arr. Winterbottom

(Bndr. P. DOLLMORE and Musician F. NICHOLSON)

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



THE CHAPEL OF THE MAGDALEN HOSPITAL, as it was drawn by Rowlandson in the early nineteenth century, when the Hospital was still in St. George's Fields. An appeal for the present hospital at Streatham will be broadcast tonight at 8.45.

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

'I could not love thee, dear, so much, lov'd I not honour more,' by the Rev. Canon S. C. CARPENTER, Master of the Temple

8.45 The Week's Good Cause. Appeal on behalf of THE MAGDALEN HOSPITAL, STREATHAM by the Rt. Rev. the BISHOP of Kingston

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 The London String Players

Leader, JEAN POUQUET

Conducted by HERBERT MENGES

HAROLD SAMUEL (Pianoforte)

THE LONDON STRING PLAYERS

Fugue from the 'Musikalische Opfer' Bach, arr. Howard Ferguson Suite, 'The Gordian Knot Untied' Purcell

HAROLD SAMUEL and THE LONDON STRING PLAYERS

Concerto in D Minor for Pianoforte and Strings..... Bach

9.50 THE LONDON STRING PLAYERS

Suite in E Minor for String Orchestra..... Frank Bridge

HAROLD SAMUEL

Study in A Flat, Op. 25.... Chopin Vogel als Prophet ('The Bird Prophet')..... Schumann

Gavotte..... Gluck, arr. Brahms

10.15 THE LONDON STRING PLAYERS Variations on a Theme by Tchaikovsky Arensky

10.30 Epilogue

THIS WEEK'S BACH CANTATA

'O EWIGKEIT, DU DONNERWORT!' ('Eternity, thou awful Word')

THIS is the first of two settings of the same words, and is among the early cantatas. Despite the impressive beginning, the text drops at times to a rather childish level, but gave Bach, none the less, splendid opportunities for illustrating it in his own vivid way. The first chorus is in French overture form, a *Grave* followed by a *Flower* and a short return of the opening *Grave* section. Bach gives the chorale melody throughout to the soprano voices, and the others have parts whose simplicity is in keeping with the solemn text. The orchestral accompaniment, on the other hand, is elaborate, contrasting effectively with the voices. The succeeding numbers set forth, one after another, different aspects of the soul's terror at the thought of eternal punishment, and the first part of the Cantata is rounded off by a simple version of the chorale on which the first chorus was based. The second part begins with a very powerful aria for bass, in which there is a brilliant trumpet part, the text referring to the sound of the last trump. Again in a duet for alto and tenor, eternal torment is vividly set before the hearer, and the Cantata is impressively closed by a return of the chorale which came also at the end of the first part. It is here given with its original words.

I.—Chorus:

Eternity, thou awful word,
My soul that piercest like a sword,
Beginning that ne'er endeth!
O endless day that shall not fade,
My spirit, faint and sore afraid,
Doth know not where it wendeth;
For very fear my heart is weak,
My tongue is parch'd, I cannot speak.

II.—Recitative (Tenor):

No evil in this earthly life man knoweth
That overmore endures; at last
The sorest grief to thee must yield, and goeth,
But, woe is me! the everlasting torment hath no end
That overmore the quaking flesh will rend.
Yes, ev'n as Jesu saith,
No soul the chains of Hell may break.

III.—Aria (Tenor):

Eternity, my spirit quaketh,
Ever, ever! courage failth!
Ah, I fear to speak thy name!
Everlasting fire devouring,
Overwhelming, overpowering,

Doth affright my trembling frame;
When I see what lieth before me
Shrinking terror cometh o'er me.

IV.—Recitative (Bass):

Yes, though the sinner's torment ev'n so many years endur'd
As on the earth are blades of grass, as stars there be in
the sky,
Yes, though it must endure through such a tale of years,
As all the hosts of man since man was first created,
Ev'n so there cometh at last a day when all his woe had passed,
When to his soul release were given.
Behold, how awful are thy fears,
Thou damn'd soul, when a thousand million years
Of Satan's torment are pass'd o'er thee,
Yet still no end thou see'st before thee;
That time whose end no man may see,
For ever shalt thou know
In torment and in everlasting woe,
Beginning still for thee.

V.—Aria (Bass):

But God is just in all He doeth;
Though brief our life, by sin 'tis stain'd,
So hath He chastisement ordain'd,
Yet sinful man his way pursueth!
Brief is thy day, and death is sure,
Take heed, O man, can'st not endure!

VI.—Aria (Alto):

O man, take heed, seek then salvation,
And flee from Satan's slavery;
Thy life, thy way, from sin make free,
So shalt thy soul escape damnation,
And at the last thou shalt not go
With death, to everlasting woe.

VII.—Chorus:

While God o'er earth and heav'n shall reign,
So shall He chastisement ordain,
That must endure for ever;
The wicked, heat and cold shall know,
Need, hunger, terror, grief and woe,
Yet be consumed never.
Nor shall their suffering be o'er
Till God eternal is no more.

VIII.—Aria (Bass):

Awake, no watch art keeping,
Arise and stand, to sin thou'rt sleeping,

In idle sloth no more be bound!
Awake before the trumpet's sound
Thy soul with terror doth appal,
And thee, before the judge of sinful man doth call.

IX.—Recitative (Alto):

Forsoke, O man, this world and all its ways;
Pride, glory, riches, pow'r, men's praise;
For thou must know, though all thy works below
To thee yet fair and goodly seemeth,
His grace alone thy soul redeemeth!
This day, it may be, thou must die,
No man knows when his hour is nigh:
Or soon, or late, the grave doth thee await,
It may be ev'n this night,
That thou thy lonely journey goest!
Then seek the grace thou knowest,
And turn thine eyes towards the light!

X.—Duet (Alto, Tenor):

O man, beware, escape the snare,
The sin that thou dost cherish,
Lest thou at last, with wailing unto darkness cast,
Be doom'd for aye to perish.
Thou, too, may'st know his lot again,
Who thirsting sore, yet evermore
The cooling water craved in vain.

XI.—Chorus:

Eternity, thou awful word,
My soul that piercest like a sword,
Beginning that ne'er endeth!
O endless day, that shall not fade,
My spirit, faint and sore afraid,
Doth know not where it wendeth.
Lord Jesu, when it pleaseth Thee,
Unto Thy Kingdom take thou me!

(English text by D. Miller Craig. Copyright B.B.C. 1930.)
Cantatas for the next four Sundays are:—
June 29.—No. 76. 'Die Himmel erzahlen die Ehre Gottes' ('The Heavens declare the Glory of God').
July 6.—No. 179. 'Siehe zu dass deine Gottesfurcht nicht Heuchelei sei' ('Take thou heed thy praise of God be not a false and vain thing').
July 13.—No. 33. 'Allein zu dir, Herr Jesu Christ' ('To Thee alone, Lord Jesus').
July 20.—No. 93. 'Wer nur den lieben Gott lässt walten' ('Who in the Love of God confideth').



Buy a packet of Clark's Creamed Barley, and you will have the most delicious cooked-ready-to-eat Breakfast Food—a valuable food for all ages and conditions. If you use Clark's Creamed Barley regularly, and save red seals from the packets, you will be entitled to valuable presents, of which a list will be sent you on request to Clark's Creamed Barley, 3, Chronicle House, Fleet Street, E.C.4.

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Sunday's Programmes continued (June 22)

CARDIFF	
968 kc/s (309.9 m.)	
3.0	National Programme
3.55	FOR THE CHILDREN (National Programme) Conducted by Mr. E. R. APPLETON, West Regional Director 'The Story of the Good Samaritan'
4.15	A Light Symphony Concert Relayed from the Pavilion, Llandaff Fields National Orchestra of Wales (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE ELSIE SUDDABY (Soprano) (National Programme) Overture, 'Oberon' Weber ELSIE SUDDABY (Soprano) and Orchestra Dona Solo Mozart ORCHESTRA Symphony, in C ('Linz') Mozart ELSIE SUDDABY and Orchestra Let the Bright Seraphim Handel (Trumpet obbligato played by A. H. TROTMAN) ORCHESTRA Danse Polovtsienne ('Prince Igor') Borodin
5.30-6.20	National Programme
8.0	National Programme
8.45	The Week's Good Cause An Appeal on behalf of THE COSSHAM MEMORIAL HOSPITAL, BRISTOL, by Mr. E. J. HAWKINS, Secretary of the Hospital
8.50	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.)	
3.0-6.20	National Programme
8.0-8.45	National Programme
8.50	National Programme
9.0	West Regional News
9.5	National Programme
10.30	Epilogue
10.40-11.0	The Silent Fellowship (West Regional Programme)

PLYMOUTH	
1,040 kc/s (288.5 m.)	
3.0-6.20	National Programme
8.0-8.45	National Programme

8.50	National Programme
9.0	Local News
9.5	National Programme
10.30	Epilogue

BOURNEMOUTH	
3.0-6.20	National Programme
8.0	National Programme
10.30	EPILOGUE

MANCHESTER	
797 kc/s (376.4 m.)	
3.0	National Programme
4.15	A Brass Band Concert THE TYLDESLEY TEMPERANCE BAND Conducted by HUGH PARRY March, 'Hic et Ubique' J. A. McAlister Overture, 'Nabucodonosor' Verdi, arr. Rimmer Selection, 'The Daughter of the Regiment' Donizetti REGINALD WHITEHEAD (Bass) Recit., 'Great Prince, thy Resolution's just' ('Solomon') Handel Aria, 'Thrice blest that wise discerning King' ('Solomon') Handel I triumph, I triumph Carissimi O'er the Moor arr. Lawson BAND Fantasy, 'A Summer Day' J. A. Greenwood Trombone Solo, 'The Firefly' H. Moss (E. CHARLESWORTH) Selection, 'Golden Cross' J. A. Greenwood REGINALD WHITEHEAD The Pipes of Pan Elgar Edward Locsee All through the Night Traditional BAND Euphonium Solo, 'Old Folks at Home' J. Hartman (B. J. BRADBURY) Air with Variations, 'Eventide' arr. Rimmer
5.30-6.20	National Programme
8.0	A RELIGIOUS SERVICE Relayed from BANGOR CATHEDRAL (National Programme from Liverpool) Hymn, 'All Hail the power of Jesus' Name' (A. and M., No. 300) Creed, Lord's Prayer and Responses Magnificat Stanford Lesson: St. John xvi, 6-7; Collects Anthem, 'Thee, Lord, before the close of Day' Balfour Gardner Address by the Very Rev. GUYFTERS ROBERTS, the Dean of Bangor Hymn, 'Bright the Vision that delighted' (A. and M., No. 161) The Blessing
8.45	The Week's Good Cause An Appeal on behalf of the Devonshire Hospital, Buxton, by His Worship the Mayor of Buxton, Mr. STEPHEN PETTIT
8.50	National Programme
9.0	Northern English News
9.5	National Programme
10.30	Epilogue

5.30-6.20	National Programme
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8.50	National Programme
9.0	Northern English News
9.5	National Programme
10.30	Epilogue



3.20
THE OPENING
OF THE
LAWN TENNIS—

MONDAY, June 23

NATIONAL PROGRAMME

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

3.20
—CHAMPION—
SHIPS AT
WIMBLEDON



10.15 a.m. **THE DAILY SERVICE**
10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
10.45 **'THE COUNTRYWOMAN'S DAY'—VIII**
Miss M. L. ADAMS: 'Fruit Bottling'
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
MARY DURHAM (*Soprano*)
1.15 **A Concert**
by
The National Orchestra of Wales
Conducted by WARWICK BRAITHWAITE
Overture, 'Tragic' Brahms
Ballet Suite (Shuck, arr. Mott)
Three Dances ('The Three-cornered Hat') De Falla
2.0 **FOR THE SCHOOLS**
Special Talk for Preparatory Schools—Lieut.-Colonel J. T. C. MOORE-BRABAZON, M.C.: 'Transport—VII, Post Office'
2.20 **Interlude**
2.30 Miss RHODA POWER: 'Days of Old: In the Eighteenth and Nineteenth Centuries—VIII, Opening Day on the Suez Canal'
3.0 **Interlude**
3.5 Miss RHODA POWER: 'Stories for Younger Pupils—VIII, The Three Strange Merchants (Central European)'
3.20 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA

3.20–5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Tournament from the Centre Court, Wimbledon, and also, if absolutely necessary, from 5.15–6.0 p.m.

4.15 **A Concert**
MARGARET BARRETT (*Soprano*)
THE CHELSEA OCTET
5.15 **The Children's Hour**
'Marche Mignonne' (*Poldini*) and other Piano-forte Solos played by CECIL DIXON
'What's the matter with P.C. Brown?' (*Longstaffe*) and other Songs sung by ARTHUR WYNN
'A Reward is offered ...'—being the fourth incident in Cook Minor's Story (*G. Belton-Cobb*)
6.0 Canon ALEXANDER: 'The Re-opening of St. Paul's Cathedral'
6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 **The Foundations of Music**
MODERN BRITISH PIANOFORTE MUSIC
Played by VIVIAN LANGRISH
The Holy Boy }
Soliloquy } Ireland
The Island Spell }
April }
The Darkened Alley }
Amberley Wild Brooks }
7.0–7.20 **'NEW NOVELS'**
By Miss V. SACKVILLE-WEST
7.25 **FRENCH TALK**
By Monsieur E. M. STÉPHAN
7.45 **Vaudeville**
NORAH HOWARD and BERNARD CLIFTON
(In Songs and Duets)
Sketch
'THE EVERLASTING CLUB,' by THEO. V. NORMAN
Cast
Jim Farmer LIONEL MILLARD
Tony Ferris BRUCE BELFRAGE
John Basefield CYRIL NASH
Martin Holloway MALCOLM YOUNG
Jasper Tennant ANDREW CHURCHMAN
Benson DOUGLAS BURBIDGE
1st Undergraduate DERRICK DE MARNEY
2nd Undergraduate PHILIP CUNINGHAM
ELENA and CLARA OYUELA (South American Artists, in Vocal and Hawaiian Guitar Duets)

TOMMY HANDLEY (In Monologue, 'My Ideal B.B.C. Programme, for Saturday, 1950,' by JOHN GRAY)
DAVID WISE (Violin Solos)
NORMAN LONG (A Song, a Joke, and a Piano)
GERSHOM PARKINGTON SAXOPHONE 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'—VII**
Mr. WICKHAM STEED
9.45 **Chamber Music**
CLAIRE CROIZA (*Mezzo Soprano*)
THE STRATTON STRING QUARTET
Quartet in G (Op. 64, No. 4) Haydn
Allegro; Minuetto; Adagio; Presto
CLAIRE CROIZA
Chant Breton } *Lalo*
Guitare }
Prison } *Fauré*
La Lune blanche }
QUARTET
Kentucky John Moore
CLAIRE CROIZA
Light } *Albert Roussel*
A un jeune gentilhomme }
D'anne jouant de l'Espinetto } *Ravel*
La flûte enchantée }
QUARTET
Quartet in B Flat (Op. 18, No. 6) .. Beethoven
Allegro; Adagio; Scherzo; 'La Malinconia'; Allegretto
11.0–12.0 (1,554.4 m. *only*)
DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



NORAH HOWARD IN 'BITTER SWEET'

VAUDEVILLE TONIGHT AT 7.45

NORAH HOWARD & BERNARD CLIFTON

In songs and duets

'THE EVERLASTING CLUB'

A sketch by THEO. V. NORMAN

ELENA and CLARA OYUELA

South American artists in vocal and Hawaiian guitar duets

TOMMY HANDLEY

In a monologue, 'My Ideal B.B.C. Programme for Saturday, 1950,' by John Gray

DAVID WISE In violin solos

NORMAN LONG—a song, a joke and a piano

THE GERSHOM PARKINGTON SAXOPHONE ORCHESTRA



ELENA AND CLARA OYUELA.

MONDAY, June 23
MIDLAND REGIONAL
626 kc/s (479.2 m.)

2.0
LOZELLS
PICTURE HOUSE
ORCHESTRA

Columbia
New Process RECORDS

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

Orchestral and Band.

Sunday: L'ARLESIENNE—Suite (Orchestre Symphonique of Paris) (Nos. 4382-4992-5s. each).
FLIGHT OF THE BUMBLE BEE (Sir Hamilton Harty and Halle Orchestra) (No. 9908-4s. 6d.).
LES PRELUDES (Mengenbergh and His Concertgebouw Orchestra) (Nos. L2362-L2365-6s. 6d. each).
Monday: MARTIAL MOMENTS—Medley (H.M. Grenadier Guards Band) (No. 9055-4s. 6d.).
Tuesday: MENDELSSOHN'S SCOTCH SYMPHONY (Wengartner and Royal Philharmonic Orchestra) (Nos. 9097-9890-4s. 6d. each).
RIGOLETTO—Selection (H.M. Grenadier Guards Band) (No. 3890-3s.).
Wednesday: FAUST—Ballet Music (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1794-L1795-6s. 6d. each).
PINGAL'S CAVE—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844-4s. 6d. each).
DANCE OF SYLPHES (Sir Hamilton Harty and Halle Orchestra) (No. L2059-6s. 6d.).
MERRY WIVES OF WINDSOR—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723-6s. 6d.).
GOLLIWOG'S CAKE WALK (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.).
Thursday: ROSAMUNDE (MAGIC HARP)—Overture (Sir Hamilton Harty and Halle Orchestra) (No. L1998-6s. 6d.).
DAMASK ROSE—Selection (Court Symphony Orchestra) (No. 9324-4s. 6d.).
MEISTERSINGER—Selection (H.M. Grenadier Guards Band) (No. 9424-4s. 6d.).
Friday: JEWELS OF THE MADONNA—Intermezzi Acts 2 and 3 (Perry Pitt and B.B.C. Orchestra) (No. 9091-4s. 6d.).
Saturday: PRINCE IGOR—March (Sir Thomas Beecham and Royal Philharmonic Orchestra) (No. L2058-6s. 6d.).
TALES FROM VIENNA WOODS (Bruno Walter and Symphony Orchestra) (No. L2334-6s. 6d.).
CASSE-NOISETTE—Suite (Oscar Fried and Royal Philharmonic Orchestra) (Nos. L2318-L2320-6s. 6d. each).
RAYMOND—Overture (H.M. Grenadier Guards Band) (No. 582-4s. 6d.).

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Monday: BEETHOVEN'S QUARTET IN B FLAT, OP. 18, No. 6 (Leher String Quartet) (Nos. L1915-L1917-6s. 6d. each).
Tuesday: THAIS—Meditation (Albert Sammons—Violin) (No. 9415-4s. 6d.).
Wednesday: SLEEPERS, AWAKE (William Murdoch—Piano) (No. 9361-4s. 6d.).
PRAELUDIUM (J. H. Squire Celeste Octet) (No. 9096-4s. 6d.).
Thursday: MONTI'S CZARDAS (Yvonne Curtis—Violin) (No. 5290-3s.).
MARCHE MILITAIRE (William Murdoch—Piano) (No. 9275-4s. 6d.).
Friday: SCENT OF THE JASMINE (J. H. Squire Celeste Octet) (No. 5517-3s.).
FUNERAL MARCH OF A MARIONETTE (J. H. Squire Celeste Octet) (No. 5507-3s.).
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MOONBEAMS AND SHADOWS (J. H. Squire Celeste Octet) (No. 5539-3s.).
Saturday: SHEPHERD'S KEY (Percy Grainger—Piano) (No. 5166-4s. 6d.).
TAMBOURIN CHINOIS (Joseph Szigeti—Violin) (No. L2037-6s. 6d.).

Vocal.

Sunday: LINDEN LEA (Edgar Coyle) (No. 3211-5s.).
JUST FOR TO-DAY (Clara Serena) (No. 5593-3s.).
THANKS BE TO GOD (Harold Williams) (No. 4922-5s.).
I PITCH MY LONELY CARAVAN (Ron. W. Brownlow) (No. 5879-5s.).
Tuesday: BLOW, BLOW, THOU WINTER WIND (Frank Mullings) (No. 4817-3s.).
Wednesday: SCHUBERT'S AM MEER (Alexander Kinnis) (No. L2156-6s. 6d.).
CARMEN—Toreador's Song (Harold Williams) (No. 9872-4s. 6d.).
Thursday: TOM JONES—Waltz Song (Doris Yane) (No. 3079-3s.).
Friday: NYMPHS AND SHEPHERDS (Manchester School Children's Choir) (No. 9609-4s. 6d.).
TREES (Dame Clara Butt) (No. X337-6s.).
Saturday: DRINK TO ME ONLY (Coliberty Quartette) (No. 5579-3s.).

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12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Medley, 'Nautical Moments' arr. Winter
Ballad, 'Star of Love' Ponce
Suite, 'Three Eastern Sketches' Howgill
Cradle Song, 'Rocking and Waiting' Herne
Fantasy, 'A Strauss Garland' } arr. Winter
Medley, 'Martial Moments' }

5.15 The Children's Hour

'Making Portraits'—a further Talk on Snapshots by HUGO VAN WADENOYEN

Songs by MURIEL DUDLEY (Soprano)

'The Shee,' an Irish Story, by GLADYS WARD
MURIEL TOOKEY (Violin)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 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 Experimental Transmission for the Radio Research Board by the Fultograph Process

10.35-11.0 London Regional Programme

A BRISK DAY FOR THE 'O.B.'s

ON June 28 the programmes are to be in the hands of the Outside Broadcasters from two o'clock until twenty minutes to seven, with a brief respite for the Children's Hour and News. The microphone's first visit will be to Merseyside, where at two o'clock the final arrangements for the departure from Liverpool of the new White Star Line vessel *Britannic*, a ship of 27,000 tons, on her maiden voyage, are in progress. At a quarter past two a commentary will be broadcast beginning with a description of the vessel seen from Prince's landing stage and finishing with the noises associated with a liner's departure. Such a broadcast is not without considerable technical complications, for it involves the running of lines (or circuits, as they are called) to several parts of the ship, to the engine room, to the purser's office, and finally to the bridge. In these various parts of the ship, suitable spots for microphones have been selected with great care and these connecting circuits are led to a central or control point on the pier, from where each microphone can be energized and brought into action as required. Nothing can be left to chance, and long before the broadcast each microphone will have been tested thoroughly, as well as the circuits to the control point and the lines from the control point to the Liverpool control room. After the commentator, using another microphone on the pier, has described such things as the appearance of the ship and the arrival of the boat train, the various microphones on the ship will be brought into action, and we shall visit in turn the engine room, the purser's office and the bridge. Immediately the captain is heard saying farewell to England, the O.B. engineers will hastily clear the lines already used. At the last moment the lines to the bridge will be cut, leaving on board engineers and gear, and we shall be safely back on the landing stage for a final picture of the departure.

Hardly will the noise and bustle of the departure of the *Britannic* have died away, when we shall be over to the Centre Court at Wimbledon. But in this brief space much activity will have gone on behind the scenes. As soon as the last cable is cut, the control room at Liverpool will be informed that that particular broadcast is finished, and this information will be passed to Savoy Hill, who will already have warned those at Wimbledon to stand by.

It is almost a commonplace of broadcasting that technical difficulties and arrangements involved in an outside broadcast often vary conversely with the interest. The departure of the *Britannic* will mean an anxious hour for the engineers—at Wimbledon they will have a comparatively soft job. Here it is the commentators who have their work cut out for them. At Liverpool five or six microphones will be in use; at Wimbledon one is sufficient (or at most two) and this will pick up the 'pong' of the ball on the racket as well as the commentator's voice.

At 3.50 a waiting band of outside broadcasters will suddenly become active, and listeners will hear the roar of aeroplanes as they perform aerial gymnastics in the sky, the shattering explosion of bombs dropped from fast bombers carrying out an attack, and the bark of guns in defence. Actually, the broadcast is of a commentary on the Royal Air Force Display at Hendon. Not all of the programme is suitable for broadcast; the R.A.F. band will therefore fill in the gaps, the music being taken on another microphone suitably placed.

Six o'clock and another visit to Wimbledon, but this time only for a brief stay, for time is short, and in another realm of sport important happenings have been going on. At Lord's England and Australia have been engaged in the second Test Match, and an account of the day's play will be broadcast. This will not be a commentary, for cricket does not provide suitable material for one, but an eye-witness account—a simple straightforward affair. The person giving the account will repair to a room in a house adjoining Lord's, where a microphone has been installed. It is just as if it were being given from the studio, the advantage lying in the saving of the all-important factor of time.

Not everyone, we realize, is interested in a liner's departure, tennis, cricket and aviation, although many must be interested in one or the other. But the idea of broadcasting getting something from each, of the microphone as it were taking us to the scene of each of these activities in turn, is not lacking in romance. It almost appeals in this way even to the outside broadcasters themselves

W. M.

5.15
THE B.B.C.
DANCE
ORCHESTRA

MONDAY, June 23
LONDON REGIONAL
842 kc's (356.3 m.)

6.55
AN IRISH
COMIC
OPERA

12.0 A Ballad Concert
CECIL LUCAS (*Contralto*)
EDGAR THOMAS (*Tenor*)
EDGAR THOMAS
Adelaide (in English) *Beethoven*
Hark, Hark! the Lark (in English) *F. Schubert*
CECIL LUCAS
O that it were so *Frank Bridge*
All my own *Barbara M. Hope*
Alleluia *G. O'Connor Morris*
EDGAR THOMAS
Where e'er you walk... } *Handel, arr. Lane Wilson*
Mary of Allendale }
CECIL LUCAS
The Star *J. H. Rogers*
Vale *Kennedy Russell*
Love's Guardian }

6.40 STUART ROSS and JOE SARGENT
(Syncopated Harmony)
6.55 'Shamus O'Brien'
A Romantic Comic Opera in Two Acts
Founded on the Poem by JOSEPH SHERIDAN LE FANU
Book by GEORGE H. JESSOP
The Music composed by
CHARLES VILLIERS STANFORD
THE WIRELESS CHORUS
(Chorus-Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by PERCY PITT

8.30 Regional News
8.35 'Shamus O'Brien'
Act II
9.45 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



'SHAMUS O'BRIEN,'

Charles Villiers Stanford's romantic comic opera of Ireland in 1798, founded on the poem by Joseph Sheridan le Fanu, will be broadcast in the London Regional programme tonight, and in the National programme on Wednesday.

It will be conducted by Percy Pitt, and the principal parts will be sung by Dennis Noble, Harry Brindle, Leonard Gowings, Sydney Russell, Enid Cruickshank, and Gwyneth Edwards.

The First Act will be broadcast between 6.55 and 8.0, and the Second Act between 8.35 and 9.45.

For further particulars of the production see col. 2.



12.30 A Recital of Gramophone Records

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From THE PICCADILLY HOTEL

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

Modley, 'Nautical Moments' *arr. Winter*
Ballad, 'Star of Love' *Ponce*
Suite, 'Three Eastern Sketches' *Howgill*
Cradle Song, 'Rocking and Waiting' .. *Herne*
Fantasy, 'A Strauss Garland' ... } *arr. Winter*
Medley, 'Marital Moments' }

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

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

(Relayed from the Parlophone Studios, by the
courtesy of the Parlophone Company)

Cast

Shamus O'Brien ('on his keeping,' i.e. outlawed) DENNIS NOBLE
Father O'Flynn (the parish priest of Ballyhamis) HARRY BRINDLE
Captain Trevor (of the British Army) LEONARD GOWINGS

Sergeant Cox (of Captain Trevor's Company) STANLEY RILEY
Nora O'Brien (wife of Shamus) ENID CRUICKSHANK
Kitty O'Toole (sister of Nora) GWYNETH EDWARDS

Banshee MARY HAMLIN
Soldiers, Peasants, Villagers, etc.

Time: Immediately after the suppression of the
rebellion of 1798

Narrator, FILSON YOUNG

8.0 'TODAY AND TOMORROW: A PHILO-
SOPHY OF PROGRESS'—IX

Professor J. MACMURRAY: 'About Mechanical
Morality'

10.30-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL

This Week's Epilogue:

'THE EARTH IS THE LORD'S.
FOOD OUT OF THE EARTH'

Psalm 107, 1-15
John vi, 20-35

Hymn, 'Guide me, O thou great Redeemer'
(Ancient and Modern, 196)

Revelations ii, 17

THE RADIO TIMES.

*The Journal of the British Broadcasting
Corporation.*

Published every Friday—Price Twopence.

*Editorial address: Savoy Hill, London,
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Monday's Programmes continued (June 23)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15 An Orchestral Concert
Relayed from THE NATIONAL MUSEUM OF WALES
(National Programme)
National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE



COLLEGE GREEN, BRISTOL.

The Pageant of College Green is the subject of Mr. F. C. JONES'S talk from Cardiff this afternoon at 4.45:

- 'Tragic' Overture Brahms
- Ballet Suite Gluck, arr. Mottl
- Three Dances ('The Three-cornered Hat')
De Falla
- 2.0 National Programme
- 4.45 Mr. F. C. JONES: 'The Pageant of College Green'
- 5.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'GLIMPSSES OF GREAT COMPOSERS'
with selected Music
by
H. G. SEAR
III—JOHN SEBASTIAN BACH
THE STATION TRIO
ELSIE LEAVES (Soprano)

- 6.0 LEIGH WOODS: 'West of England Sport'
- 6.15 National Programme
- 8.15 West Regional News
- 9.25-11.0 National 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

- 6.15 National Programme
- 9.15 West Regional News
- 9.25-11.0 National 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

'VOICES FROM THE WEST'
will be

'SPEEDING UP THE TEN-FIFTEEN'
(Johnston Graham)

- 6.0 National Programme
- 9.15 Local News
- 9.25-11.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.0-11.0 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 Afternoon Concert. The Northern Wireless Orchestra. Peggy Robson (Violoncello) (From Newcastle). Ruby Swansay (Entertainer). 5.15:—The Children's Hour. 6.0:—Here and There Holiday Talks—V. Mr. Percy W. Mall: 'The Gorge of the Wolf' (From Newcastle). 6.15:—National Programme. 9.15:—Northern English News. 9.25-11.0:—National Programme.

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THE
WIRELESS
MILITARY BAND

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
- 10.45 'OTHER PEOPLE'S LIVES'—IV
Mrs. MORSE-BOYCOTT: 'A Clergyman's Wife'
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
- 12.0 A Ballad Concert
DOROTHY KITCHEN (Soprano)
WILLIAM EVANS (Baritone)
- 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 Fullograph 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. STÉPHAN: 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—VIII, The Government of the Country and our Daily Lives'
- 4.25 Interlude

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

4.30-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Tournament from the Centre Court, Wimbledon.

- 5.15 The Children's Hour
'FINDING THE FAIRIES'
A Midsummer Day Play, by ARTHUR DAVENPORT
With incidental music played by THE GERSHOM PARKINGTON QUINTET
- 6.0 'DAUBER'
By John Masefield
A Series of Readings, by Mr. PETER CRESWELL—III
- 6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music
MODERN BRITISH PIANOFORTE MUSIC
Played by VIVIAN LANGRISH
Sonatina in G Minor.....McEwen
Theme and First Five Variations from Sonata in D Minor.....Dale
- 7.0-7.20 'HINTS ON SPORT'—III
Mr. P. J. NOEL BAKER, M.P.: 'Athletics'
- 7.25 'THE MAKING OF A PERSONALITY'—IX
Professor F. A. E. CREW: 'The Choice of One's Parents'—I
(From Glasgow)
- 7.45 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
Overture, 'The Wreckers'.....Ethel Smyth
ERIC GREENE (Tenor)
O Mistress mine.....Quilter
Blow, blow, thou Winter Wind.....Quilter
Sweet Chance, that led my Steps abroad..Head

8.0-8.30 (1,554.4 m. only)
'THE STUDY OF THE MIND'—IX
Dr. CYRIL BURT: 'Measuring the Mind'

- 8.5 BAND
Two Movements from the 'Scottish' Symphony
Mendelssohn
MAY MUKLE (Violoncello)
Gavotte.....Geminiani, arr. Mukle
The Bard's Legacy (An Old Irish Traditional Melody).....arr. O'Connor Morris
Idylle.....Ethel Barnes
Swedish Folk Tune, 'Vermelandsvisa'
arr. Grainger
Papillon (Butterfly).....Popper
- 8.34 BAND
Variations on a Theme by Tchaikovsky
Arensky, arr. Gerrard Williams
ERIC GREENE
Bird Songs at Eventide.....Eric Coates
The crimson Poppies.....Grace Thynn
O Flower divine.....Haydn Wood
- 8.54 BAND
Two Light Pieces
Stanford Robinson, arr. Gerrard Williams
- 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
Schumann, 'Carnaval' (Op. 9)
- 9.45 DANCE MUSIC
JACK PADBURY'S COSMO CLUB SIX
- 10.45 THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE
- 11.25 Excerpts from the Musical Comedy 'SILVER WINGS'
(Now being played at the DOMINION THEATRE, London)
Given by
DESTREE ELLINGER, HARRY WELCHMAN, LUTINO LANE, and DONALD MATHER
- 11.40 app. DANCE MUSIC (Continued)
- 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



ALL THE STARS AT WIMBLEDON. Every day this week and next week there will be a broadcast from Wimbledon, where the best players in the world are fighting for the championships. Here are some of the international cracks—Cochet, the French holder of the men's singles title; Betty Nuthall, the English girl 'hope'; 'Big Bill' Tilden, the famous American who is threatening to come back; Helen Willis Moody, holder of the women's title, and J. C. Gregory, captain of the British Davis Cup team. Which of these will be left in the tournament by the end of next week?

TUESDAY, June 24
MIDLAND REGIONAL
 626 kc's (479.2 m.)

6.40
**THE MIDLAND
 PIANOFORTE
 SEXTET**



**Miss Betty Balfour
 says:—**

"... in no other profession is the care of the teeth so important. To the actress, gleaming white teeth are essential—and I must express my appreciation of Odol. It is one of the most valuable of all my toilettries and I always keep it in my dressing-room, my home and my travelling-case, and use it several times every day—and doesn't it make the mouth feel delightfully refreshed!"

If you have teeth which are discoloured, you, too, will appreciate Odol. It will turn the unpleasant yellow to a pearly whiteness in a few days—it will please you with its fragrance and with the refreshing feeling it gives to the mouth.

Odol

TOOTH PASTE

A Large Tube costs only 1/

MOUTH WASH

In Flasks, 1/6, 2/6 and 3/6

Odol Mouth Wash is specially recommended for artificial teeth. It will not discolour or crack denture plates.

12.0 *London Regional Programme*

1.0 EDWIN J. GODBOLD

At THE ORGAN OF LOZELLS PICTURE HOUSE,
 BIRMINGHAM

Nautical Selection, 'Life on the Ocean' *Binding*
 Ballad, 'Your Mother and mine' *Edwards*
 Malaguena *Moszkowski*
 Selection, 'H.M.S. Pinafore' *Sullivan*
 Minuet and Trio *Mozart*
 Romance, 'Evening' *Gounod*
 Waltz, 'Love and Life in Vienna' *Komzak*

8.30 'MODERN ASPECTS OF FINANCE'—III
 Mr. F. W. HIRST: 'The London Stock Exchange'
(London Regional Programme)

9.0 Midland News

9.5 'A Midsummer Night's
 Dream'

by
William Shakespeare



MABEL CONSTANDUROS

This evening at 7.45
**'MIDSUMMER
 MEDLEY'**

THE MIDLAND WIRELESS ORCHESTRA,
 conducted by JOSEPH LEWIS
 Rustic Dance, 'Merrie England' .. *German*

TOMMY HANDLEY
 in 'Midsummer Musings'



TOMMY HANDLEY

THE MIDLAND WIRELESS CHORUS and ORCHESTRA

Summer Sports *Brewer*
 Come, my Daphne, come away; Barley Break; Love is a Sickness; Golden Slumbers;
 Summer Sports

MABEL CONSTANDUROS

and DOROTHY SUMMERS

in 'A Day in the Country'

THE MIDLAND WIRELESS ORCHESTRA: The Dance of Summer ('My Lady Dragonfly') *Finck*

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'Son and Stranger' *Mendelssohn*
 Selection, 'In a Persian Garden' *Liza Lehmann*
 Waltz, 'Venus on Earth' *Lincke*
 Selection, 'Kissing Time' *Caryll*
 Suite, 'Scenes of Childhood' *Hoby*

5.15 The Children's Hour

'A POSY FOR GRANNY'

—A Midsummer Eve Posy, with Music by NORMAN
 TIMMIS, incorporating Songs by PHYLLIS NORMAN
(Soprano)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 THE MIDLAND PIANOFORTE SEXTET

Under the direction of FRANK CANTELL

Selection, 'Rigoletto' *Verdi*
 Serenade *Widor*
 Dancing Doll (Poupée Valsante) *Poldini*
 Violin Solo, 'Meditation' *Mussenet*
(FRANK CANTELL)

Waltz, 'Très Jolie' *Waldteufel*
 Selection, 'The Tales of Hoffmann' .. *Offenbach*
 A Children's Suite (Part I) *John Ansell*

7.45 A Midsummer Medley

(See centre of page)

Arranged by DULCIMA GLASBY

Produced by PETER CRESWELL

Music by MENDELSSOHN

(London Regional Programme)

10.35-10.50 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

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*.

7.45
TODAY
IS
MIDSUMMER DAY

TUESDAY, June 24
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
'A MIDSUMMER
NIGHT'S
DREAM'

12.0 A Concert

BLODWEN CARRLEON (*Contralto*)
THE MADALENE MOONEY QUINTET

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 CANTELL

Overture, 'Son and Stranger'
Mendelssohn
Selection, 'In a Persian Garden'
Lehmann
Waltz, 'Venus on Earth' ... *Lincke*
Selection, 'Kissing Time' ... *Caryll*

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 GEN-
ERAL NEWS BULLETIN

6.40 The Gershom
Parkington Quintet

ALEXANDER D. CARMICHAEL
(Baritone)

THE QUINTET
Petite Suite de Concert
Coleridge-Taylor

ALEXANDER D. CARMICHAEL

Fill a glass with golden Wine Quilter
A Soft Day *Stanford*
Shepherd, see thy Horse's foaming
Mane *Korbuy*

7.8 THE QUINTET

Four Dances ('Where the Rainbow
Ends') *Quilter*

ALEXANDER D. CARMICHAEL

Kirkcubbin Lea *arr. Moffat*
Border Ballad *Cowen*
Nancy's Hair *arr. Kennedy Fraser*
Ao Fond Kiss .. *arr. Scott Gatty*

7.30 THE QUINTET

Les deux Coeurs (The two Hearts)
Fontenayles

A
MIDSUMMER
NIGHT'S DREAM.
By
WILLIAM SHAKESPEARE.
*Arranged by Dulcima Glasby. Produced by Peter
Creswell.*
Music by MENDELSSOHN.
TO BE BROADCAST TONIGHT AT 9.5
PERSONS IN THE COMEDY :
THE COURTIERS
THESEUS, Duke of Athens
EGEUS, father of Hermia
LYSANDER } in love with Hermia
DEMETRIUS }
PHILOSTRATE, master of the revels to Theseus
HIPPOLYTA, Queen of the Amazons, betrothed
to Theseus
HERMIA, daughter of Egeus, in love with Lysander
HELENA, in love with Demetrius
THE 'RUDE MECHANICALS'
QUINCE, a carpenter
SNUG, a joiner
BOTTOM, a weaver
FLUTE, a bellows-mender
SNOUT, a tinker
STARVELING, a tailor
THE FAIRIES
OBERON, King of the Fairies
TITANIA, Queen of the Fairies
PUCK, or Robin Goodfellow—attendant to Oberon
PEASEBLOSSOM }
COBWEB } fairies attendant to Titania
MOTH }
MUSTARDSEED }
SCENES OF THE COMEDY :
The Palace of Theseus in Athens
The House of Peter Quince
and
A Wood near by.
IN THE CAST ARE :
Frank Birch, Edgar B. Skeet, Harman Grisewood, Sebastian
Shaw, Clifton Gibbs, Rudolph de Cordova, Malcolm Young,
Charles Groves, Hamilton Earle, Carleton Hobbs, Basil Simpson,
Doreen Goodridge, Ruth Logan, Katherine Hynes, Joyce
Moore, Lila Maravan, Charles Hawtrey, Nada Ford, Rosamund
May, Joan Hare, Lesley Dudley, Patricia Hayes, Doris Arnold,
the Wireless Singers and the Wireless Orches-
tra, conducted by Victor Hely-Hutchinson.

The Lover's Pledge } *Strauss*
Wiegenlied (Cradle Song)... }
Dance Characteristics ... *Rebikov*

7.45 A Midsummer
Medley

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Rustic Dance ('Merrie England')
German

Tommy Handley

'Midsummer Musings'

THE MIDLAND WIRELESS CHORUS
and ORCHESTRA

Summer Sports *Brewer*
Come, my Daphne, come away ;
Barley Break ; Love is a Sick-
ness ; Golden Slumbers ; Sum-
mer Sports

Mabel Constanduros

and

Dorothy Summers

'A Day in the Country'

(Mabel Constanduros)

ORCHESTRA

The Dance of Summer ('My Lady
Dragonfly') *Finch*

8.30 MODERN ASPECTS OF
FINANCE—III

Mr. F. W. HIRST: 'The London
Stock Exchange'

9.0 Regional News

9.5 'A Midsummer
Night's Dream'

by

William Shakespeare

Arranged by DULCIMA GLASBY

Produced by PETER CRESWELL

Music by MENDELSSOHN

(For further particulars see centre
of page)

10.35-10.50 'The
Second News'

WEATHER FORECAST, SECOND GEN-
ERAL NEWS BULLETIN



Try this Delicious Recipe

APPLE MOULD

1 pt. pkt. Chivers' Greengage Jelly.
1 lb. apples. 2 ozs. sugar. 1 gill of
water. $\frac{1}{2}$ pint of cream.

Peel and slice the apples; boil sugar and water together; add the prepared apples with a pinch of salt and cook until tender. Beat till smooth and frothy; cut jelly cubes into small pieces and dissolve in the apple froth. Pour into wet mould; when set, turn out and decorate with whipped cream.

Chivers' Jellies

are cubed ready for use

Chivers & Sons, Ltd., The Orchard Factory, Histon, Cambs.



WARM THE WHOLE OF YOUR HOUSE
—NOT JUST ONE OR TWO ROOMS

BIG DROP IN GLOW-WORM BOILER PRICES

The advent of the Glow-Worm, the original domestic boiler, raising as it does constant and abundant Hot Water for Baths, Lavatory Basins, Sink and, if required, Radiators and Towel Rail, marked a great advance in domestic comfort, convenience and economy.

Now that this boiler is on a price level with the 'cheapest' of boilers (it can be obtained from £4/15/0 including Fuel and Tray), the point to consider is fuel consumption. Here the Glow-Worm scores handsomely. Fuel that lasts

3 months with other boilers, lasts 4 months with the Glow-Worm. This really amounts to a month's free fuel every fourth month or a free quarter's fuel every year. Therefore, think economically and instal a Glow-Worm.

There are Glow-Worm Boilers to suit every size and style of residence—from cottage to castle. Particulars gladly sent on request.

ANTHRACITE RADIATION; LTD.
Dept. FD, 5, NEWMAN STREET, OXFORD STREET, LONDON, W.1.

Tuesday's Programmes continued (June 24)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

5.15 THE CHILDREN'S HOUR

'ON A MIDSUMMER DAY'

A Flight of Fancy

by

DORIS COPE JONES

including MARGARET WILKINSON (Soprano)

A Peep at an Old Welsh School

6.0 The Rev. E. ROBERTS LEWIS, D.D.: 'Caerphilly Castle'

6.15 National Programme

7.0 EGWYL GYMRAEG

A WELSH INTERLUDE

Mr. D. ARTHUR EVANS: 'Griffith Jones, Llanddowror. 1683'

7.25 National Programme

7.45 A Request Programme

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Hänsel and Gretel' Humperdinck

MARGARET WILKINSON (Soprano) and Orchestra

Dove song ('Where are the fair Moments?')

('Figaro') Mozart

THE ORCHESTRA

Chanson Triste (Song of Sadness) Tchaikovsky

Humoreske Weber

Invitation to the Dance Weber

MARGARET WILKINSON

La Serejata Braga

(Flute Obligato played by KEITH WHITTAKER)

Mighty lak a Rose Nedin

THE ORCHESTRA

Petite Suite de Concert Coleridge-Taylor

MARGARET WILKINSON

Green Hills o' Somerset Eric Coates

Lulaby Cyril Scott

THE ORCHESTRA

Tone Poem, 'Finlandia' Sibelius

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

5.15 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

'FINDING THE FAIRIES'

A Midsummer Night's Dream

by

ARTHUR DAVENPORT

6.0 National Programme

7.0 Mr. CHARLES HENDERSON: 'Four Legacies of the Middle Ages in Cornwall—I. St. Michael's Mount'

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:—The Northern Wireless Orchestra. Bertha Whitaker (Soprano). 2.30:—National Programme. 4.30:—The Northern Wireless Orchestra. 5.15:—The Children's Hour. 6.0:—Dr. Erna Reiss: 'Northern Youth in the Donjons—II. Women.' 6.15:—National Programme. 7.45:—Jupiter Mars, the Unique Entertainer. 8.0:—An Orchestral Concert. Relayed from The Spa, Scarborough. Alick Maclean and his Orchestra. Dorothy Tillet (Soprano). 9.0:—National Programme. 9.15:—Northern English News. 9.25:—National Programme. 9.45:—The Northern Wireless Orchestra. 'The Sealing off of Teddy Dawson.' A Comedy in One Act by Harold Brighouse. The Cast includes Mary Eastwood, Hylda Metcalf, Charles Nesbitt, and F. A. Nichols. 10.45-12.0 National Programme.

12.0
THEIR
MAJESTIES
AT ST. PAUL'S

WEDNESDAY, June 25
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.20
SIR JOHN SIMON'S
SECOND
TALK

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'THE WEEK IN WESTMINSTER' THE DUCHESS OF ATHOLL, M.P.
- 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)
- 12.0 Thanksgiving Service Relayed from ST. PAUL'S CATHEDRAL (See below)
- 1.0 Light Music FRASCATI'S ORCHESTRA Directed by GEORGES HAECK From THE RESTAURANT FRASCATI
- 2.0 A Ballad Concert EDITH COATES (Contralto) EDWARD NICHOL (Tenor)
- 2.30 FOR THE SCHOOLS Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VII, Life of the Sea Shore: (i) Seaweeds and Sea-anemones'
- 2.55 Interlude
- 3.0 Miss MARJORIE BARBER: 'Stories and Story-telling in Prose and Verse—VII, Description in Novels: David Copperfield'
- 3.25 Interlude

TONIGHT AT 9.20

The Rt. Hon.
SIR JOHN SIMON, M.P.,
Chairman of the Indian
Statutory Commission,
will give the second of his
two talks on India—
'THE FUTURE OF INDIAN
GOVERNMENT'

- 5.15 The Children's Hour Songs by KATE WINTER 'Taku and the Goma Men'—being a further Adventure of Taku and a Tale of the South Seas, written and told by DEREK McCULLOCH Two Snake Stories—Personal Adventures
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 The Foundations of Music MODERN BRITISH PIANOFORTE MUSIC Played by VIVIAN LANGRISH Continuation of Sonata from Variation VI to the end

- 7.0-7.20 Talk arranged under the auspices of the Department of Overseas Trade
- 7.25 'DIGGING UP THE PAST'—III Mr. LEONARD WOOLLEY
- 7.45 Interlude
- 7.55 'Shamus O'Brien' A Romantic Comic Opera in Two Acts Founded on the Poem by JOSEPH SHERIDAN LE FANU Book by GEORGE H. JESSOP The Music composed by CHARLES VILLIERS STANFORD THE WIRELESS CHORUS (Chorus-Master, STANFORD ROBINSON) THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY) Conducted by PERCY PITT Produced by SYDNEY RUSSELL (Relayed from the Parlophone Studios, by the courtesy of the Parlophone Company)
- Cast
Shamus O'Brien ('on his keeping'—i.e. outlawed) DENNIS NOBLE
Father O'Flynn (the Parish Priest of Ballyhamis) HARRY BRINDLE
Captain Trevor (of the British Army) LEONARD GOWINGS
Mike Murphy (a peasant farmer) TREVOR JONES
Sergeant Cox (of Captain Trevor's Company) STANLEY RILEY
Nora O'Brien (wife of Shamus) ENID CRUICKSHANK
Kitty O'Toole (sister of Nora) GWYNETH EDWARDS
Banshee MARY HAMLIN
Soldiers, peasants, villagers, etc.
Time: Immediately after the suppression of the rebellion of 1798
Narrator, FILON YOUNG

3.30-5.15 The programmes may be broken into for a Running Commentary on the All England Lawn Tennis Tournament from the Centre Court, Wimbledon, and also, if absolutely necessary, from 5.15-6.0 p.m.

- 3.30 A Light Classical Concert
JENNY SONNENBERG (Soprano)
THE NANCY PHILLIPS QUARTET Quartet..... Mozart
Allegro; Minuet; Adagio; Allegro
- 3.58 JENNY SONNENBERG
Dem Unendlichen (To the Eternal)..... Schubert
Fischerweise (Fishermen's Song).....
In Mitten des Balles (In the midst of the Ball) Tchaikovsky
The Pilgrim's Song ..
Spring Song Rubinstein
- 4.10 QUARTET
Quartet Delius
With animation; Quick and lightly; Late Swallows; Quick and vigorously
- 4.45 REGINALD NEW
At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Overture, 'Martha' .. Flotow
Slumber Song Squire
Selection of English Airs, 'Merrie England' .. Binding

THE THANKSGIVING SERVICE
for the preservation of
ST. PAUL'S CATHEDRAL
will be relayed from the Cathedral between 12.0 and 1.0 today.



The Bishop of London, the Dean and Chapter, together with the Lord Mayor and Sheriffs, will proceed to the West Door to await the arrival of

THEIR MAJESTIES THE KING AND QUEEN

Processional Hymn—'Blessed City, heavenly Salem' (A. & M., 396) *arr. MacPherson*

Their Majesties having taken their places, and the Lord Mayor and Sheriffs having been conducted to their stalls, then will be sung The National Anthem

The Bidding (The Dean)
Responses and Prayers
Hymn—'Praise, my soul, the King of Heaven' (A. & M., 298)
The Address by The Bishop of London
Hymn—'All people that on earth do dwell' (A. & M., 166) .. *arr. Bairstow*
Te Deum Laudamus *Marchant*
Collect
The Blessing will be given by the Bishop of London

- 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
- 9.20 The Rt. Hon. Sir JOHN SIMON, M.P. Chairman of the Indian Statutory Commission: 'The Future of Indian Government'
- 9.50 'Shamus O'Brien' Act II
- 11.0 (1,554.4 m. only)
DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE
- 11.15-12.0 HAL KEMP and his CAROLINA ORCHESTRA, from THE CAFE DE PARIS

WEDNESDAY, June 25
MIDLAND REGIONAL
626 kc's (479.2 m.)

8.35
CONCERT PARTY
FROM
LEAMINGTON



All stations
will
now switch
over to

Player's
please



N.C.C.779

12.0 *London Regional Programme*

1.30-3.0 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

MARY FREEMAN (*Contralto*)AMY JAMES and NORAH FELL (*Duet for two Pianos*)5.15 *The Children's Hour*

'Fishy Houses—Oyster Flats,' by MARGARET MADELEY

Songs by HILDA ABBOTT (*Soprano*)
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 An Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

KARL MELENE (*Baritone*)CHARLES WOODFORD (*Violoncello*)

ORCHESTRA

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

KARL MELENE and Orchestra

Toreador's Song ('Carmen').....Bizet

ORCHESTRA

Ballet Music, 'Cephalo and Procris'....Gritty

7.5 CHARLES WOODFORD

Nina.....Pergolesi, arr. Squire

La Fileuse (Spinning Woman).....Dunkler

Elfin Dance.....Dunn

ORCHESTRA

Ballet Music, 'Les petits Riens'.....Mozart

KARL MELENE

The Loveliest of all.....Hansel

My weary Heart.....Hansel

To my dearest One.....Hansel

CHARLES WOODFORD

Gavotte.....Popper

Sicilienne.....Faure

7.48 ORCHESTRA

Dance of the Sylphs ('Faust').....Berlioz

March, 'Pomp and Circumstance' No. 4, in G
Elgar8.0 *London Regional Programme*

8.30 Midland News

8.35 Frills and Flounces
Concert Party

Presented by

CHARLES BEANLAND

Relayed from THE PAVILION, JEPSON GARDENS,
ROYAL LEAMINGTON SPA9.20 *National Programme*9.50 *London Regional Programme*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN10.30-11.0 *London Regional Programme*

SOME CAKES TO MAKE

THE following are some inexpensive recipes for rather special cakes. The base of two of these cakes is a plain sandwich mixture which is very easily remembered, as it is 2, 3, 4 and 5, that is, 2 eggs, 3 ozs. margarine, 4 ozs. sugar and 5 ozs. flour. Self-raising flour may be used, or ordinary flour with a teaspoonful of baking powder. If using the latter, add the baking powder to about a tablespoonful of flour and stir this in the last moment before putting into the tin for the oven. The usual method is employed for mixing, that is, cream the margarine and add the sugar. I always beat the eggs separately and then add them to the mixture, as I find it makes it lighter. Lastly add the flour and beat well.

A walnut cake is very easily made. To the cake mixture add $\frac{1}{2}$ lb. chopped walnuts. When cold, cut the cake into two or three layers. Melt $\frac{1}{2}$ lb. butter, not margarine, in a basin and add to it $\frac{1}{2}$ lb. chopped walnuts and sufficient icing sugar to make it of the right consistency to spread over the cake with a knife. Having put the layers together again, the next thing is to ice it. This is really very simple. Have a kettle full of boiling water ready and plenty of icing sugar, which you have previously sieved or crushed to get it free from lumps. Now pour about one tablespoonful of boiling water into a basin and quickly add quantities of icing sugar. Go on adding icing sugar until the icing is so stiff that a knife will stand upright in it without falling. Then quickly spread the icing over the top and sides of the cake. At this stage you must be quick to get the icing to cover the cake. Dip the knife frequently into the water and use it to spread, and finally to smooth, the icing. Put a few walnuts on the top as decoration before the icing is set.

Another variation to this cake is to make it into an orange cake. To the mixture, before cooking, add the grated rind of two oranges. A little orange juice can also be added if desired, but it is rather apt to make the cake sad. When cold, cut the cake into layers as for the walnut one, and spread the layers with this mixture. Warm together the juice of an orange and a small piece of butter (about $\frac{1}{2}$ oz.) until the butter melts. Then icing sugar is added, as before, until stiff enough to spread. This filling does not require to be nearly as stiff as the top icing. For the top icing, mix the icing sugar with the hot juice of an orange instead of water. It depends on the amount of juice in the orange whether half an orange or a whole orange is necessary.

Sponge Cake.—Beat 4 eggs for 5 minutes and then add gradually $\frac{1}{2}$ lb. sugar, beating all the time. At the end of 20 minutes add 2 $\frac{1}{2}$ ozs. either plain flour or ground rice, or rice flour, and beat again for 5 minutes. The cake is nicer made from either ground rice or rice flour. Bake the cake in a moderate oven for an hour.

Chocolate Buns.

1 oz. cocoa.

4 ozs. margarine.

2 eggs.

3 ozs. sugar.

2 ozs. flour.

1 oz. ground rice.

Vanilla flavouring and 1 teaspoonful of baking powder, if it is not self-raising flour. In the usual way, cream the margarine and add the sugar. Next add the cocoa, which has been mixed with just a little milk into a smooth paste. Then add the yolks of the eggs, the flour and ground rice and vanilla. Lastly add the whites of eggs, which have been beaten up stiffly, and mix them in well. Bake in a moderate oven for about 15 minutes.—From a talk by Mrs. M. H. Becker.

6.40
THE MIDLAND
WIRELESS
ORCHESTRA

WEDNESDAY, June 25
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE VICTOR
OLOF
SEXTET

12.0 ORGAN RECITAL
by
HELEN T. YOUNG
(Organist for the special occasions at Lambeth Palace)
Relayed from ALL SAINTS', MARGARET STREET
JANET HAMILTON-SMITH (Soprano)
HELEN T. YOUNG
Sketch in CSchumann, arr. John West
Sonata in A (No. 3).....Mendelssohn
JANET HAMILTON-SMITH
The Loreley
Schwebe, schwebe, blaues Auge ('Hover, List
thou blue Eye').....
HELEN T. YOUNG
Choral Preludes on
'Sleepers, wake'
'In Thee is Joy' } Bach
Fugue in the Dorian mode.....
JANET HAMILTON-SMITH
Whither?Schubert
Spring NightSchumann
Margaret at her Spinning Wheel.....Schubert
When'er a Snowflake leaves the Sky
Lisa Lehmann
HELEN T. YOUNG
Choral in A Minor.....Franck

1.0 Gramophone Records
1.30 A Light Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The Caliph of Baghdad'..Boieldieu
MARY FREEMAN (Contralto)
The Lament of IsisBantock
The EnchantressHatton
ORCHESTRA
Suite, 'As You Like It'.....Quilter

2.0 AMY JAMES and NORAH FELL
(Duet for two Pianos)
ImprovisataReinecke
ORCHESTRA
Selection, 'The Grand Duchess'
Offenbach
MARY FREEMANN
Wohin (Whither?)
Am Meer (By the Sea) ..
Auf dem Wasser zu singen } Schubert
(To be sung on the
Water)
ORCHESTRA
Reconciliation Polka ('Harlequin's
Millions').....Drigo

2.35-3.0 AMY JAMES and NORAH FELL
Le Rêve (The Dream)....Arensky
Tourbillon (Whirlwind)
Melan Gueroult
ORCHESTRA
Ballet Music ('Faust')....Gounod

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



AVRIL COLERIDGE-TAYLOR,
daughter of the composer, sings in the
concert with the Victor Olof Sextet tonight
at 8.35.

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 An Orchestral Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
KARL MELENE (Baritone)
CHARLES WOODFORD (Violoncello)
ORCHESTRA
Overture, 'Fingal's Cave'.....Mendelssohn
KARL MELENE and Orchestra
Toreador's Song ('Carinen')Bizet



THE VICTOR OLOF SEXTET
will give a concert, in which Avril Coleridge-Taylor will sing, tonight
at 8.35.

ORCHESTRA
Ballet Music, 'Cephalo and Procris'....Grétry
7.5 CHARLES WOODFORD
NinaPergolesi, arr. Squire
La Fileuse (Spinning Woman)Drankler
Elfin DanceDunn
ORCHESTRA
Ballet Music, 'Les petits Riens'.....Mozart
KARL MELENE
The Loveliest of All.....
My weary Heart } Henschel
To my dearest One.....
CHARLES WOODFORD
GavottePopper
SicilienneFauré

7.48 ORCHESTRA
Dance of the Sylphs ('Faust').....Berlioz
March, 'Pomp and Circumstance,' No. 4 in G
Elgar
8.0 Mr. OTTO SIEMMANN: German Language Talk

8.30 Regional News

8.35 THE VICTOR OLOF SEXTET
AVRIL COLERIDGE-TAYLOR (Soprano)
SEXTET
Overture, 'The Merry Wives of Windsor'
Nicolai
AVRIL COLERIDGE-TAYLOR
Who knows?
The Apple Tree..... } Gwendolen
The Dreaming Water Lily } Coleridge-
Where'er my bitter Tear-drops fall } Taylor

8.52 SEXTET
Pavane.....Ravel
AVRIL COLERIDGE-TAYLOR
The Island of Gardens } Coleridge-
Unmindful of the Roses } Taylor
Spreading the News..... } Herbert Oliver
What's in the Air today?.....Robert Eden

9.5 SEXTET
SerenadeSchubert
PraeludiumJärnefelt
PolichinelloRachmaninow

9.20 The Rt. Hon.
Sir JOHN SIMON, M.P.
CHAIRMAN OF THE INDIAN STATUTORY
COMMISSION
'The Future of Indian Government'

9.50 THE VICTOR OLOF SEXTET
(continued)
Nocturne in D Flat . . . } Debussy
Serenade to a Doll . . . }
Gottlieb's Cake Walk . . }
Three Norwegian Dances....Grieg

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

10.30 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE
BAND, from GROSVENOR HOUSE

11.15-12.0 HAL KEMP and his
CAROLINA ORCHESTRA, from THE
CAFE DE PARIS

Wednesday's Programmes continued (June 25)



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CARDIFF

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- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 1.15 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. 3, in E Flat ('Eroica') Beethoven
- 2.0 National Programme
- 3.30 NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE
Overture, 'Tannhäuser'Wagner
BLODWEN CAERLEON (Contralto) and Orchestra 'O Don Fatale' ('O Fatal Gift')Verdi
THE ORCHESTRA
Symphonic Poem, 'The Preludes' Liszt
BLODWEN CAERLEON
Verborgtheit (Secrecy)Wolf
A soft DayStanford
O lovely NightLandon Ronald
THE ORCHESTRA
Ballet Music ('Faust')Gounod
The Marksman (No. 3, Three Bavarian Dances) Elgar

- 4.45 National Programme
- 5.15 THE CHILDREN'S HOUR
Willum Wurfman—His Wit and Wisdom
- 6.0 National Programme
- 9.15 West Regional News
- 9.20-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 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
- 9.15 West Regional News
- 9.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

2.30-11.0 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
'THE GREAT TOYTOWN WAR'
A dialogue story by S. G. HULME BRAMAN
- 6.0 National Programme
- 9.15 Local News: Mid-week Sports Bulletin
- 9.20-11.0 National Programme

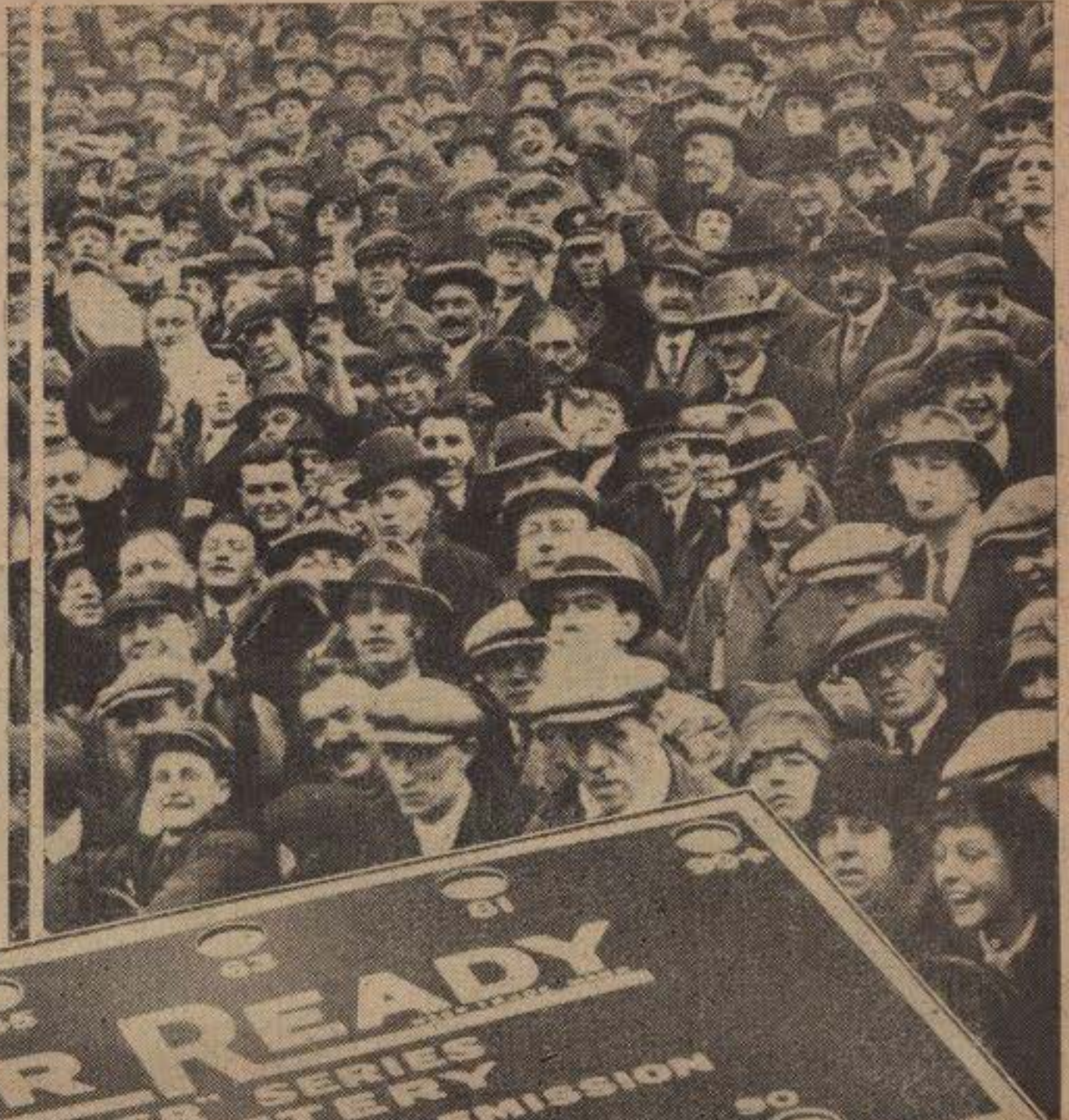
MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.30 National Programme
- 2.55 THE NORTHUMBERLAND PLATE
A Running Commentary by Mr. R. C. LYLE, relayed from THE GOSPORT PARK, NEWCASTLE
- 3.25 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
JACK DAVIES (Pianoforte)
IVAN MELLODEW (Bass)
- 5.15 THE CHILDREN'S HOUR
PICTAILS AND OTHER TAILS
Songs by BEATRICE COLEMAN and HARRY HOPEWELL, including four songs by Fynes Simon
- 6.0 National Programme
- 9.15 Northern English News
- 9.20-11.0 National Programme



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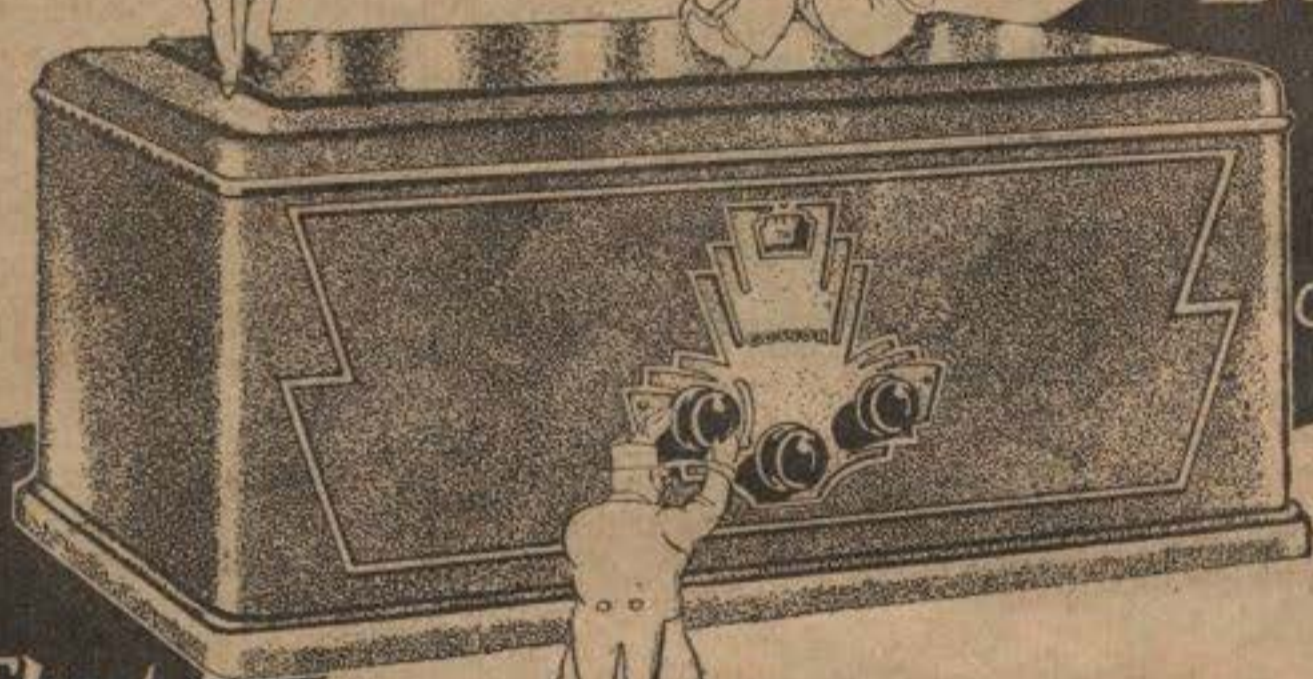
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Process Valves this remark-

able Receiver has the power
and range of much more costly
Sets. And because it has been
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plan is fully developed. Ask
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Wireless Shop.



The 1930
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"Melody Maker"

7.25
BRITISH
INDUSTRIES—III
'COTTON'

THURSDAY, June 26
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.10
A RECITAL
BY
MAGGIE TEYTE

- 10.15 a.m. THE DAILY SERVICE
- 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'OURSELVES AND THE STATE'—VIII
Mrs. H. A. L. FISHER: 'Things you can Organize Yourself'
- 11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision) (261.3 m. Sound)
- 12.0 A Concert
ANNE GREGORY (Soprano); EDITHA BRAHAM (Violin); ARTHUR COOKE (Pianoforte)
- 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 Interluda
- 3.0 EVENSONG
From WESTMINSTER ABBEY
- 3.45 JACK PAYNE and his
B.B.C. DANCE ORCHESTRA

3.45-5.15 Programmes may be broken into for a Running Commentary on the All-England Lawn Tennis Tournament from the Centre Court, Wimbledon, and, if absolutely necessary, from 5.15-6.0 p.m.

- 4.15 THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
Relayed from GROSVENOR HOUSE
- 5.15 The Children's Hour
'Native Songs and Stories' by Chief Os-Ke-Non-Ton. 'Hiawatha's Fishing' (Longfellow)
- 6.0 Miss IRENE COOPER-WILLIS, reading from 'Jane Eyre,' by Charlotte Brontë
- 6.15 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

TONIGHT AT 8.0
'A Midsummer
Night's Dream'

By WILLIAM SHAKESPEARE
MUSIC BY MENDELSSOHN
Arranged by DULCIMA GLASSY
Production by Peter Crestwell

PERSONS IN THE
COMEDY:

THE COURTIERS

THESEUS, Duke of Athens
EGEUS, father to Hermia
LYSANDER } in love with Hermia
DEMETRIUS }
PHILOSTRATE, master of the revels to Theseus
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus
HERMIA, daughter to Egeus, in love with Lysander
HELENA, in love with Demetrius

THE 'RUDE MECHANICALS'

QUINCE, a carpenter
SNUG, a joiner
BOTTOM, a weaver
FLUTE, a bellows-mender
SNOUT, a tinker
STARVELING, a tailor

THE FAIRIES

OBERON, King of the Fairies
TITANIA, Queen of the Fairies
PUCK, or Robin Goodfellow—attendant to Oberon
PEASE-BLOSSOM }
COBWEB } fairies attendant to Titania
MOTH }
MUSTARD-SEED }

SCENES OF THE COMEDY:

The Palace of Theseus in Athens
The House of Peter Quince
and
A Wood near by

FOR CAST, Etc., SEE PAGE 671

- 6.35 Market Prices for Farmers
- 6.40 The Foundations of Music
MODERN BRITISH PIANOFORTE MUSIC
Played by VIVIAN LANGRISH
Romance in G Flat York Bowen
Sea Light Groville Cooke
Procession Herbert Howells
Lullaby
Mediterranean } Bax
- 7.0-7.20 Mr. FRANCIS BIRRELL
'Film Talk'
- 7.25 'SOME INDUSTRIES OF GREAT BRITAIN TODAY'—III
Mr. H. G. HUGHES: 'Cotton'
(From Manchester)
- 7.45 A RECITAL by
ARTHUR CRAMER (Baritone)
Si tra i ceppi (If amid the Chains)..... Purcell
I'll sail upon the Dog-Star Stanford
The Fairy Lough
Tavern Michael Mullinar
Money O Head
- 8.0 'A Midsummer Night's Dream'
(See centre of page)
- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports: (1,554.4 m. only) Shipping Forecast
- 9.55 'THE WAY OF THE WORLD'
By Mr. VERNON BARTLETT
- 10.10 A Recital
by
MAGGIE TEYTE
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA
- 12.0-12.5 (1,554.4 m. only)
Experimental Transmission for the Radio Research Board
By the Fultograph Process





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THURSDAY, June 26 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5
MIDLAND
WIRELESS
ORCHESTRA

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
Overture, 'Rosamunde' Schubert
Selection, 'The Damask Rose' Chopin, arr. Glusam
Waltz, 'Dream Pictures' Strauss
Barcarolle, 'La Siesta' Norton
March, 'Radio' Peckinp

1.0 A Ballad Concert
THEODORE GROSVENOR (Baritone)
Tomorrow Keel
Pass, Everyman Sanderson
Captain Mac Sanderson
SYLVIA RATTENBURY (Violin)
Czardas Monti
Hejre, Kati Hubay
ISABEL WOODHOUSE (Soprano)
A Pastoral Carey, arr. Lane Wilson
An Friskay Love Lilt Kennedy-Fraser
Charming Chloe German

1.30 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
A Slav Rhapsody Friedemann
Waltz, 'Diane' Rapee
Entr'acte 'The Mermaid' Eric Coates
Narcissus Nevin
Military March Schubert

5.15 The Children's Hour
'The Master Goblins Department Store,' a Fairy
Play, by MARGARET DANGERFIELD
Songs by NELLIE SOUTHWORTH-ELKINGTON
(Soprano)
TONY will entertain

6.0 London Regional Programme

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

9.0 Midland News

9.5 A Light Orchestral
Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Shamus O'Brien' Stanford
Suite, 'Chelsea China' Bestly
NELLIE SOUTHWORTH-ELKINGTON (Soprano)
June Quilter
Down Vauxhall Way Herbert Oliver
The Swallows Cowen

9.35 ORCHESTRA

Berceuse Lacombe
May Day at Helston Holliday
Selection, 'Fallen Fairies' German

NELLIE SOUTHWORTH-ELKINGTON

Waltz Song, 'Tom Jones' German
At Dawning Cadman
Doan you lis'n Jacobs-Bond

ORCHESTRA

Pastoral Suite John Ansell

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

'HERE COMES OBERON'

(Continued from page 657.)

One might multiply quotations—show, for instance how, whenever it becomes natural to mention light, the fairies speak of *moonbeams*, or of *spangled starlight-sheen*; and so by many little unnoticed hints build up in our heads a silver world that no amount of modern stagecraft can dare to imitate—so delicate and evanescent is it; a world in which it is quite natural to:—

*Pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.*

And this, I think, brings me to a point particularly relevant to us who are listeners—listeners and not spectators.

Poetry is a thing of words alone and simply cannot be achieved by any fineness of gesture or subtlety of light or canvas tracery. Shakespeare himself says that the poet's pen 'gives to *airy nothing* a local habitation and a name.' That '*airy nothing*' is an important word for broadcast listeners. In my opinion (but I am backed in this by Hazlitt and Lamb) the essential drama of *A Midsummer Night's Dream* can only exist in all its delicacy and cool night-scented fragrance, untarnished, in the world shut in behind the temples. I have seen a play played of that title two or three times, but in it Puck was an awkward weighty lown, Titania

was a woman, the moonlight was subdued electric, the trees were cardboard, and the dew was stage dust; and all the willingness to suspend disbelief even for a moment failed miserably before 'unmanageable reality.' It was necessary to slur the passage about the wings of painted butterflies because of the plain clumsiness of the actors' fingers.

A Midsummer Night's Dream is the most airy-poetical of all Shakespeare's plays. It makes no appeal except to the imagination, and is the only play that has not one word of grossness or bawdy. It needs no stage but darkness—not an 'audience,' but a listener. It is as nearly a drama of voices as any play can be. As Peter Quince himself might say, speaking of it in relation to broadcasting: 'I hope here is a play fitted.'

When the light fades, then, on Midsummer Eve, throw up the bottom sash of your garden windows, countrymen, and with eyes upon the cool grey shapes of benighted out-of-door leaves, prepare to listen to this height of Shakespeare's English fantasy.

Put on your headphones and let Shakespeare whisper it to you as he heard it. The seeing you must do for yourself.

FRANK KENDON.

6.40
TONIGHT'S
VAUDEVILLE
BILL

THURSDAY, June 26
LONDON REGIONAL
842 kc's (356.3 m.)

8.15
OPERA FROM
COVENT
GARDEN

12.0 THE GRANGE SUPER
CINEMA ORCHESTRA
(From Midland Regional)
THE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from
SMALL HEATH, BIRMINGHAM
Overture, 'Rosamunde' *Schubert*
Selection, 'The Damask Rose' *Chopin, arr. Clutsam*
Waltz, 'Dream Pictures' *Strauss*
Berceurle, 'La Siesta' *Norton*
March, 'Radio'..... *Pecking*

1.0 A Ballad Concert
(From Midland Regional)
THEODORE GROSVENOR
(Baritone)
Tomorrow..... *Keel*
Pass, Everyman... } *Sanderson*
Captain Mac..... }
SYLVIA RATTENBURY (Violin)
Czardas..... *Mouti*
Hojre, Kati..... *Hubay*
ISOBEL WOODHOUSE (Soprano)
A Pastoral
Carey, arr. Lane Wilson
An Eriskay Love Lilt
arr. Kennedy-Fraser
Charming Chloe..... *German*

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)
A Slav Rhapsody..... *Friedemann*
Waltz, 'Diane'..... *Rapee*
Entr'acte, 'The Mermaid'..... *Eric Coates*
Narcissus..... *Nevin*
Military March..... *Schubert*

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

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Vaudeville
1. HERBERT THORPE
(In Neapolitan Songs, accompanied by Mario
de Pietro's Quartet)
2. LILLIE LANE (Entertainer)



'THE LOVE OF THE THREE KINGS.'
The First Act of Montemezzi's Opera, which is being given at Covent Garden tonight, will be relayed in the London Regional programme at 8.15.

9.5 The Wireless
Military Band
Conducted by
B. WALTON O'DONNELL
HUGHES MACKLIN (Tenor)
BAND
Overture, 'Macbeth'... *Sullivan*
Three Dances *Gerrard Williams*
English; Spanish; Barmese
HUGHES MACKLIN
Come into the Garden, Maud *Bulfe*
Sally in our Alley... *Carey*
Once Again..... *Sullivan*
BAND
Selection, 'The Mastersingers' *Wagner*
HUGHES MACKLIN
Calm'd by her gentle, tender
sway ('La Traviata')... *Verdi*
Down her soft cheek a tear
('L'Elisir d'Amore') ('The
Love Elixir')... *Donizetti*
9.58 BAND
First Suite..... *Holst*
Chaconne; Intermezzo; March

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

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

4. Sketch
'THE LAW'
by HAROLD FRENCH

Cast:
Justice Vernon..... H. R. HIGNETT
Victor Manners..... HAROLD FRENCH

5. ETHEL DUNFORD
(Light Songs at the Piano)

6. CLAUDE HULBERT and ENID TREVOR
(In some more Nonsense)

7. MYDDLETON and WINDEATT
(At Two Pianos)

8. CLAPHAM and DWYER
(In another Spot of Bother)

8.15 'The Love of the
Three Kings'
(by Montemezzi)
Act I
Relayed from the ROYAL OPERA, COVENT
GARDEN

9.0 Regional News

This Week in the Garden.

SUMMER is the best and safest time to do much of the pruning plants require. Wounds heal more quickly then, and so are less liable to be the starting places for disease. Some trees and shrubs call for no pruning, or at most just that amount which will suffice to keep the plant within the bounds set for it. Others need much, and, speaking generally, the best time for it, for most hardy things, is immediately after flowering. Sometimes the moment of pruning is extremely important. It is with rhododendrons and azaleas. The necessary pruning *must* be done immediately after flowering. Lilacs need little pruning, but they will benefit by the removal of the old and past bunches of flower, without damage to the growths beneath them. Cherries and plums are best pruned now. The important thing with these, however, is the cutting out of all dead wood now, for this prevents the production of fruit by the silver-leaf fungus, and greatly reduces the chance of its spread. See to this removal of all dead branches, and their prompt destruction by fire. Make the cuts clean and pare off the edges with a sharp knife. Then paint the wounds with lead paint or with tar.

If spireas passing out of flower need pruning, now is the time to do it. You will find, too, that there are shoots coming from the stems of standard trees. These are easy to remove completely while they are young, and a little attention now reduces the need for much work later on. It is not too late to sow lupin seeds now, but it must be done at once, if they are to flower next year. Soon the delphiniums will be out, and no doubt you have seen to their adequate staking. The phloxes will follow them, and they, too, require stakes. Tomatoes planted out of doors should be staked at once, if the work has not already been done. —Royal Horticultural Society's Bulletin.

MEAT in Hot Weather



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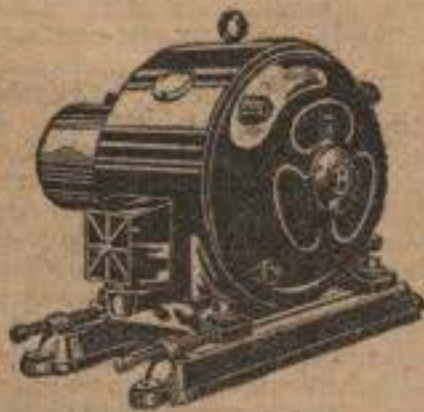
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Thursday's Programmes continued (June 26)

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
'TALES THE PIGTAIL TOLD'

A Chinese Pot-Pourri

by

DOROTHY COOMBS

6.0 Mr. R. E. WITHERSPOON:
'West of England Golf and Golfers'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

9.45 West Regional News

9.55-12.0 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

9.45 West Regional News

9.55-12.0 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
'BENEATH THE PALM'
Humorous Sketches of Colonial Life
By A. MARSH—No. 1

6.0 National Programme

9.45 Local News

9.55-12.0 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 THE NORTHERN
WIRELESS ORCHESTRA
CLARENCE ELDON (Tenor)
(From Newcastle)

2.30 National Programme

3-45 An Orchestral Concert
Relayed from THE PAVILION
GARDENS, BUXTON

THE MUNICIPAL ORCHESTRA

Conducted by HORACE FELLOWES

Overture, 'Phèdre' Massenet
Cavatina Raff
Selection, 'La Boutique Fantasque' ('The
Fantastic Toy-Shop').. Rossini, arr. Respighi
Songs my Mother taught me Deorak
Suite, 'Springtime' Nevin
Waltz, 'Amoretten Tänze' ('Little Cupids'
Dances') Gang'l

5.15 THE CHILDREN'S HOUR
A PORTRAIT OF THE MAYOR
by
S. G. HULME BEAMAN

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

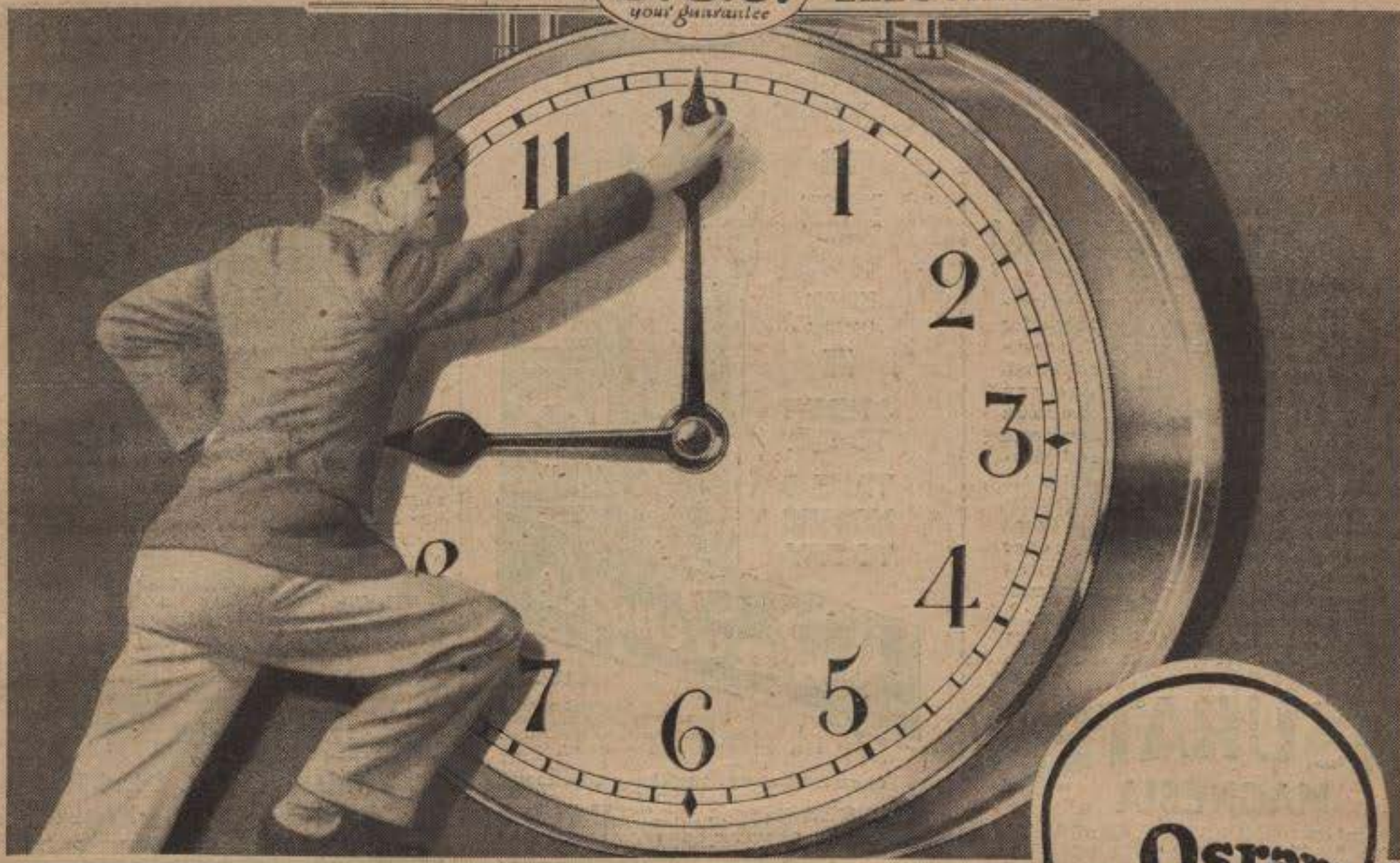
9.45 Northern English News

9.55-12.0 National Programme



Mr. R. E. WITHERSPOON
talks on 'West of England
Golf and Golfers' from
Cardiff this evening at 6.0.

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8.15
FESTIVAL OF
CHURCH
MUSIC

FRIDAY, June 27
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193kc's (1,554.4 m.)

10.10
'RIGOLETTO'
FROM
COVENT GARDEN

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Miss GLADYS MANN: 'Feeding the Family on 24s. a Week'
11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision: 261.3 m. Sound)

12.0 A Sonata Recital
by RUTH ARANJO and DENISE DURBEC (*Two Violins*)
Sonata in D *Loeillet, arr. Blon*
Aria ('Suite Antiquo') *Albert Stoessel*
Concerto in A Minor *Vivaldi, arr. Nachez*
12.30 ORGAN RECITAL
By LEONARD H. WARNER
Relayed from ST. BOTOLPH'S, BISHOPSGATE
VERA LESLIE (*Singer*)

1.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

2.30 FOR THE SCHOOLS
Dr. B. A. KEEN: 'Farming—IV, How Industry and Science can Help the Farmer'
2.50 Interlude
3.0 'Peoples of the World and their Homes'—VIII. Professor H. J. FLEURE: 'Framco as a Peasant Land'

3.20 Interlude
3.30 Concert to Schools
THE SYBIL EATON QUARTET
SYBIL EATON (*1st Violin*); PIERRE TAS (*2nd Violin*); RAYMOND JEREMY (*Viola*); ALAN FORD (*Violoncello*)
THE WIRELESS SINGERS

4.15 Light Music
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL

4.15-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Tournament from the Centre Court, Wimbledon, and, if absolutely necessary, from 5.15-6.0 p.m.

5.15 The Children's Hour
Xylophone Solos played by RUDY STARITA. The Story of 'Chatter-Bell' (*Mabel Marlowe*)
'The Unreasonable Banquet' (*Norinan Hunter*)

6.0 Mrs. MARION CRAN: 'American Gardens'

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

8.15 A FESTIVAL OF
ENGLISH CHURCH MUSIC
(Under the auspices of THE DAILY MAIL)

Arranged and directed by
Dr. SYDNEY H. NICHOLSON
Relayed from THE ROYAL ALBERT HALL
The following Choirs will take part: St. Mary Redcliffe Church (Bristol), Birmingham Cathedral, Leicester Cathedral, Manchester Cathedral, St. Sepulchre's (Holborn), St. Peter's Church (Bournemouth), St. Mary-le-Tower Church (Ipswich), St. Mary's Church (Brighton), and St. Mark's Church (Bromley)

GOD SAVE THE KING (*arr. Elgar*)
Evensong
Psalm 46
Psalm 91
The First Lesson, Ecclesiasticus I, 17-19
Magnificat (*set to music by Thomas Attwood Walmisley*)
The Second Lesson, Revelations vii, 9-15
Nunc Dimittis
The Creed
Collects
Hymn II
Anthem I, 'Lord, for Thy tender Mercy's sake'
Evening Hymn (*H. Balfour Gardiner*)
Chorus I

6.30 Eye-Witness Account of
THE TEST MATCH
ENGLAND v. AUSTRALIA
RELAYED FROM LORD'S CRICKET GROUND

6.40 The Foundations of Music
MODERN BRITISH PIANOFORTE MUSIC
Played by VIVIAN LANGRISH
Sonata No. 2 in G *Bax*

7.0-7.20 'RESEARCH AND DISCOVERY'—V
Mr. GERALD HEARD

7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—III
Mr. E. SHINWELL, M.P.: 'The Coal Industry' (*Relayed from Geneva*)

7.45 THE GERSHOM PARKINGTON QUINTET
Songs of Edward German *arr. Hely-Hutchinson*
Le Dernier Sommeil de la Vierge (*The Virgin's last Slumber*) *Massenet*
Polonaise in A *Chopin*
Love in Cloverland *Leo Peter*
Two Entr'actes ('The Jewels of the Madonna')
Wolf-Ferrari
Si mes vers avaient des ailes (*If my Songs had Wings*) *Hahn*
Selection, 'Rio Rita' *Tierney*

8.15 Festival of English Church Music
(Under the auspices of THE DAILY MAIL)
Arranged and directed by
Dr. SYDNEY H. NICHOLSON
Relayed from THE ROYAL ALBERT HALL
(See top of col. 2)

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 'PEOPLE AND THINGS'
By The Hon. HAROLD NICOLSON

9.40 A PIANOFORTE RECITAL
by
MYRA HESS

10.10 'Rigoletto'
(by Verdi)
Act III
RELAYED FROM THE ROYAL OPERA,
COVENT GARDEN

10.35 (1,554.4 m. only)
DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, directed by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

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



WHAT WILL BRADMAN DO THIS TIME?

Don Bradman, the Australian boy wonder, making one of his big scores. Interest will focus largely on his performance in the second Test Match, which begins at Lord's today. Accounts of the play will be broadcast this evening at 6.30, tomorrow, and on Monday and Tuesday of next week.

Central News

FRIDAY, June 27 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
A LIGHT
SYMPHONY
CONCERT

AGE 16 TO 45 I WANT YOU



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- Estates Law
- Foreign Exchange
- General Education
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- Secretaryship
- Shorthand
- Workshop Organisation

INSURANCE

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- Motor, Fire, Life, Marine
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- Assistants, F.A.L.P.A.

TECHNICAL

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- Applied Mechanics
- Architectural Drawing
- Building Construction
- Clerk of Works' Duties
- Boiler Engineering
- Boiler Making
- Chemistry
- Civil Engineering
- Concrete and Steel

TECHNICAL—contd.

- Draughtsmanship
- Electrical Engineering
- Practical Mechanical Engineering
- Engineering Costing Quantities and Specifications
- Foundry Work
- Heat Engines
- Heating, Ventilating and Lighting
- Internal Combustion Engines
- Marine Eng. B.O.T.
- Mathematics
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- Motor Engineering
- Naval Architecture
- Pattern Making
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- Road Making and Maintenance
- Sanitation
- Builders' Quantities Costing and Estimating
- Shipbuilding
- Structural Engineering
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12.0 Lunch-Hour Concert
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
BARBARA FREWING (Contralto)

1.15-3.0 London Regional Programme

5.15 The Children's Hour
'The Story of Loveleaves and Woodwender'
by MARGARET M. KENNEDY
Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET
JACKO and a Piano
'Sharing Friends—a Letter from Norway,' by
FRANCES PEARMAN

6.0 London Regional Programme

In Exile (German Folk-song)
I love the Wild Stream (French Folk-song)

Three Part Songs:

Once upon a Time Bantock
Haste thee Watts
Aubade Ireland

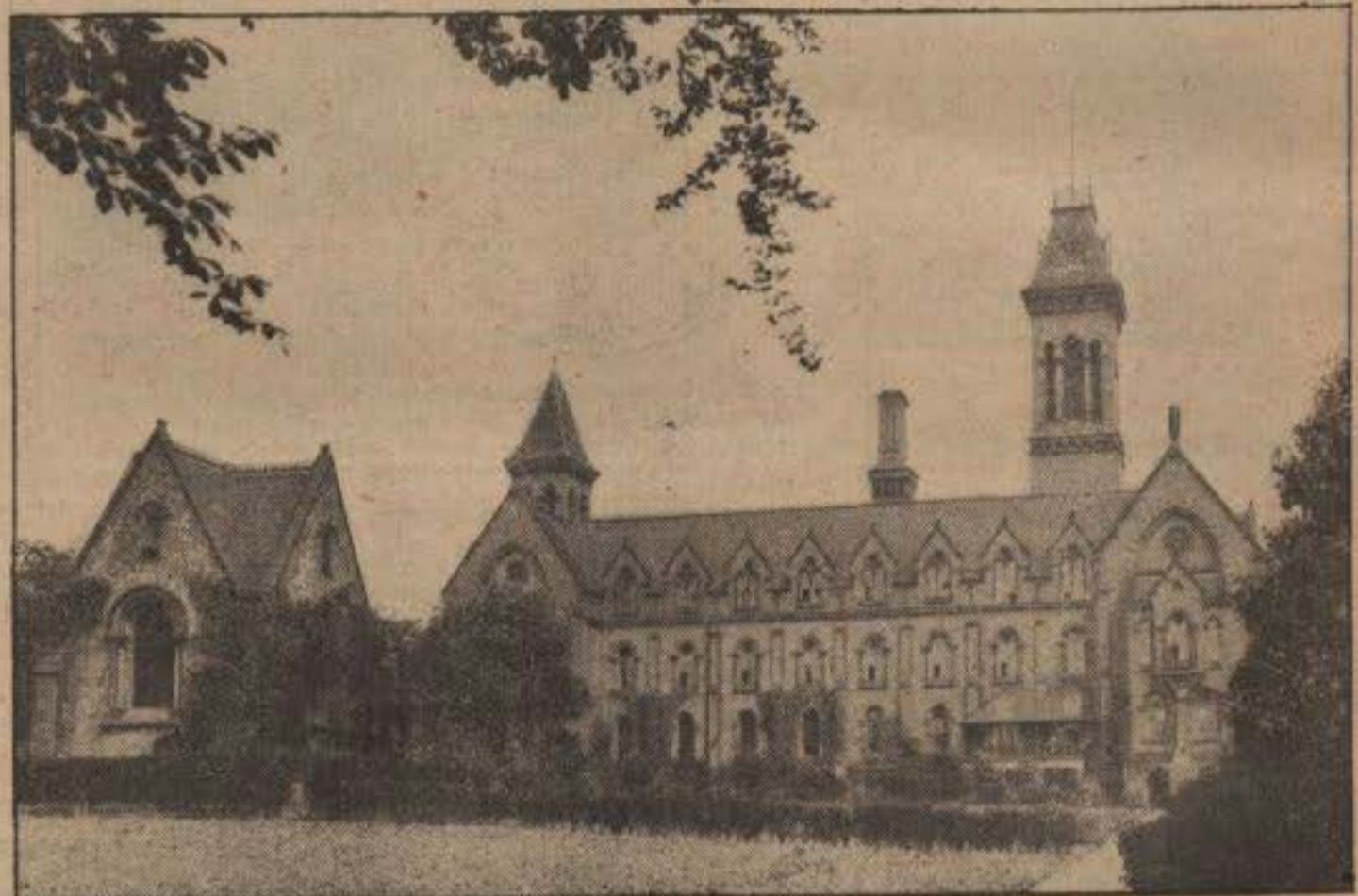
Two Unison Songs:

Shepherd's Cradle Song Somernell
Lullaby Brahms

Three Part Songs:

If I had but two little Wings Parry
Oh, the Summer Coleridge-Taylor
Night Time Bantock

7.45 London Regional Programme



A. Martin

A CHORAL CONCERT by the children will be relayed from Sir Josiah Mason's Orphanage at Erdington, between 7.15 this evening and 7.45.

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

9.0 Midland News

6.40 ORGAN RECITAL
by
T. W. NORTH
Relayed from THE CHURCH OF THE MESSIAH,
BERMINGHAM
Toccata in C Rheinberger
Air and Gavotte Wesley
Dithyramb Basil Harwood
Andante Silas
Prelude, 'Rhosymedre' Vaughan Williams
March Pontificale Widor

9.5 A Light Symphony Concert
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by PERCY PITT
Le Sang des Crépuscules Percy Pitt
Symphony in G Minor Percy Pitt
Lento—allegro deciso; Intermezzo; Allegro
appassionato
Sakura (Second Suite) Percy Pitt

7.15 A Choral Concert
by
THE CHILDREN
Relayed from THE SIR JOSIAH MASON'S ORPHAN-
AGE, ERDINGTON, BIRMINGHAM
Three National Songs:
Marianina (Italian Folk-song)

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

10.30-11.0 London Regional Programme

FRIDAY, June 27
LONDON REGIONAL
842 kc's (356.3 m.)

6.40
THE J. H. SQUIRE
CELESTE
OCTET

9.45
A LIGHT
SYMPHONY
CONCERT

12.0 Lunch-Hour Concert
(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

March, 'Viscount Nelson' Zehle
Waltz, 'The Grenadiers' Waldteufel
Selection, 'Hit the Deck' Youmans

BARBARA FREWING (Contralto)
Nymphs and Shepherds Purcell
Oh! Willow, Willow... Old English
The Lass with the delicate Air
Arne, arr. Dunhill

ORCHESTRA
Selection, 'The Boy'
Monckton and Talbot

BARBARA FREWING
Trees Rasbach
Unmindful of the Roses Lehr
The Woodland Tailor Austin

ORCHESTRA
Vision of Love Friml
Pantomime Friml
Suite, 'A Coon's Day Out' Baynes

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

2.15-3.0 Organ Recital
by LEONARD H. WARNER
Relayed from St. BOTOLPH'S,
BISHOPSGATE

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 J. H. SQUIRE CELESTE
OCTET

CLARA SERENA (Contralto)
OCTET
Memories of Schubert arr. Campbell
The Scent of the Jasmine J. H. Squire
Funeral March of a Marionette Gounod

CLARA SERENA
Lament of Isis Bantock
Praise ye the Lord Bantock

7.8 OCTET
Air on the G String Bach, arr. Sear
Two Hungarian Dances in A Minor and D Major
Brahms, arr. Robertson

7.45

8.30

9.0

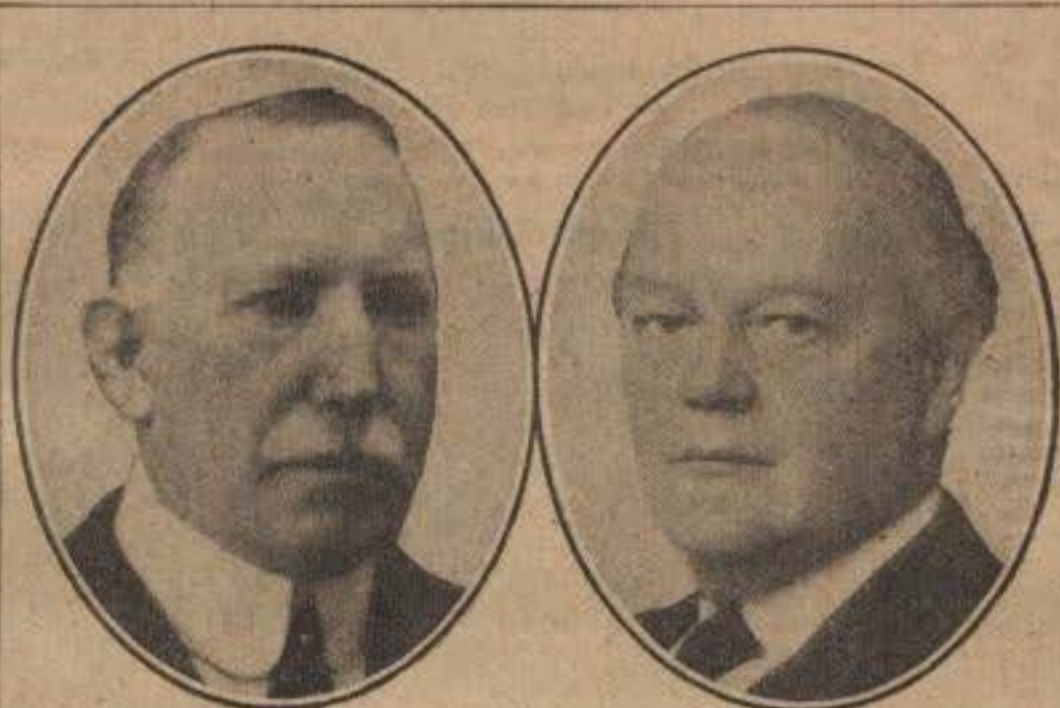
JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
A PROGRAMME OF OLD FAVOURITES

'ANIMALS IN CAPTIVITY'—III
By Mr. DAVID SETH-SMITH
Regional News

9.5 Speeches
following the Dinner given by the
ULSTER ASSOCIATION IN LONDON
to the
PRIME MINISTER OF NORTHERN
IRELAND
VISCOUNT CRAIGAVON
and his
CABINET MINISTERS
Relayed from the Connaught Rooms
THE CHAIRMAN, VISCOUNT HAIL-
SHAM, will propose 'The Prosperity
of Northern Ireland,' and VISCOUNT
CRAIGAVON, the Prime Minister, will
respond

9.45 A Light Symphony
Concert

(From Midland Regional)
THE MIDLAND WIRELESS
AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by PERCY PITT



Lord CRAIGAVON, Prime Minister of Northern Ireland (left), and Lord HAILSHAM (right) are the two speakers whose speeches will be relayed from the Ulster Association's banquet tonight.

CLARA SERENA
Recit: Thy hand, Belin da Purcell
Air: When I am laid in Earth ('Dido
and Aeneas') Stanford
A Soft Day Elgar
In Haven ('Sea Pictures') Elgar

7.28 OCTET
Moonbeams and Shadows J. H. Squire
Mazurka, 'Dancing Nymphs'
J. H. Moore, arr. Willoughby
Putting the Clock back arr. Willoughby

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

10.30 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND,
from CIRO'S CLUB

11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA,
directed by EDDIE GROSS-BART, from the
AMBASSADOR CLUB

SAMUEL PEPYS, Listener, By R. M. FREEMAN

June 1 (Lord's Day).—To Richmond this afternoon, my wife and I, to Mr. Browne and his lady, where did find him joying himself of a game of tinkers with his wireless, being gone out of action, soe w^o fain get it going again, and Madam and the 3 children stand round to watch him do it. But Lord! The loving way he toys with the wretched thing, changing peggs, turning screws, adjusting wires and such like matters! And the pride in his eye, when, after ab^o 20 min. of this, the loud speaker did give sundry premonitory wheezes, after which a faint noise like fiddles scraping in the farr distance. But what it was they scraped, God knows.

Presently, having drunk tee, to romps with the children, the most energetickall children for their ages and sizes as ever I knew; and their manner of flinging themselves on me with their nees into the soft of my middle, so soon after tee, did gravely trouble me what shall come of it.

In walking to statioun with my wife, she cought neare all way, having been at it on and off since morning, but now grows worse and she fears from the sorrenesse of her throat that she

be fairly in for it. Whereby, in my concern for her, did essay 2 severall chymists' doors by the way, but found both shut. Soe was driven back on common cough-lozenges (1s.) at a sweet shopp by the statioun. Which is, God knows, a great sum to lay out at one time on common cough-lozenges. Yet what loving husband should grudge it to the wife of his bosom?

June 2.—Weather turned sudden sultry, with a sort of hott claminesse in the ayr—what Unkle Roger did use to call a gummy day, by its making a man's clothes stick to him all over, like postage stamps almost.

June 3.—My wife still coughing; adds to it moreover a sort of biley distempeyr, with yellowing eyes and a muddy tongue. Whereby nought I can do pleases her. So why lose labour in trying?

To Clothworkers' Hall this night to eat dinner with our Samuel Pepys Club, being Ladies' Night. Here a goodly company gathered and my lord Sandwich to receive us in the great ante-room. Some words with Mr. Drinkwater, he very civilly presenting me to his lady, whom I

find in all respects as discoursable as she is personable, to my great content.

Soe to dinner. Foods, wines and company all good, and afterwards, betwixt toasts, some rare old musick, which Dr. Marchant (of the Chapels Royall) conducts, with Mr. Cope to sing the songs, and Mises Egerton, McFie and Eveline to fiddle in trio on their strings; all most artfully done and do please me mightily. Next me, on one side, mine old friend, Mr. Whitear, with him Mr. Robinson; on the other, a comely young Madam of excellent good knowing discourse, and her husband that sits beyond her is, it seems, at once a Liveryman of the Clothworkers and a Fellow of Magdalene, having been sometime Pepys librarian there: which is an all too rare conjunction of Learning with Commerce, like the late Mr. Leaf. Proves himself a man of sprightly wit withal. Presently Sir Duncan Kerby having answered wittily for the guests, Mr. Cope did finish by singing 'The Vicar of Bray.' So presently home, pretty merrie, where, by God's mercy, did find my wife safe a-bed and a-sleep beyond my expectacion.

FRIDAY, June 27 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
A LIGHT
SYMPHONY
CONCERT

AGE 16 TO 45 I WANT YOU



LET YOUR
ME BE FATHER

**THE MOST SUCCESSFUL & MOST PROGRESSIVE
CORRESPONDENCE COLLEGE IN THE WORLD**

I want you to realize that I have helped thousands of people to qualify for and obtain good positions. Our gigantic connection brings us in touch with all the big employers, therefore although we do not undertake

the work of an employment agency, we certainly do know where the demand exceeds the supply. If you think you are in a rut, or if advancement seems slow, write to me, telling me your age, past experience, present employment, and anything else that may help you, and I will tell you what chances there are; if they are suitable for you, and, if so, how you may attain your objective.

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- Salesmanship
- Army Certif. Courses
- Auctioneering and Estate Agency
- Auditing
- Banking
- Book-keeping
- Civil Service
- College of Preceptors
- Commercial Arithmetic
- Commercial Law
- Company Law
- Costing
- Economics
- English and French
- Executorship Law
- Foreign Exchange
- General Education
- Modern Business Methods
- Police Entrance and Promotion Courses
- Secretarialship
- Shorthand
- Workshop Organisation

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- Motor, Fire, Life, Marine
- Employers' Liability
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- Applied Mechanics
- Architectural Drawing
- Building Construction
- Chief of Works' Duties
- Boiler Engineering
- Boiler Making
- Chemistry
- Civil Engineering
- Concrete and Steel

TECHNICAL—contd.

- Brassmaking
- Electrical Engineering
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- Engineering Coaling Quantities and Specifications
- Foundry Work
- Heat Engines
- Heating, Ventilating and Lighting
- Internal Combustion Engines
- Marine Eng. B.O.T.
- Mathematics
- Matriculation
- Metallurgy
- Motor Engineering
- Naval Architecture
- Pattern Making
- Post Office Examinations
- Road Making and Maintenance
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- Wireless Telegraphy
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- 1st Class Mine Manager
- H.M. Inspector
- Mining Elect. Engineer
- A.M.S.E.
- Mining Mech. Engineer
- Mine Surveyor

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12.0 Lunch-Hour Concert
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
BARBARA FREWING (Contralto)

1.15-3.0 London Regional Programme

5.15 The Children's Hour
'The Story of Loveleaves and Woodwonder'
by MARGARET M. KENNEDY
Musical Selections by THE D'ALTON INSTRUMENTAL QUARTET
JAEKO and a Piano
'Sharing Friends—a Letter from Norway,' by FRANCES PEARMAN

6.0 London Regional Programme

In Exile (German Folk-song)
I love the Wild Stream (French Folk-song)

Three Part Songs:

Once upon a Time Bantock
Haste thee Watts
Aubade Ireland

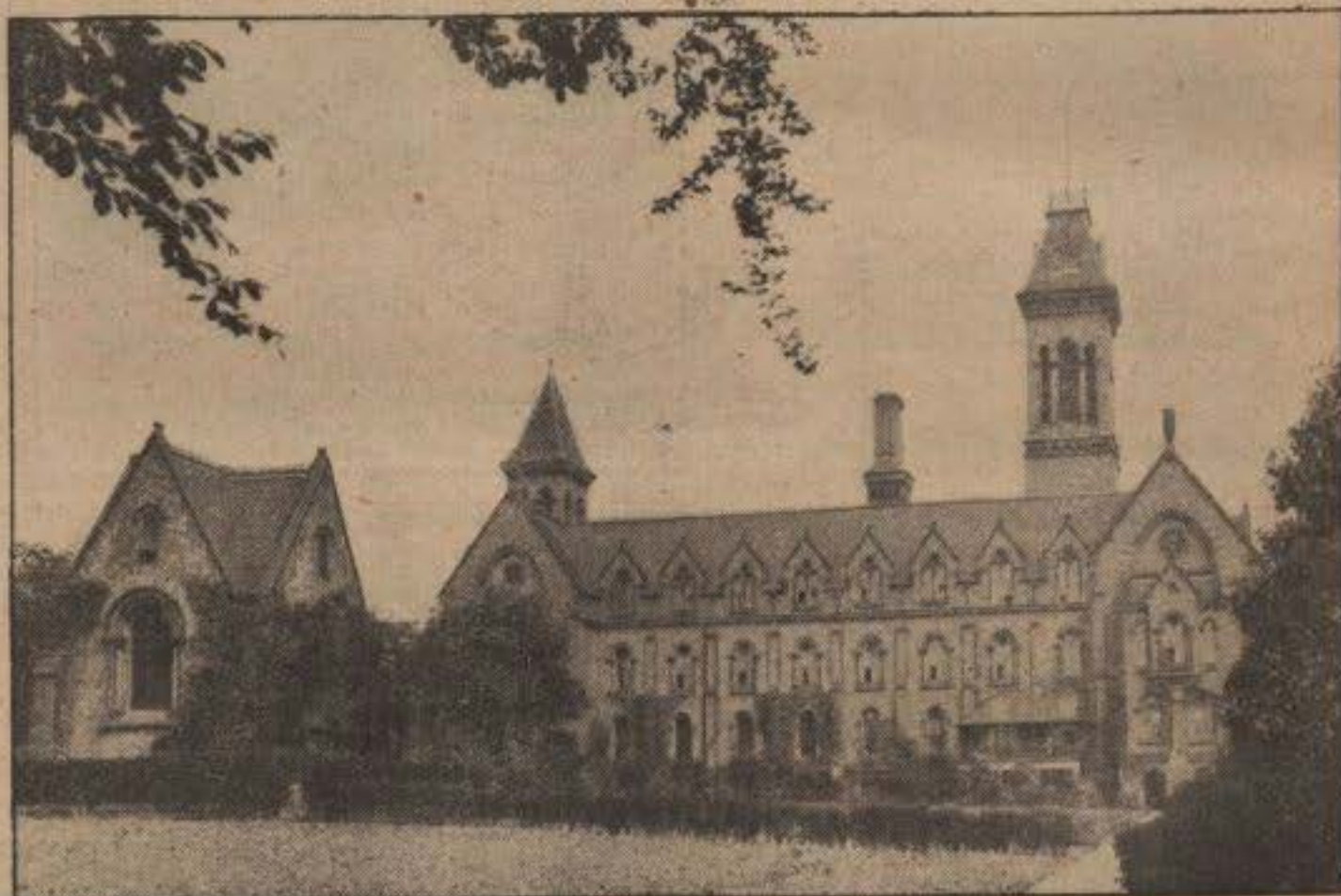
Two Unison Songs:

Shepherd's Cradle Song Somercell
Lullaby Brahms

Three Part Songs:

If I had but two little Wings Parry
Oh, the Summer Coleridge-Taylor
Night Time Bantock

7.45 London Regional Programme



A. Martin

A CHORAL CONCERT by the children will be relayed from Sir Josiah Mason's Orphanage at Erdington, between 7.15 this evening and 7.45.

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

6.40 ORGAN RECITAL
by
T. W. NORTH
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM
Toccata in C Rheinberger
Air and Gavotte Wesley
Dithyramb Basil Harwood
Andante Silas
Prelude, 'Rhosymedre' Vaughan Williams
March Pontificale Widor

7.15 A Choral Concert
by
THE CHILDREN
Relayed from THE SIR JOSIAH MASON'S ORPHANAGE, ERDINGTON, BIRMINGHAM
Three National Songs:
Marianina (Italian Folk-song)

9.0 Midland News

9.5 A Light Symphony Concert
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by PERCY PITT
Le Song des Crépuscules Percy Pitt
Symphony in G Minor Percy Pitt
Lento—allegro deciso; Intermezzo; Allegro appassionato
Sakura (Second Suite) Percy Pitt

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

10.30-11.0 London Regional Programme

FRIDAY, June 27

LONDON REGIONAL

842 kc's (356.3 m.)

6.40
**THE J. H. SQUIRE
CELESTE
OCTET**

9.45
**A LIGHT
SYMPHONY
CONCERT**

12.0 Lunch-Hour Concert
(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

March, 'Viscount Nelson' Zehle
Waltz, 'The Grenadiers' Waldteufel
Selection, 'Hit the Deck' Youmans

BARBARA FREWING (Contralto)
Nymphs and Shepherds Purcell
Oh! Willow, Willow... Old English
The Lass with the delicate Air
Arne, arr. Dunhill

ORCHESTRA
Selection, 'The Boy'
Monckton and Talbot

BARBARA FREWING
Trees Bach
Unmindful of the Roses Lohr
The Woodland Tailor Austin

ORCHESTRA
Vision of Love Friml
Pantomime Friml
Suite, 'A Coon's Day Out' Baynes

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

2.15-3.0 Organ Recital
by LEONARD H. WARNER
Relayed from St. BOTOLPH'S,
BISHOPSGATE

**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 J. H. SQUIRE CELESTE
OCTET**

CLARA SERENA (Contralto)
OCTET
Memories of Schubert arr. Campbell
The Scent of the Jasmine J. H. Squire
Funeral March of a Marionette Gounod

CLARA SERENA
Lament of Isis Bantock
Praise ye the Lord Bantock

7.8 OCTET
Air on the G String Bach, arr. Sear
Two Hungarian Dances in A Minor and D Major
Brahms, arr. Robertson



Lord CRAIGAVON, Prime Minister of Northern Ireland (left), and Lord HAILSHAM (right) are the two speakers whose speeches will be relayed from the Ulster Association's banquet tonight.

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Recit: Thy hand, Belin da Purcell
Air: When I am laid in Earth ('Dido and Aeneas') Purcell
A Soft Day Stanford
In Haven ('Sea Pictures') Elgar

7.28 OCTET
Moonbeams and Shadows J. H. Squire
Mazurka, 'Dancing Nymphs'
J. H. Moore, arr. Willoughby
Putting the Clock back arr. Willoughby

**7.45 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA**
A PROGRAMME OF OLD FAVOURITES
8.30 'ANIMALS IN CAPTIVITY'—III
By Mr. DAVID SETH-SMITH
9.0 Regional News

9.5 Speeches
following the Dinner given by the
ULSTER ASSOCIATION IN LONDON
to the
PRIME MINISTER OF NORTHERN
IRELAND
Viscount CRAIGAVON
and his
CABINET MINISTERS
Relayed from the Connaught Rooms
THE CHAIRMAN, Viscount HAIL-
SHAM, will propose 'The Prosperity
of Northern Ireland,' and Viscount
CRAIGAVON, the Prime Minister, will
respond

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Concert**
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feel its cost

start to-day and
use it as it grows!



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Friday's Programmes continued (June 27)

CARDIFF

968 kc/s (309.9 m.)

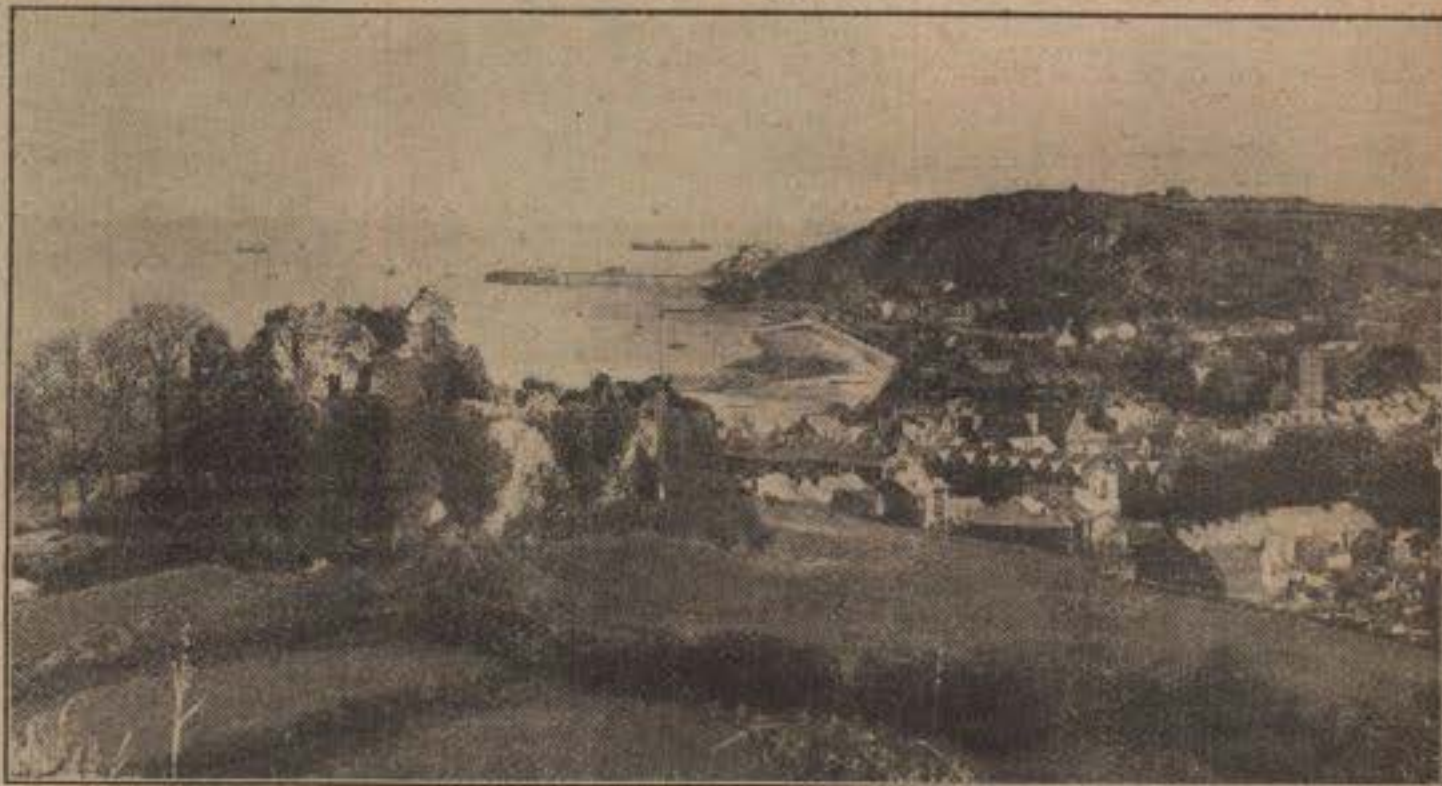
- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0 National Programme
5.15 THE CHILDREN'S HOUR
THE ADVENTURES OF ROBIN HOOD
by
FRANKLYN KELSEY
II
'How Friar Tuck and Little John journeyed to Nottingham Town'
6.0 Mr. C. H. CARPENTER: 'The Pleasures and Dangers of Bathing on the Gower Coast'
6.15 National Programme

- 5.15 West Regional Programme
6.15 National Programme
7.45 West Regional Programme
9.0 National Programme
9.15 West Regional News
9.25 National Programme
10.35-11.0 London Regional Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30 National Programme
5.15 THE CHILDREN'S HOUR



BATHE ON THE GOWER COAST THIS YEAR—

but before you do, listen to the good advice Mr. C. H. Carpenter gives in his talk from Cardiff this evening at 6.0.

- 7.45 JUNE EDGAR (Soprano)
In Light Songs
8.0 'Excursions'—I
Supported by
SIDNEY EVANS and his 'SUPER SIX'
THE SUPER SIX DRUM and FIFE BAND
THE SUPER SIX TROUPE OF DANCERS
including an item from
'THE COLLADIUM'
or 'THE PALLISEUM'
Also a visit to
THE SHOP OF WUN LUNG TOO IN BIGER TAY
9.0 National Programme
9.15 West Regional News
9.25 National Programme
10.35-11.0 London Regional Programme

- 6.0 National Programme
9.15 Local News; Forthcoming Events
9.25 National Programme
10.35-11.0 London Regional Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30 National Programme
10.35-11.0 London Regional Programme

MANCHESTER

797 kc/s (376.4 m.)

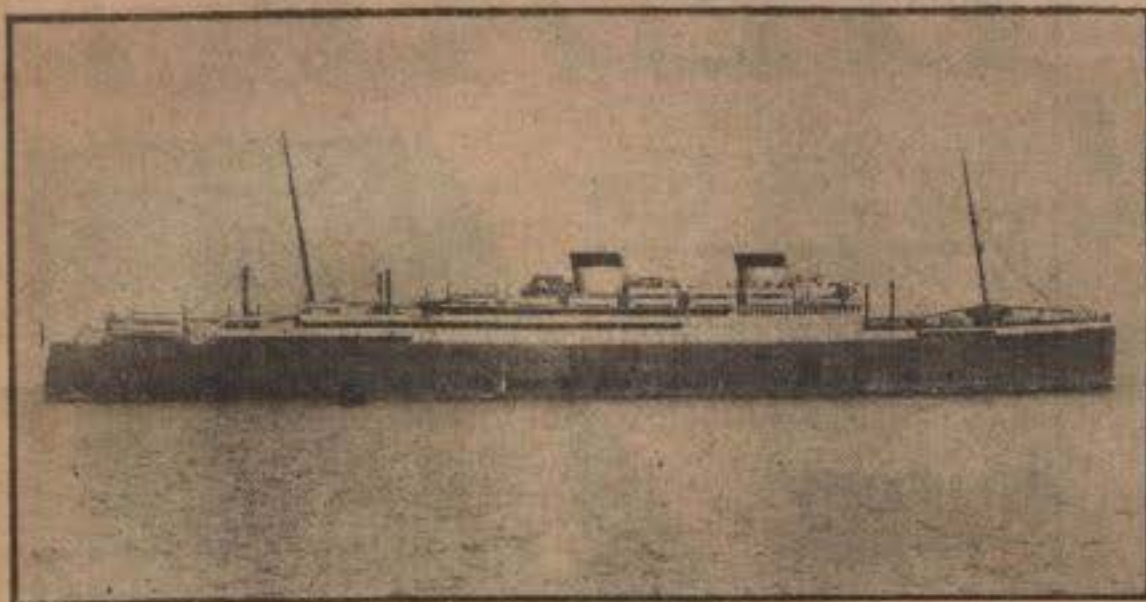
10.15:—The Daily Service. 10.30-11.0:—National Programme. 2.30:—National Programme. 4.15:—An Afternoon Concert. 5.15:—Children's Hour. 6.0:—The Cradle of the North—1. Lieut. Col. G. R. B. Spain: 'The Earliest Inhabitants and Invasions before the Roman Conquest.' (From Newcastle). 6.15:—National Programme. 7.45:—Marches and Waltzes. The Northern Wireless Orchestra. 8.30:—The Northern Wireless Orchestra. 9.0:—National Programme. 9.15:—Northern English News. 9.25:—National Programme. 9.40:—Speech by the Rt. Hon. J. H. Thomas, Secretary of State for the Dominions, relayed from the Fochet Feast, Cutlers' Hall, Sheffield. 10.10:—National Programme. 10.35-11.0:—London Regional Programme.

SWANSEA

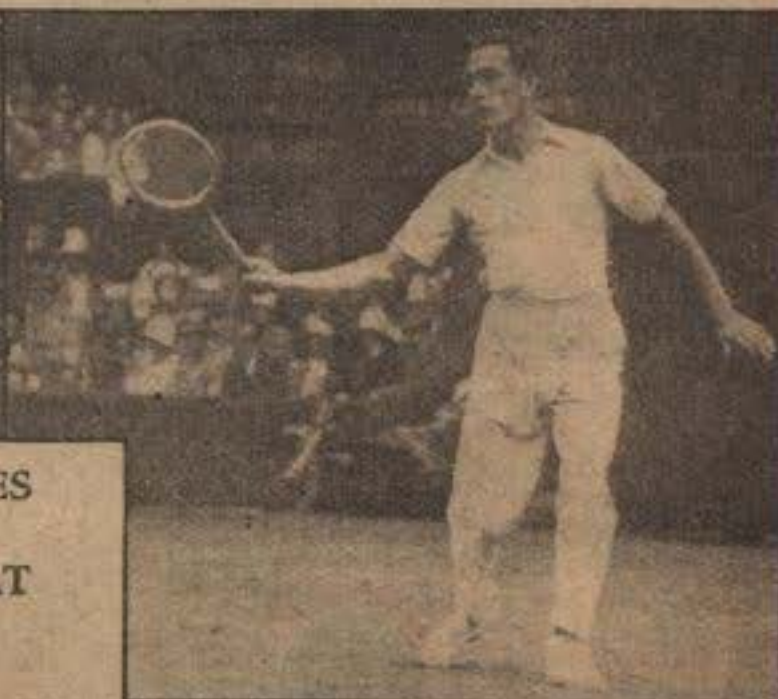
1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30 National Programme

FOUR BIG OUTSIDE BROADCASTS ON SATURDAY



THE BRITANNIC SAILS FOR AMERICA.
The departure of the new White Star Liner on her maiden voyage to America will be relayed from Liverpool at 2.20. Among those who will broadcast are the Captain (*left, above*), the Purser (*centre*), and the Chief Engineer (*right*).



RUNNING COMMENTARIES
on
THE CHAMPIONSHIPS AT WIMBLEDON
and
THE R.A.F. DISPLAY AT HENDON
will be broadcast in the afternoon, between 3.5 and 5.15.
For further details see page 691.




THE SECOND TEST MATCH AT LORD'S.

The second day's play in the England v. Australia Test Match, which is being played at Lord's, will be described in an eye-witness account that will be broadcast on Saturday evening at 6.30.

A New achievement!

The ONLY 10 for 6^d Cigarette awarded the Certificate of THE BRITISH ANALYTICAL CONTROL



BRITISH ANALYTICAL CONTROL
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CERTIFICATE.


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fulfil the Special Requirements of the Consulting Scientific Institute of the British Analytical Control with respect to Purity and Quality.
This Product is therefore Approved by the
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Issued this 17th day of June 1930



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CORK-TIPPED VIRGINIA CIGARETTES
MADE SPECIALLY TO PREVENT SORE THROATS
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DEAF?

Slip this tiny receiver in your ear and hear all that you long to hear



The tiny Fortiphone

The Very Latest Invention for the Deaf!

Many who had been deaf 10, 25, 50 years have found new interest and joy in life through this marvellous invention, which is the result of 25 years' research by three eminent scientists.

Easy to use—
Perfect in Tone!
The new "Universal" FORTIPHONE responds equally to every note in the scale, every tone of the voice; it is not necessary to face the speaker, you have nothing to hold. You hear voices and music from any angle, at any normal hearing distance, as clearly as the whisper of the person sitting by you. The whole world of sound is restored to you—even the song of birds and

the ticking of the clock. The New "Universal" FORTIPHONE is entirely free from atmospheric, the "crackling" and "buzzing" noises which make ordinary hearing aids so distressing to use. No headband is necessary.

Almost Invisible in Wear!
On a woman the New "Universal" FORTIPHONE can be quite invisible; on a man, far less conspicuous than eye-glasses. Light and inconspicuous, it nevertheless surpasses even the most cumbersome box devices in its power to make you hear. Undoubtedly one of the greatest scientific marvels of modern times.

Test the NEW "UNIVERSAL" **FORTIPHONE** at Home 15-30 days without obligation to purchase

The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. This Plan enables you to make a thorough and prolonged trial of the Fortiphone without placing you under any obligation to purchase. Full particulars are sent post free on request. Please call, phone, write or send coupon to-day. A Free Personal Demonstration can always be obtained at Langham House, 308 Regent St. (opposite the Polytechnic). Take lift to THIRD Floor. Nearest sta., Oxford Circus.

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Name

Address

Telephone: Langham 1034. R.T. 20/6/30

2.20-5.15
NOTABLE
OUTSIDE
BROADCASTS

SATURDAY, June 28
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

7.30
SATURDAY
NIGHT
VAUDEVILLE

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45-11.0 Mrs. M. GRIEVE: 'Making Pot-Pouri'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT

From THE COMMODORE THEATRE, HAMMERSMITH

2.20 A Running Commentary on

The Departure of the White Star Liner, *Britannic* (27,000 tons)

On her maiden voyage from Liverpool to New York

Running Commentary on the berthing of the ship and of the scene at Prince's Landing Stage, Liverpool

Arrival of the Boat Train

Visit to the Engine Room. THE CHIEF ENGINEER, Mr. A. WHARTON, will give a short description of the Engines and Engine Room

Visit to the Purser's Office, where Purser P. L. EVANS will describe a few of the incidents in the life of a Purser

Visit to the Bridge. The Lord Mayor of Liverpool (Councillor LAWRENCE D. HOLT, J.P.) will make a brief speech. Mr. W. R. ROBERTS (Manager, White Star Line, Liverpool) will thank the LORD MAYOR on behalf of the Company, and Captain F. F. SUMMERS, Commander of the M.V. *Britannic*, on behalf of the Passengers and Crew

'ALL VISITORS ABOARD'

A Running Commentary on the departure of the ship, followed by 'Farewell' from the tender S.S. *Magnetic* and the acknowledgment of the *Britannic* as she turns in mid-river, and moves off on her voyage

Commentator: 'MANNIN CRANE' (Lieut.-Commander J. H. CRAINE, R.N.R., ret.)

At intervals during the broadcast, music by the SHIP'S ORCHESTRA will be relayed from the Lounge

3-5 Running Commentaries on

THE ALL ENGLAND LAWN TENNIS CLUB CHAMPIONSHIP MEETING

By H. B. T. WAKELAM and Col. R. H. BRAND
From THE CENTRE COURT, WIMBLEDON

3.50 THE ROYAL AIR FORCE DISPLAY

A Running Commentary by Squadron Leader HELMORE and Captain DEREK McCULLOCH

THE ROYAL AIR FORCE BAND, conducted by Flight-Lieut. J. AMERS, M.B.E., will play at intervals

EVENT No. 7. The R 101 will fly over Hendon

EVENT No. 8. Inverted Flight. A demonstration of Flight Acrobatics and upside-down flying

EVENT No. 9. Parachute Descents

EVENT No. 10. Acrobatics with Smoke

4.36 EVENT No. 13. Parade of new and experimental types, including a very new fast machine

EVENT No. 14. The attack on a Kite Balloon
JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA
at Intervals from the Studio

6.45 The Foundations of Music

MODERN BRITISH PIANOFORTE MUSIC

Played by VIVIAN LANGRISH

From the Countryside } William Alwyn
Paddy the Fiddler }
Lotus Land } Cyril Scott
Tanta }
Zagazig } Leo Livens
Shepherds' Hey } Grainger

7.0 LITERARY COMPETITION—III

(See foot of col. 3, page 692.)

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

7.30 Vaudeville

MABEL CONSTANDUROS and MICHAEL HOGAN

(In 'Sweeping a Chimney')

JOHN MONTAGUE (In Popular 'Cello Solos')

ELSIE OTLEY (Light Soprano)

THE ROOSTERS' CONCERT PARTY (In 'Tommy's Little Day.' By Percy Merriman)

ALBERT WHELAN (The Australian Entertainer)

RICHARD HAYWARD (Irish Songs)

HENRY C. FELIX (Imitations)

ESTELLE ROSE (Character Comedienne)

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

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'

A Serial Detective Story III, Miss DOROTHY SAYERS

9.40 The Wireless Orchestra

Conducted by JOHN ANSELL

HAROLD WILLIAMS (Baritone)

ORCHESTRA
Mascarade ('The Merchant of Venice') Sullivan

HAROLD WILLIAMS and Orchestra
Hiawatha's Vision ('Hiawatha') Coleridge-Taylor

10.7 ORCHESTRA
Overture, 'Rosamunde' Schubert
Tambourin Chinois Kreisler

HAROLD WILLIAMS
The Roadside Fire Vaughan Williams
Onaway, awake, Beloved Cowen

10.30 ORCHESTRA
Barcarolle, 'A Night in Lisbon' .. Saint-Saens
March ('Prince Igor') Borodin

10.40-12.0 DANCE MUSIC

AMROSE'S BAND, from THE MAY FAIR HOTEL



'BEHIND THE SCREEN'—III.

'THE MAN AT THE GATE'

Tonight at 9.25 DOROTHY SAYERS will give the third instalment of the great mystery serial story. She will begin where Agatha Christie left off last week, and the story will be continued by Anthony Berkeley next week.

5.15 The Children's Hour

'The Woodcutter King who would cut a Corner' (Arthur Davenport)
Selections by GENIAL JEMIMA

6.0 THE ALL ENGLAND LAWN TENNIS TOURNAMENT

A Running Commentary from THE CENTRE COURT, WIMBLEDON

6.15 'The First News'

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

6.30 AN EYE-WITNESS ACCOUNT OF THE TEST MATCH

ENGLAND v. AUSTRALIA
Relayed from LORD'S CRICKET GROUND

8.40 Regional Sports Bulletin

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SATURDAY, June 28

MIDLAND REGIONAL

626 kc's (479.2 m.)

7-45
'ANOTHER
SING
SONG'

2.20 *National Programme*

5.15 *The Children's Hour*

'The Tale of the Melancholy Mermaid,' by
BARBARA SLEIGH
Songs by EMILIE WALDRON (*Soprano*)
'The Lacquer Cabinet,' a Story, by RUTH
MASCHWITZ
NORMAN NEWMAN and his Saxophone

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*

THE CITY OF BIRMINGHAM POLICE
BAND

Conducted by RICHARD WASELL
Relayed from CANNON HILL PARK,
BIRMINGHAM

7.45 'Another Sing Song'

by
THE MIDLAND WIRELESS CHORUS
Conducted by JOSEPH LEWIS
Assisted by
HAROLD HOWES (*Baritone*)

8.30 *London Regional Programme*

9.0 *Midland News*

9.5 *A Light Orchestral
Programme*

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'Raymond' *Ambroise Thomas*
Selection, 'Our Miss Gibbs' *Monckton*

LEONARD GORDON (*Baritone*)

The Wanderer's Song *Julius Harrison*
The devout Lover *Mauds Valerie White*
Gifts *Dunhill*

9.40 *ORCHESTRA*

Four Dances ('The Rebel Maid') *Phillips*

LEONARD GORDON

Cloze Props *Walsley Charles*
By the Light of the Moon *Loughborough*
Will she be waiting up? *Sternitate Bennett*

ORCHESTRA

Ballet Music, 'William Tell' *Rossini*

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*

AN OPERA FROM IRELAND

(Continued from page 657.)

he was 'druv to drink by a woman.' Kitty and the peasant girls arrive. The Captain weakens after a brief and poor show of duty. The result is that Shamus and Nora are allowed to meet for a moment. It is time for the villain of the piece to develop his theme. Mike has a plan. 'Come with me to America,' he says to Nora, 'and I'll give favourable evidence.' Nora makes short work of this proposal. The court-martial takes place and Shamus is condemned to be hanged as a rebel at the village cross-roads.

The next scene is a winding country road. First there is a rebel song from the peasants, then a trio sung by Nora, Kitty, and Father O'Flynn. Mike, like a bad ha'penny, turns up again, still without his hundred guineas. He conceals himself upon the hill. Military music, mingled with the plaints of the peasants, is heard approaching. Shamus, in a cart, is led on. The priest asks Captain Trevor for permission to comfort Shamus with prayer. He climbs into the cart and severs Shamus' bonds. Shamus escapes and makes for the hill. Mike jumps up to stop him. The soldiers fire. Mike is killed and Shamus is free. So the banshee, like the witches in Macbeth, was both right and wrong.

I hope that Irish readers will not be insulted if I explain three points for the benefit of the East Anglians and the Cockneys and, so to speak, the Greeks. (1) The banshee is a spirit which is visualized as a female with tousled hair and in a long misty garment. She is rarely seen, however. She gives warning of death by 'keening' three times on three successive nights—but only to fine families of pure descent. (2) The fairies are the Good People. They live under the ground, but for a wedding or a christening they will appear and dance in the 'Haunted Rings.' Yeats writes of these exquisite little people in 'The Land of Heart's Desire.' (3) When Shamus is pretending to be a village idiot, he says, 'I went at dawn to gather sloes with a Leprechaun.' This is a spirit who frequently appears as a little old man mending shoes. His hammer-taps can sometimes be heard at sunrise in some lonely place on the mountain-side. If

you find him and hold him captive, he will show you hidden treasure. But you must be wily or he will slip away and leave you disconsolate.

Shamus O'Brien was produced in London in 1896. It was also given at the Opéra-Comique with Kirkby Lunn as Nora and Denis O'Sullivan as Shamus. By the skilful use of folk-tunes (such as 'The Glory of the West,' a Cromwellian March, and 'The Top of the Cork Road') Stanford has evoked the spirit of Irish peasant life with the happiest results. There is nothing laboured and nothing pretentious here. It goes without saying that the vocal writing is attractive, for that was Stanford's greatest talent. Even when he was composing as a European gentleman, he could not forget his native lyrical impulse. But most significant of all, is the fact that *Shamus* shows a very definite theatre-sense and, in its time, was one of the outstanding contributions towards the establishment of a British style of romantic opera.

BASIL MAINE.

B.B.C. Literary Competition—III.

FOOD AND DRINK.

This is the third 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.

2.20
TODAY'S
SPORTING
EVENTS

SATURDAY, June 28
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
A CONCERT
OF
CHAMBER MUSIC

2.20 Running Commentaries on
THE DEPARTURE OF M.V. BRITANNIC
on her maiden voyage
(From Liverpool)

WIMBLEDON ALL ENGLAND LAWN TENNIS TOURNAMENT
and
THE R.A.F. DISPLAY AT HENDON

JACK PAYNE and his B.B.C.
DANCE ORCHESTRA
(National Programme)

2.35 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 **The Wireless Military Band**
Conducted by B. WALTON O'DONNELL
MAVIS BENNETT (Soprano)

BAND
Overture, 'The Barber of Seville' Rossini
Waltz, 'Tales from the Vienna Woods'
Johann Strauss

MAVIS BENNETT and Band
Shadow Song ('Dinorah') Meyerbeer

7.12 BAND
Suite, 'Casse-Noisette' ('Nutsacker')
Tchaikovsky
Miniature Overture; March; Reed Pipe
Dance; Russian Dance—Trepak; Arab
Dance; Chinese Dance; Dance of the Sugar-
Plum Fairy; Flower Waltz

MAVIS BENNETT
Longing Hearts Strauss
Lullaby Brahms
My dear Marquis ('Die Fledermaus') ('The Bat')
Johann Strauss

7.45 BAND
Old English Song, 'Drink to me only with thine
Eyes' arr. Quilter
Spanish March, 'Cadiz' Valverde

8.0 A VIOLIN RECITAL
by
[MARIE HALL
Sonata in A Minor Schumann, arr. Hermann
Mit leidenschaftlichem Ausdruck (with im-
passioned expression); Allegretto; Lebhaft
(lively)
Saraband and Tambourin Leclair
La Complaisante Bach, arr. Burmeister
Variations on a Theme by Corelli
Tartini, arr. Kreisler

8.30 READING
Regional News

9.0

9.5 **Chamber Music**
CARMEN ANDUJAR
MIGUEL LLOBET (Guitar)

MIGUEL LLOBET
Andantino Lor (1778-1839)
Torre bermeja Albeniz
Danza Espanola Granados

CARMEN ANDUJAR
Valenciana } M. Palau
Cancion de Cuna }
Tonada }
Picaresca } Ed. L. Chacarrri
Serrana }
Canso de l'Horta }

MIGUEL LLOBET
Choros Villa Lobos
Melodia Catalana ('El Mestre') Llobet
Recuerdos de la Alhambra Tarrega

CARMEN ANDUJAR
La Peregrina E. G. Goma
Muntanyenca } Ll. Millet
Sospira }
Romans de Santa Llusia E. Toldca
L'angel de la Son Lamote de Grignon
La Balala Ll. Millet

MIGUEL LLOBET
Nocturne M. Ferrola
Chanson Mexicaine Ponce
Etude N. Costa

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

THREE PAMPHLETS

THE STUDY OF THE MIND by Professor Cyril Burt is an introduction to Psychology; it is without doubt the most interesting talks Pamphlet which the B.B.C. has ever published. It is full of experiments which the reader can carry out upon himself and his friends, and practically all the materials for these experiments are in the pages of the pamphlet. This pamphlet contains 64 pages, and is very profusely illustrated. It costs 3d. post free.

TODAY AND TOMORROW by Professor John Macmurray is the outline of an extremely interesting philosophy of living. Professor Macmurray, like D. H. Lawrence, is the champion of the life which springs from our deepest sources of feeling and experience: 'What is freedom,' he asks, and 'What is reality?' He answers these questions carefully, and without evading any issue. This pamphlet can be had for 2d. post free. It is designed for the thoughtful, reasoning reader.

THE INDUSTRIES OF GREAT BRITAIN TODAY is a symposium dealing with our six most vital industries: Coal, Iron and Steel, Cotton, Wool Textiles, Engineering, Agriculture: six authorities—Prof. J. H. Jones, Sir Wm. Larke, H. G. Hughes, Arnold Shimmin, Major W. E. Simnett, Sir Daniel Hall—have expressed their views on these industries concisely and convincingly. This pamphlet will interest all readers interested in our economic conditions. Price 2d. post free.

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Saturday's Programmes continued (June 28)

CARDIFF

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- 10.15-10.30 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 (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Poet and Peasant'.....Suppe
Suite, 'Peer Gynt,' No. 1.....Grieg
Air and Variations (Suite in G) ..Tchaikovsky
- 2.20 National Programme
- 5.15 THE CHILDREN'S HOUR
'IN A SCHOOLBOY'S DEN (Including the Skipper)
III, Jolly Geography
A COUPLE OF COONS
With Song and Jest
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. GEORGE MILFORD: 'Tales of the Rail'
- 7.20 National Programme
- 9.15 West Regional News
- 9.25 National Programme
- 9.40 A Welsh Programme of Sea Songs
THE CARDIFF (UNIVERSITY) STUDENTS' MALE VOICE OCTET
Conducted by W. G. WILLIAMS
Hwyllo Adre } Collected by J. Glyn Davies
Flat Huw Puw..... } arr. for male voices by
Codi Angor } Wyndham Williams
MORLAIS MORGAN (Bass-Baritone)
Y Morwr Llon.....J. Peters
Breuddwyd y Morwr Bach.....R. S. Hughes
Brad Dynravan.....D. Pugh Evans
A. G. PRYS-JONES
A reading of Welsh Sea Poems
A Buccaneer Ballad }
Oxwich Bay, Gower } (Songs of the Sea)
Sailor Bill } A. G. Prys-Jones
The Wanderer..... }
- THE OCTET
Yn Harbwr Corc... }
Y Sgwyrer Tri } Collected by J. Glyn Davies,
Mast } arr. for male voice by
Santiana } Wyndham Williams
- MORLAIS MORGAN
Y Bachgen Ffarweliodd a'i wlad R. S. Hughes
Y Dyfnder CryfD. Emlyn Evans
Cloch y MixonB. Treharne
- THE OCTET
Can Huw Puw ... }
Gadael Tir } Collected by J. Glyn Davies,
Tywydd Mawr ... } arr. for male voices by
Wyndham Williams
- 10.40-12.0 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
- 2.20 National Programme
- 5.15 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
- 2.20 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Sports Bulletin
- 6.45 National Programme
- 9.15 Local News: Items of Naval Information
- 9.25-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 2.20-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Harold Fletcher (Baritone). 2.20:—A Running Commentary on the Departure of the White Star Line M.V. 'Britannic' (27,000 tons), on her maiden voyage from Liverpool to New York. 3.5:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Musical Interlude. 6.45:—National Programme. 7.0:—The Mayor of Salford, Councillor Samuel Finburgh: 'The Salford Charter Celebrations.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—Northern English News. 9.25:—National Programme. 9.40:—A Programme of Recent Revues. The Northern Wireless Orchestra, conducted by T. H. Morrison. Sita Barri (Soprano). Arthur Holland (Baritone). 10.40-12.0:—National Programme.

NOTES ON THE WEEK'S MUSIC

(Continued from page 656.)

Delius' Quartet.

(National, Wednesday, 9.30.)

LESS often played, as yet, in this country than it is abroad, Delius' second string quartet is not really difficult either to play or to enjoy. It differs from older music chiefly in this, that it flows unbrokenly, almost breathlessly, instead of falling into rounded periods and sentences. But the stream of melody is a captivatingly beautiful one, and the second movement especially of this quartet has much in common with the charm of his picturesque orchestral music. There are four movements, concisely put together, purposeful in spite of their soaring fantasy. In the first, the principal theme seizes our interest at once, and though it seems at times to take wing rather capriciously, it is set off by delicate passages of what a German writer has called 'not every-day loveliness.' Of great charm is the second movement, an Intermezzo in 'da capo' form. The principal theme is like the witty talk of friends who know each other well, and there steals in so grateful a melody that it is suspected of being a concession to the hearer who likes 'good tunes.' 'Slowly and wistfully,' the third movement presents a soft picture of its subject, 'Late Swallows,' and, like the second, it is rich in sonorous effect. In the 'very quick and vigorous' last movement, themes of dance-like character are cunningly used to make effects now robust and sturdy, now delicate

The Love of the Three Kings.

(Regional, Thursday, 8.15.)

MONTEMEZZI'S profoundly tragic opera was produced in Milan in 1913, and was heard in the following year in New York, London, and Paris. Recognized as among the finest music which Italy has produced in modern times, it has been more popular in other countries than in ours; in America it has been given regularly year after year, but until this season London has not heard it since 1914. The action takes place in a remote castle in Italy in the tenth century, and, when the curtain rises, it is the dark hour before dawn. The blind old King Archibaldo is alone with Flaminio, an officer, and in the uncanny music with which the opera begins, we are at once aware that all is not well. With the acute intuition which the blind often acquire, the old King suspects his daughter-in-law Fiora, whose husband, the King's son Manfredo, is fighting his country's enemies in the Far North. Before her marriage to Manfredo, Fiora had been betrothed to Avito, a former prince of the land, and that the King's suspicion is no idle one is soon known to the audience. When Archibaldo and Flaminio have gone, Fiora and Avito come from her room; she is torn by anxiety, but her lover calms her fears, till the sound of stealthy footsteps once more alarms her. It is the blind King returning, and Avito contrives to slip away in the dim light of day-break. Fiora denies the old man's suggestion that someone was with her, but without convincing him. Flaminio hurries in to announce the approach of Manfredo, and ere long he reaches the castle to embrace his wife and his old father. But the King is still suspicious, and as the curtain falls he is giving thanks that his blindness keeps him from seeing what it would grieve him to know.

Percy Pitt's Music.

(Regional, Friday, 9.5.)

IT is only with difficulty that Percy Pitt can be induced to bring forward his own music. He has held many posts which less modest people would have seized on as chances for thrusting themselves into the lime-light, but in which he has worked with a quiet efficiency rather on behalf of music itself. What he has done in that way for England simply cannot be reckoned: it is largely due to his musicianship, and to the way in which all the composers and artists of the world look on him as a valued personal friend, that we may take our place without shame beside our more enlightened neighbours. He has found time, none the less, to write much distinguished music, both grave and gay, which has been heard wherever in the world good concerts have their place. The *Symphony in G Minor*, dedicated 'in gratitude and affection' to Hans Richter, was composed for the Birmingham Musical Festival of 1906. It opens with a slow and serious introduction, in which, over a long, soft, drum-roll, woodwinds, horns, and then strings, have solemn phrases. It rises to a strong climax, and dies away, for the strings to begin the main body of the movement in a decisive allegro, with an upward-soaring melody. That leads to an andante, with an echo of the introduction, but soon we are back in the vigour of the allegro with its brilliance and its constantly-varied interest. Twice again the andante breaks in on the energy of the allegro, giving the effect of two movements combined. The second is an intermezzo in quiet and contemplative mood. The measure is 5/4, and woodwinds and strings have effective solo parts in its melodious design. An impassioned allegro is the last movement, quiet episodes contrasting expressively with tempestuous energy. No less brilliantly orchestrated than the other movements, it brings the work to an end with dramatic emphasis.

Two Shorter Pieces.

(Regional, Friday, 9.5.)

'LE SANG DES CRÉPUSCULES' is a Prelude to a book of poems with the same name by Charles Guérin, and, although some knowledge of the rather illusive verses would naturally help to a better understanding of the music, it can quite well convey its own dreamy and languorous message. Beginning slowly and mysteriously, in soft tone, it rises quickly to a climax, only to die down again to the soft tone of the beginning; there is a change to a more agitated feeling, with more strongly-marked melodic subjects, and again we reach a vigorous fortissimo, though at the end the music once more dies away softly. The title means the deep red glow of the sky at dusk, and most of the poems in the book set forth the moods and emotions which the dying day calls up. The poetry and imagery, as well as the wistfulness, which pervade Guérin's verses, are reflected with a very subtle beauty in Percy Pitt's Prelude. It is to be played again on the evening of July 2nd—in the National programme. *Sakura* is a ballet in two acts founded on a Japanese subject. The movements which make up the Suite are: 1. (a) Entrance, (b) Warriors' Dance; 2. Waltz; 3. Pas de Fascination; 4. Pantomime; 5. Finale; and as listeners will hear, some of the dances, notably numbers 1 (b) and 5, are based upon native themes. The composer tells us that little more is needed by way of guidance to the listener, as the movements present no complicated features, being mainly concerned with the provision of what he calls 'danceable' themes and rhythms.

'Rigoletto,' Act III.

(National, Friday, 12.10.)

THE story of *Rigoletto* is taken from Victor Hugo's play *Le Roi s'amuse*, and its central point is the infatuation of the dissolute Duke of Mantua for Gilda, the daughter of his hunchback jester, Rigoletto. Until Rigoletto discovered who was the latest of his master's victims, he had been content to aid him in his adventures, in spite of the curse called down on him by the husband of one of the Duke's former conquests. But the injury to his beloved daughter has turned any former loyalty to his old master to the deepest hatred, and by the beginning of the third act he has arranged with one Sparafucile, an assassin, that the Duke is to be murdered and his body handed over in a sack so that Rigoletto himself may have the satisfaction of throwing it in the river. At the beginning of the act the Duke comes to Sparafucile's house, decoyed there by the assassin's good-looking sister, Maddalena; it is then that he sings one of the most famous of all operatic airs, *La Donna e mobile*. There follows a quartet which is regarded as musically the finest piece in the work, and as among the finest concerted pieces in the whole range of opera. It is sung by Gilda, Maddalena, the Duke, and Sparafucile. Rigoletto mutters of vengeance. A storm comes on, and when it has died down, Maddalena, now in her turn fascinated by the Duke, pleads with her brother for his life. He promises that if any other arrives at the house in time he will be killed instead and put into the sack. Gilda, dressed as a boy at her father's suggestion so that she may escape to Verona, knocks at the door. She receives the assassin's dagger, and there is a stifled cry in the darkness. Rigoletto returns and the sack is handed over to him. As he begins to drag it towards the river he hears a well-known voice singing snatches of *La Donna e mobile*, and in desperation, tears open the sack only to find his daughter, not yet quite dead. Their duet is the closing number, and the opera comes to an end with the music of the curse, whose fulfilment Rigoletto now knows.

Chamber Music.

(Regional, Saturday, 9.5.)

THE history of the guitar in Europe, and the history of Spanish music, are very closely knit together. Ever since the instrument was introduced into Europe by the Moors, long centuries ago, it has been of all others the one on which and for which Spaniards have made their music. There is a great wealth of traditional music and folk-song which has gathered about it, as a solo instrument, as an accompaniment to dancing, languorous or high-spirited, and as a support to singing. Much of it has been collected and written down, many of the foremost Spanish masters of our time having devoted their enthusiasm and their gifts to that patriotic task. There is, too, a school of what may quite legitimately be called classical guitar music, in which composers have exploited the wonderful possibilities of the instrument. Saturday evening's programme includes old as well as modern examples, names which are hardly known outside their native Spain and others which are held in honour wherever music is made. And just as there is a well-established tradition of music for the guitar and for songs to its accompaniment, so the style and manner of their playing and singing have been faithfully handed down through generations. Carmen Andujar, and Miguel Llobet, who come from Spain to let us hear how their music is played in its native land, are among the artists who are best equipped to do so. D.N.C.

A Weekly Page of Notes by 'Mercian.'

For Midland Regional Listeners.

BIRMINGHAM'S DOCTOR - MUSICIAN

A Refreshing Alternative to Medicine—Quintet Music for Saturday Evening—The Works of Sir Granville Bantock—A Play for Children—New-comers to the Microphone—A Seaside Radio Revue.

A Spare Time Hobby.

GORDON ANDERSON, one of whose compositions will be heard in the programme of Light Music on Monday, June 30, is a Birmingham medical man, who writes music in his spare time. After a long day spent among the poor—for his work often takes him into city slums—Dr. Anderson will sit at his desk and compose for several hours. Most of his works have been written for special people or occasions. The work to be given on June 30 was written for a 'cellist friend in the Royal Artillery Band. This man was very expert at 'spiccato' bowing, and the middle section of the piece was especially devised to enable him to display his technique. Having written the piece, the Doctor was at a loss for a title, so he looked through a German dictionary until he found the word 'Liebelel'—which means billing and cooing or flirtation—and which he thought sounded like his own melody. Several works by this composer have been broadcast from the Midland Regional Station. Speaking of his work as a musician, Dr. Anderson said: 'I find music a most refreshing alternative to medicine; not only is it a delightful recreation in itself, but it helps to develop those sympathetic qualities which are such a valuable asset to a doctor in his professional work.'

A Versatile Musician.

APIANOFORTE QUINTET which specialises in light music and plays every day for diners at one of the big stores in Birmingham, is to broadcast a programme at 9.5 p.m. on Saturday, July 5. Mr. Jan Berenska, who founded the Quintet, is a remarkably versatile musician. He plays three solo instruments and is an original composer. His programme will include some pieces arranged by Kreisler.



THE JAN BERENSKA PIANOFORTE QUINTET, which will broadcast on Saturday, July 5, when Mr. Berenska will also play some violin solos.

The Helena Variations.

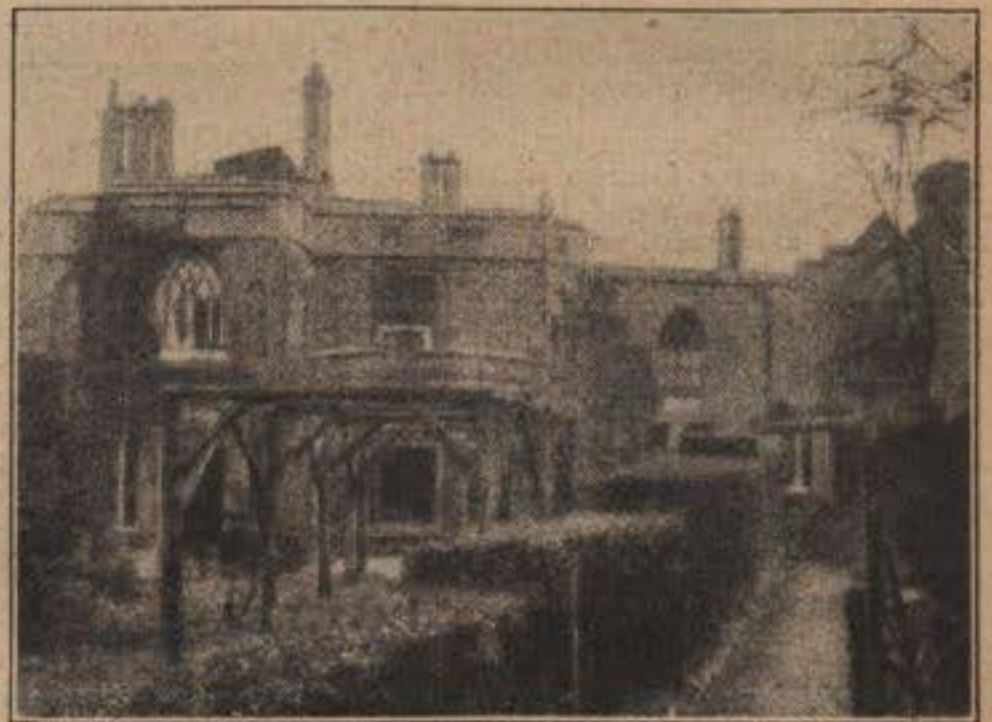
WHEN he was young Sir Granville Bantock married a beautiful and cultured woman, and soon afterwards wrote a lovely orchestral work the main theme of which is based on his wife's initials. The dedication of *The Helena Variations*, which are to be given by the Midland Wireless Orchestra on Sunday, June 29, speaks of the variations as 'thoughts and reflections on some of your moods during a wearisome absence.' Obviously, the composer's marriage profoundly stirred his feelings, for nowhere else in his writings is there so intimate a piece of music. Each section of the work is meant to portray some aspects of Lady Bantock's nature. One rather boisterous passage humorously depicts the young wife's tantrums when domesticities became too much for her temper! Another—a lovely tender passage—gives us the little nursery tune which she sang to their first child. Sir Granville and Lady Bantock live a quiet life together at their beautiful home at Harborne, Birmingham. All the composer's recent works have been written there, and Lady Bantock still finds time to write delicate and lovely verse. A book of her poems, published in 1911, and entitled 'A Woman's Love,' contains some of the most moving love poetry ever written by a woman.

A Midland Dramatist.

MR. BLADON PEAKE, whose play *The Prince and the Whipping Boy* is to be broadcast in the Midland Regional Children's Hour on Wednesday, July 2, was one of the founders of the Midland Municipal Players. An amateur playwright of distinction, his work has attracted considerable notice among local dramatic societies. His knowledge of stage production was gained from personal experience when he worked as an actor with the Norwich Players. He assisted Mr. Crompton Rhodes, the eminent Midland dramatic critic, in directing the Pageant at Stratford-on-Avon.

Three Young Artists.

ON Wednesday, July 2, listeners are to hear three artists who were 'discovered' by the Midland Regional Station. Miss Aida Gardiner is practically a new-comer to broadcasting. She is to broadcast in the Light Orchestral programme from the Midland Regional Station at 1.30 p.m., when she will



METCHLEY LODGE, HARBORNE.

Sir Granville Bantock's home. His *Helena Variations*—a rare instance of intimate music from this composer—are to be broadcast on June 29.

sing some light ballads. The same programme includes items by Miss Mary Ashmell, a young violinist from Leicester, who is still in her very early twenties. She studied the violin at the Manchester College of Music and must have been something of an infant prodigy, for between the ages of twelve and fifteen she carried off ten prizes at Midland Musical Festivals. Later in the evening, when the Birmingham Military Band is giving a concert, Miss Dorothy Wilson, a Midland artist, will play some pianoforte solos. Miss Wilson studied at the Tobias Matthay School in London, carrying off the bronze medal in 1922.

A Seaside Revue.

WHAT could be more suitable for Monday, June 30, than a seaside revue written by Graham Squiers? He has given it the title of *Bored and Lodging*, and, as the scene is the lounge at 'Sea View,' on a wet day, we feel that here again is an example of true words being spoken in jest. The artists concerned are Colleen Clifford, Eve St. Clare, Mabel France, Patricia Rossborough, John Rorke, Michael Hogan, Albert Daniels, Charles Herbert, George Kemp, and Stainless Stephen. This galaxy of talent should ensure an amusing fifty-five minutes' entertainment. One knows only too well what a wet evening in a seaside boarding-house is like, and a great deal of fun ought to be extracted from the types of characters usually congregated there, so that Midland and London Regional listeners may be sure of 'good radio' on Monday, June 30.

Both Sides of the Bristol Channel.

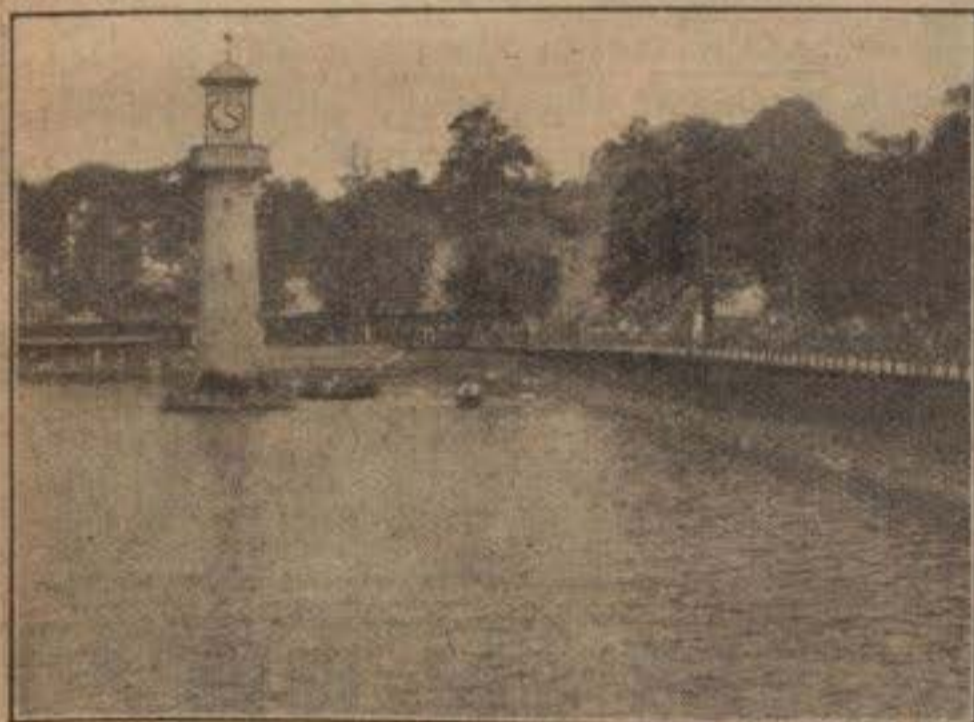
'Steep Holm' writes on Future Programmes.

PARK MUSIC FOR THE WEST REGION

Open-Air Concerts by the National Orchestra—The Other Side of Pontypridd—Where the 'Evil Eye' Still Lingers—Another Talk on Swimming—The First Hospital's Wireless.

Cardiff Promenade Concerts.

A WEEK of concerts by the National Orchestra of Wales in the Cardiff Parks is to start on Monday, June 30. The series will be in the nature of Promenade Concerts, as they will provide an unique opportunity of hearing music in pleasant surroundings and with complete informality. On



H. T. Beak

ROATH PARK, CARDIFF.

A ballet programme, given in connection with Cardiff Schools Musical Festival, will be relayed from Roath Park on Tuesday, July 1.

Monday, Tuesday, and Wednesday, June 30 and July 1 and 2, the concerts will be given at Llandaff Fields Pavilion, and for the remaining three days at Roath Park Pavilion. The programmes will cover a wide range. On Monday, a Light Orchestral Concert will include songs and duets by well-known artists; on Tuesday, pupils of the Llandaff School of Dancing will join the Orchestra in a Ballet Programme; and a Symphony Concert on Wednesday will include a performance of Dvorak's *New World Symphony*. On Thursday, the Orchestra is giving a Light Programme in which a choir of two hundred from the Cardiff Schools Musical Festival will take part. A repeat performance of the Ballet Programme will take place at Roath Park on Friday, and the week finishes on Saturday with a Wagner concert by the Orchestra. Three of the concerts will be broadcast—namely, the Light Programme on Monday, the Ballet programme on Tuesday, and the Thursday concerts, which include items by the Schools Choir.

'Sing-Songs.'

THE twelve thousand Scouts in Wales will recognize 'Sing-Songs' as the nickname given affectionately to Mr. George Eyre Evans in recognition of his happy method of conducting camp-fire sing-songs. Mr. Evans holds the highest possible honour in the Scouting world—that of the Order of the Silver Wolf. Mr. Evans is giving a talk on 'Scouting in Wales' at 6.0 p.m. on Thursday, July 3.

Pleasant Ways for Sunny Days.

THAT interesting series of talks entitled 'A Tramp Abroad,' in which Mr. A. G. Prys-Jones recounts fascinating facts and stories unearthed during rambles in South Wales, will be continued on Tuesday, July 1, when Pontypridd will be dealt with. This town, formerly known as Newbridge, is one of those which sprang rapidly into existence at the call of King Coal. In many respects it is a typical industrial town, but Mr. Prys-Jones will not leave us with this picture in mind. He will take us on to the high hills, spacious woodlands, and greenfields, to Mynydd y Glyn and Mynydd y Glog, heights whose very names have the ring of romance.

Hen Wlad fy Nhadau.

IN Pontypridd itself the seeker after historical interest will find the remarkable single-span bridge over the River Taff, built in 1755 by a local mason after two previous unsuccessful attempts. But Pontypridd can claim from Welshmen an interest which has nothing to do either with material relics of the past or scenic beauties of the present. It was here that the Welsh National Anthem, *Hen Wlad fy Nhadau*, was born—the words composed by Evan James and the melody by his son, James James, about the middle of the nineteenth century.

Abacadabra.

WITCHES and Conjurers of Monmouth' is the title of a talk to be given by the Rev. T. A. Davies, at 7.0 p.m. on Saturday, July 5. Thirty years ago many people believed that old women could change themselves into hares, cats, dogs, dwarfs, and even into straws, and as such ride horses in their stables; and even today belief in the power of the witch's 'evil eye' still lingers in the country districts of Monmouthshire. The conjurer or charmer was once a great power. Many stories of their doings have been collected by the Rev. T. A. Davies.

Encouragement for Beginners.

THOSE who go down to the sea for dips will look forward to Mr. R. P. Green's talk on 'The Swimming World,' on Monday, June 30, at 6 p.m. Mr. Green's connection with swimming goes back over thirty years, and his enthusiasm has done much to develop swimming activities in South Wales. He started with the Cardiff Club, and founded the Cardiff Wood Street Congregational Club in 1919—the only church swimming club in Wales.

Wireless for Ex-Service Men.

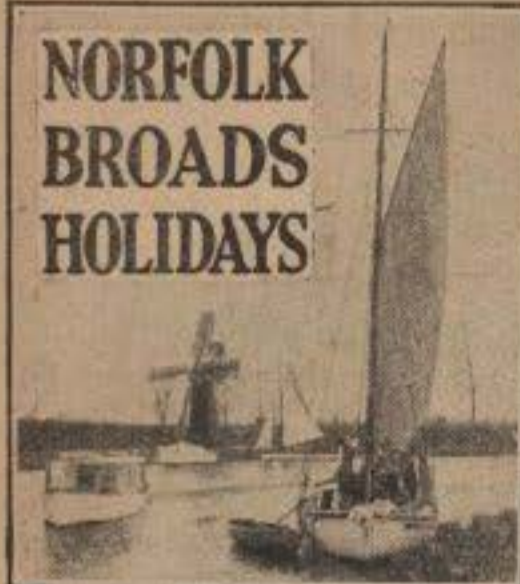
THE Week's Good Cause appeal to West Regional listeners on Sunday, June 29, is of special interest to listeners who, appreciating the boon of wireless in everyday life, will realize the wonderful help it gives to people in hospitals. Rookwood Ministry of Pensions Hospital at Llandaff, near Cardiff, has the distinction of being the first institution in Great Britain to provide its patients with wireless, an achievement which resulted from the efforts of the Rookwood Welfare Association, which has done much to provide extra comfort and assistance for paralyzed and disabled ex-sailor and soldier patients. Funds are raised partly by the holding of an annual fête in the grounds of the hospital, and this year the fête takes place on Saturday, July 5. To coincide with this effort, Mr. A. C. F. Appleton, the honorary secretary to the Welfare Association, is making an appeal to listeners on Sunday, June 29. The original wireless sets at Rookwood have become obsolete, and it is hoped from this year's fête to defray the cost of a new set and to supply each patient with a new pair of headphones.



W. E. Cull

THE MONMOUTH GATE, MONMOUTH.

The Rev. T. A. Davies will talk about the old superstitions of Monmouth, on Saturday, July 5.



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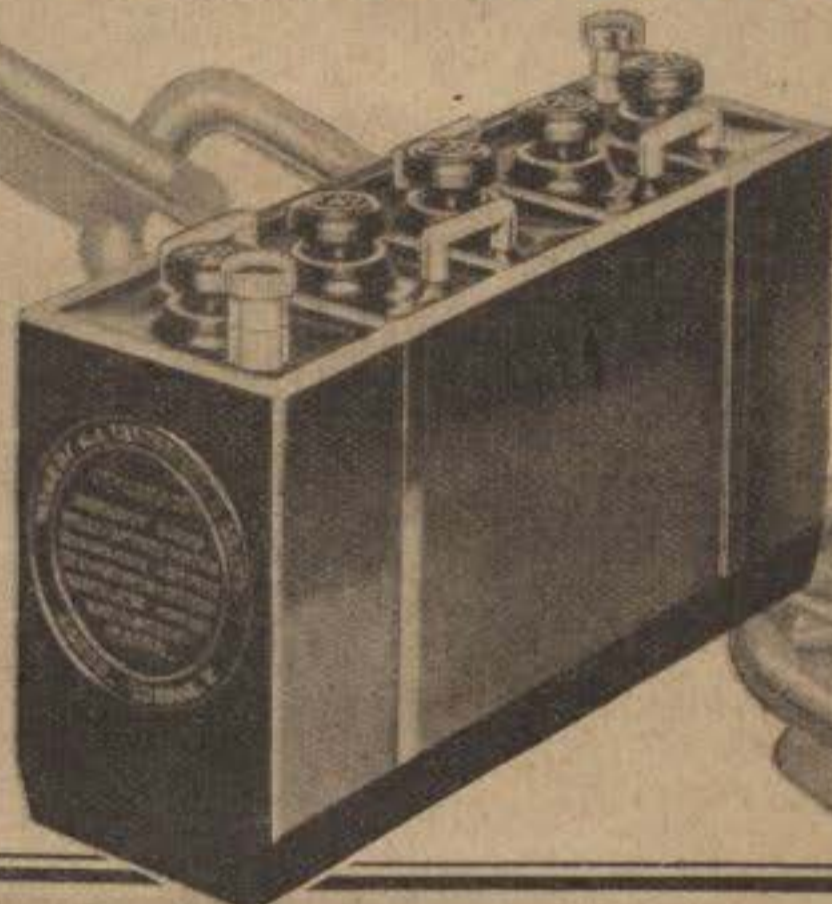
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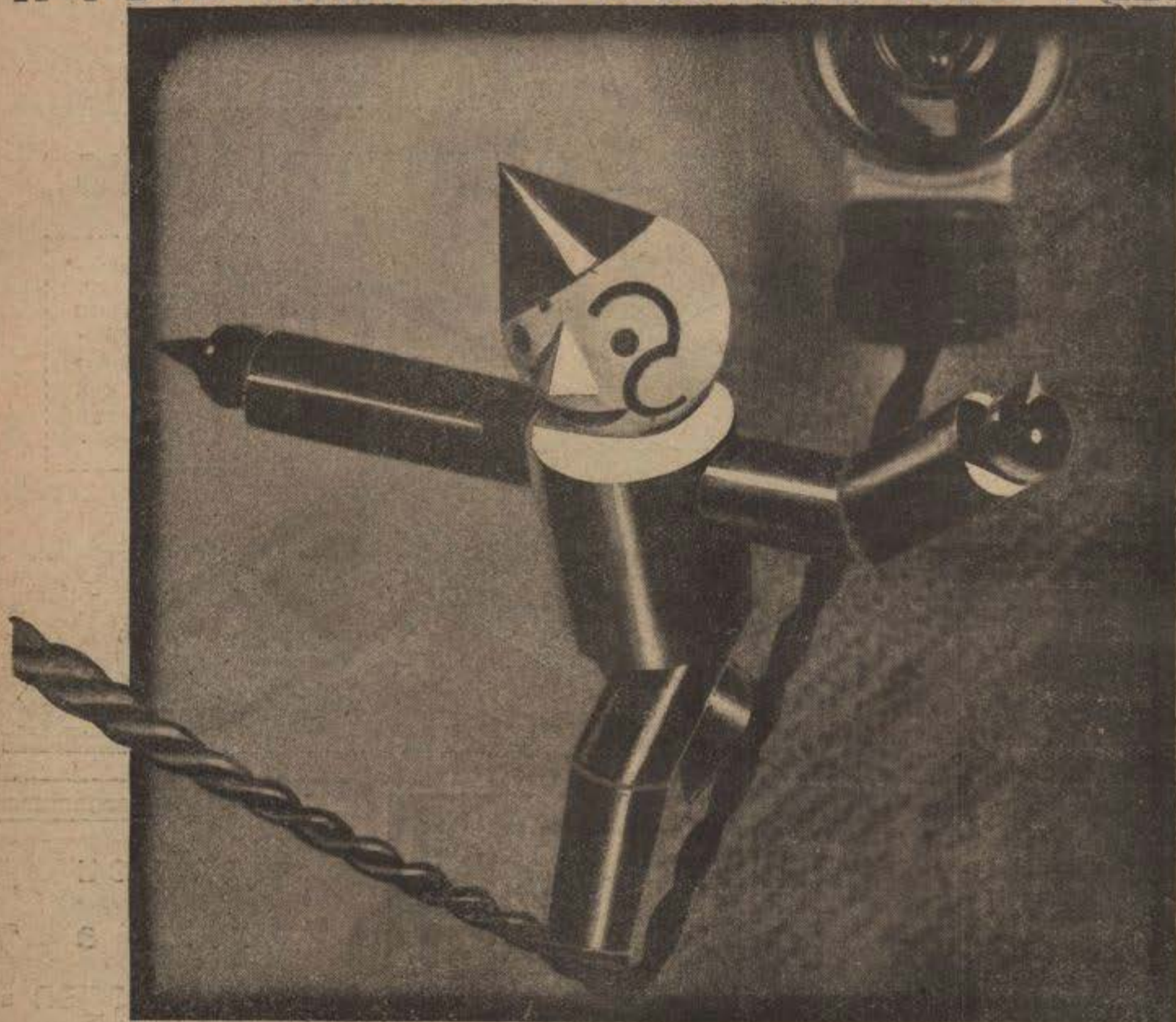
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