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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 27. No. 352.

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

JUNE 27, 1930.

Every Friday. TWO PENCE.

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ADRIAN C. BOULT: ENTHUSIAST OF MUSIC

'ZAMIEL! Zamiel! appear!'

A hole opened in the floor, and from it emerged a dark form, foot after foot of it, swathed in black and accompanied by groans, hoarse laughter and other melodramatic noises. Adrian Boult was the figure and I (with some confederates) made the noises. This was in Sir Hugh Allen's production of *Der Freischütz* at Oxford in 1911, and was my first meeting with the person who now holds the august position of musical director to the B.B.C. It was one of our rare appearances in grand opera.

After this the Christ Church man with the bald head was continually cropping up. If I went to sing in the Bach Choir he was there playing the piano, or singing the bass solos. If I went to our local competition festival, he was there, too, competing in a chamber music class with a youth who has become a famous clarinet player (Frederick Thurston). If our choir was singing at the combined concert of the festival he came round to coach us in Parry's *Pied Piper* (the connection with competition festivals, you see, began early). If I went down to the river to row he was already there stroking the House second eight. When I went to row at my first Henley, the first person I saw on the river was A. C. B. And then he disappeared. Even the great ones, who take in their stride what we others rather wistfully strive to accomplish in music or aquatics, must at last go down. Adrian Boult, I discovered afterwards, had gone to Leipzig to learn a thing or two about conducting from the great Nikisch.

After the War, when we were all shaking ourselves to make sure the nightmare was really over, I read in my paper that this man, who as an undergraduate could turn his hand to any musical job that wanted doing, had conducted important concerts in London. Then I heard that Diaghileff's conductor had failed him and that Boult had been summoned by wire from a holiday to take over the immediate direction of the music of the Russian Ballet. The time soon came when I wanted to consolidate an amateur's dilettantism with some more thorough study, and going to the Royal College of Music I found Boult already installed as professor of conducting and score-reading and as Stanford's successor in the direction of the orchestra and of Patrons' Fund Rehearsals. The significance of these three landmarks in his career, it seems to me, is this. At these London concerts, including some which he conducted for the Royal Philharmonic Society, he made his name as a conductor and realised an ambition that had been in his mind when a boy at Westminster. Scores of the classics were learned and inwardly digested by the schoolboy who read and marked them at concerts. He proved now that besides these classics he could understand and present modern music with conviction. He conducted new English works—Holst's *The Planets* and Vaughan Williams' symphonies for instance—at these concerts as well as in Munich, Prague, and Vienna, and he conducted Diaghileff's high-coloured foreign novelties at the Empire. At the R.C.M. he was confronted by experimental scores to be tried out at Patrons' Fund Rehearsals, and it was Sir Hugh Allen's opinion that Boult is the safest conductor to whom a

A Pen Portrait of the B.B.C.'s New Director of Music By FRANK HOWES

new work can be entrusted at short notice. His catholicity and versatility is such that he will make a good job of any score entrusted to him. The importance of this quality in his new post is apparent. He may not have to conduct all and sundry kinds of music, but he will have to adjust competing claims for space in the B.B.C. programmes.

Adrian Boult is primarily a performing musician, a conductor. He has avoided the use of his title, Doctor of Music, lest it should suggest that he was a man of theory rather than practice. His only published work, except programme notes, is a practical 'Handbook on the Technique of Conducting.' It is therefore to be hoped that his new duties will not cause him altogether to exchange his bâton for a pen and the concert platform for an office. His recent performance of the *St. Matthew Passion* with the Bach Choir was memorable. It is, of course, a work particularly well calculated to exhibit his special qualities as a conductor—thoroughness and care in preparation, ready resource in execution and exceptionally clear vision in the co-ordination of details to main outlines. By virtue of the two last qualities he often achieves results nearly as striking when conditions preclude the first, I mean, at the various competition festivals where he is brought in to conduct the combined singing at the final concerts. Here little or no preliminary work is possible with the chorus, everything has to be done in one short rehearsal to weld into a

single choir bodies of singers who have been taught by half-a-dozen different conductors. Exhilarating performances of big works have been given under these conditions at Kendal, Petersfield, Winchester, and other festival centres through Boult's insight into the mind of the amateur. (Was he not one himself once?) First-hand contact with the music-loving amateurs who are the most important single class among the B.B.C.'s multifarious listeners, will therefore be a help to him in his work at Savoy Hill. But in the present difficult state of music the professionals are most likely to provide the really tiresome problems for solution by the man at the head of the largest firm of employers of musicians. So far as personal qualities can meet them, the difficult situations will be met. I was once travelling in a train on the Welsh coast; at Barmouth a man got in and judged by the look of me, I suppose, that I must be going to a musical festival, and he at once launched on a panegyric of Boult. (Did I know him? Yes, I did.) This man's son, it appeared, played in the Birmingham Orchestra under him and had the most enormous respect for him. The orchestral player gives his respect and affection to one who treats him like a gentleman but also knows his own mind alike in matters of policy and music, and as far as music is concerned makes his view clearly intelligible by a good significant beat. For though Boult has many choral successes to his credit, he has been primarily an orchestral conductor. In 1924 he gave up a good deal of his London work and went to live in Birmingham, and for six years has done most valuable work with the Municipal Orchestra. In addition to maintaining good audiences for a series of symphony concerts during a time when concert-going has been unsteady, he has filled a large cinema on Sunday nights with an audience that can only pay 'popular' prices and has given lunch-hour and educational concerts. Such work needs an extensive repertory kept at concert pitch, but time and energy have been found for exceptional enterprises. The Holst Festival at Cheltenham in 1927 was carried out by the Birmingham Orchestra, *Egdon Heath* was first performed by it in 1928, and the present interest in Mahler was aroused by Boult's revival of the fourth Symphony three years ago.

He brings to his new post not only practical musicianship of the highest order, but a charming courtesy, a trained mind and an enormous capacity for work. His friends have long been astonished at the amount of work he gets through up and down and all over the country. He goes from festival to rehearsal, and lecture to concert in a car affectionately called 'The Hearse.' He takes care to keep fit, even though he sometimes roughs it for a night by the roadside in 'the hearse,' and it may be mentioned *sotto voce* that his slim figure (at the age of forty-one) is much admired by the ladies of his numerous choirs. He now has new worlds to conquer. Good wishes and every confidence flow to him from his friends in the musical world, who think of what has already been accomplished by the tall man with the full engagement book and the long bâton. They know their Adrian and are glad that it is to be his hand that will control the immense power of the B.B.C.



From the drawing by Edmund X. Sappin in 'Pastiche' (Water and Gouache)

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF
THE MICROPHONE

Astrology Means Profits.

THE growth of radio advertising in the United States has led to frenzied competition between advertisers for the goodwill of the listener. Take, for instance, the toothpaste industry. Until a few weeks back



'A weakness for the stars.'

it looked as though Pepsodent was king of the ether and no mistake, for Pepsodent sponsored a daily fifteen minutes by 'Amos 'n Andy'—a sort of spoken comic-strip—homely back-chat between two negroes—which had caught the fancy of the radio-fans in an overwhelming fashion. In vain did the 'Ipana Troubadours,' the jazz band of a rival paste, blow their lungs out, Pepsodent was safe with Amos and Andy. Now Forhan's has gone and sprung a surprise on its rivals, by engaging a celebrated lady astrologer to broadcast talks on 'Your Fate.' A cruel trick! Listeners, who always have a weakness for the stars and what can be read at the bottom of teacups, have fallen completely for astrology—and Forhan's advertisements in the newspapers blossom with the signs of the Zodiac. There are many other big toothpaste organizations. America is waiting anxiously to see which of them will lend its name to Black Magic or the Interpretation of Dreams.

Make-up for Television.

WE were present this morning at the settling of a new problem: 'What make-up should be worn by the actors in a television play?' The first television play to be publicly broadcast is to be seen and heard on Monday, July 14, next—a date which may, perhaps, be memorable. Mr. Sydney Moseley, Mr. Sieveking and the Productions Director sat before a television receiver, while a member of the B.B.C. repertory company, somewhere at the far end of a telephone line, plastered his face with yellow, brown and blue paint in an endeavour to solve the problem of 'make-up.' After exhaustive experiments it was discovered that the case was met by treatment similar to that required for the cinema, the actor using yellow paint for his face and touching up his lips and eyes with blue. Some make-up is required since television reproduces the colour red as dead white. A final strengthening of the lines of the nose with streaks of blue achieved a result far superior to the unadorned images transmitted in the daily television broadcasts. The play chosen for July 14 is *The Man with the Flower in his Mouth*, by Luigi Pirandello—a piece which has several times been broadcast in the normal way. It was no doubt selected for its suitability to the limited resources at the producer's disposal; it demands but two characters, while the scene is constant throughout. From the technical point of view the method of presenting the first television play will be the same as that used for the normal daily broadcast—that is, Vision will be transmitted on 356.3 metres, while the Sound will be heard on 261.3 metres.

Problems of Production.

MORE novel and interesting, in that it is entirely experimental, is the method of production. Mr. Lance Sieveking, the producer, is now engaged upon the preparation of a script which will be a cross between that of an ordinary radio play and the scenario used for film production; Mr. Moseley, as joint producer, is co-operating for the Baird Company. The limitation of the resources at the producer's command demand great ingenuity. The size and range of the field in which he has to work are not extensive; they are represented by a head-and-shoulders picture of an actor sitting before the televisor (with the alternative, naturally, of scenery or inanimate objects of about the same size and at the same distance). Mr. Sieveking will have to decide how to make the most entertaining—and expressive—use of his medium. From the point of view of 'sound,' he will be on familiar ground; but in the department of 'vision,' he is faced with a blank page. So far nothing more ambitious has been attempted by Mr. Baird than the presentation of a single human image—an artist singing or a lecturer talking. But in presenting a play it would hardly be possible to hold the listener-spectator's interest by simply televising the face of each speaker in turn.

'Close-ups' and Scenery.

THE method of production used in the forthcoming experiment will, we understand, be roughly as follows: Announcements will be given in two forms; they will be spoken by an announcer and shown also as printed captions. As the dialogue of the play proceeds, images of various kinds will be televised—not only the faces of the actors but 'close-ups' of their hands, the gestures they make, the glasses they drink from and other objects which illustrate and lend point to the dialogue. There will also be 'scenery,' though this must be of the boldest and simplest nature, since few lines of elaborate detail do not 'come over' distinguishably. Mr. C. R. W. Nevinson will be responsible for this. The division between the short visual scenes will be marked by the masking out of one image and the withdrawal of the mask to reveal its successor. *The Man with the Flower in his Mouth* will be broadcast between three-thirty and four o'clock in the afternoon of July 14. Listeners who are not equipped with television sets will be able to hear the aural part of the play only, on 261.3 metres; in view of the experimental interest of the occasion many will do their best to follow the broadcast with the complete apparatus. Although Television has not yet reached the 'service' stage, it is gratifying to note the pre-eminence of the Baird system—a real case of 'British and Best.'

'Dick' Sheppard to Preach Again.

IT is some time since the name of 'Dick' Sheppard appeared in the programmes. We have missed the voice of this most popular broadcaster who, since his appointment to the Deanery of Canterbury has, unfortunately, enjoyed uncertain health. We are glad to announce that Mr. Sheppard is now able to resume his work, and that he will be preaching on Sunday, July 13, when a service is to be relayed from his old church, St. Martin-in-the-Fields.

A Bottle of Djinn.

WE wonder how many of the younger generation are acquainted with the novels of 'F. Anstey'—and in particular with those delightful fantasies, *Vice Versa* and *The Brass Bottle*. *Vice Versa* should be read by every schoolboy and every father; it is the perfect answer to that 'your schooldays are the best days of your life' which we must all have heard at some time or another. *The Brass Bottle* has been adapted for broadcasting by Dulcima Glasby and John Watt. Cecil Lewis is presenting the play on Wednesday, July 9 (Regional), and Thursday, July 10 (National). It should make very amusing hearing. The story tells of a young architect who dreamed of success and marriage—both of which he achieved by the aid of the djinn whom he let out of an Oriental bottle—the same djinn who was sealed up by the fishermen in the Arabian Nights. We suggest that you listen to *The Brass Bottle*, for Fakrash-el-Asmash is one of the grandest characters in fiction or drama.

Pot Shot at the 'Dook.'

ON Tuesday evening, July 8 (National), Marcelle Meyer, the French pianist, is to play the Granados suite, *Goyescas*, which she broadcast on a previous occasion some years ago. Enrique Granados, the composer, was tragically drowned in 1916 when the *Sussex* was torpedoed by a German submarine; he was returning from New York, where he had been supervising the production of the opera *Goyescas*, the music of which is based upon the above-mentioned suite. Canvases of the Spanish court painter, Goya (Francisco Goya y Lucientes) provided the inspiration for the suite; Granados, like Goya, pictures the idle, formal grace of the early nineteenth-century court. Goya was one of the most full-blooded figures in the history of painting—a contrast to the decadence of the palaces in which he worked. In England he is best known by his portraits; the National Gallery contains two—Dr. Peral and the flaunting and lovely Dona Isabel Cobos de Porcel. During the Napoleonic wars Goya had the Duke of Wellington to sit for him. He commemorated the Iron Duke in two portraits and a crayon sketch. While the artist was working, the soldier ventured some opinions on art. This annoyed Goya so much that he hurled a



'The missile flew wide.'

plaster cast at his sitter. The missile flew wide—otherwise perhaps the course of European history might have been changed. This was the man who, as a youth of nineteen, had been banished from Madrid for drinking, duelling and amour, and who, on his way to study in Rome, toured Provence with a party of bull-fighters. A friend of ours is the lucky possessor of a set of Goya's etchings—'The Proverbs'—a bitter commentary on humanity, crowded with dwarfs, hunchbacks, and men like beasts, moving in a world of shadows.





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



Oriental Adventure.

TO open the door of any studio at Savoy Hill—timidly, for there are notices and coloured lights as warnings to the intruder—is very much like taking a dip in the bran-tub; there is no knowing what you will find. The strangest people come from



'People come from the ends of the earth.'

the ends of the earth to participate in this odd business of broadcasting. Once we found a studio full of musical boxes of every shape and size, some as large as coffins, others in the shape of rings and watches. Another time, we ran across four hundred roller-canaries twittering in two large cages. Today, in quest of sensation, we stole into Studio Number Eight—and found ourselves quite east of Suez. Twelve cross-looking Chinamen were playing in an orchestra, conducted, it appeared, by a slender English girl with real golden hair. The instruments of this orchestra were outrageous—a butter-pat, a fiddle resembling a croquet mallet, drums and gongs galore and a *K'ham*, or Chinese piano, zither-shaped and struck with bamboo shavings by a virtuoso, who sung as he struck. The music was interrupted by the producer with the command, 'Tell them to stop tuning-up and start playing!' This was tactless. They were playing.

The Chinese As They Aren't.

NO people has been so represented by novelists as the Chinese; we know this is true, because a gentleman said so in the recent Chinese programme. On Tuesday, July 8 (Regional) and Wednesday, July 9 (National), John Watt is producing a cheerful musical fantasy entitled *Limchouse Night*, which will wilfully perpetuate all the wrong ideas anyone ever had about the Chinese (the theme song will be Philip Braham's famous *Limchouse Blues*). It will be comfortable to know that Mr. Watt's chinoiserie is all false; we could only guess and hope that Mr. Sieveking's wedding-parties, etc., were genuine.

A Selection of Records.

SCHWANDA THE BAGPIPE PLAYER, by the Berlin State Opera House Orchestra (Parlo. E1100), and the Don Cossack Choir singing Russian Folk-songs (Col. DX51), were at the beginning of the programme of records chosen by Mr. Christopher Stone for broadcasting during a recent luncheon-hour recital. Others were Marek Weber and his Orchestra in *The Japanese Lantern Dance* (H.M.V. B3407), La Argentina with her castanets in *Serenata* (Parlo. R650), Columbia Light Opera Company in a Selection of Lohr's Songs (Col. DX52), Royal Opera House Orchestra, Stockholm, playing *Joyous Youth* (Parlo. E11002), Finale of Mozart's *Haffner Symphony*, Philharmonic-Symphony Orchestra of New York (H.M.V. D1784).

His Majesty's Opening of India House.

HIS MAJESTY THE KING is to open India House on Tuesday, July 8, the speeches being broadcast on the National wavelength. This magnificent new building in Aldwych, designed by Sir Herbert Baker, offers an unusual combination of Eastern decoration and Western efficiency. From the entrance, His Majesty will pass immediately into the domed hall, of which the marble floor is inlaid with mosaic crests of various Indian States. Thence will follow an inspection of the main rooms, from the committee-rooms, with their beautifully grained and panelled walls of rosewood and cocoa-wood and their floors of laurel, to the great reading-room with its carved balcony of paduk. Here the speeches will be made, Sir Atul Chatterjee, the High Commissioner of India, calling upon His Majesty to declare the building open. One notable thing about India House is the fact that every inch of wood, from the smallest rosewood table to the lace-work balustrade of silver-grey, has been brought over from India.

A Princess in Vaudeville.

AN exotic personality in forthcoming Vaudeville is the Princess Te Ata, who will be heard in the National programme on Monday, July 7. The Princess, whose name means 'The Dawn,' is a Chickasaw-Choctaw Indian from the Old Indian Territory, Oklahoma. She studied singing and acting with famous American teachers in order to be able to portray in song and story the folklore of her great people. Picturesque in quite another way are the Pearson Brothers, who broadcast on Friday, July 11 (Regional). We told their story some time ago in these columns. Sons of an opera singer, they were earning their living as plasterers until a friend of Jack Hylton's heard them singing on their scaffolding and suggested they should give an audition to the famous dance band leader. This happened last year; now the Pearsons are established as successful vaudeville artists. Other artists next week are Edith Penville (National, July 7), Norman Long, Mario di Pietro, and Florrie Ford (Regional, July 11), Fairchild and Lindholm, Michael Hogan, Mabel Constanduros, John Henry, and Gladys Horridge, Arthur Klein and Mona Magnet (National, July 12). Double appearances will be made by the 'Two Pairs' (National, July 7; Regional, July 11), and Whaley and Ferguson (Regional, July 11; National, July 12). In the National vaudeville programme on July 7 there will be a 'revival' of Laurence Housman's charming play, *The House Fairy*.

Without Comment.

A RECENT leader in *The Radio Times* commenting on an appreciative article in a respected contemporary, contained the following innocent reference to the favourite pastime of the age: 'By now the B.B.C. should be well used to receiving more kicks than ha'pence.' But innocence is a convenient Aunt Sally; and this particular example drew the facetious fire of one of our readers. 'According to the B.B.C. Year Book,' he writes, 'the Corporation received an income of 481,202,646 ha'pence in the year 1928. Did it receive more kicks than that?'

Glazunoff Gives a Helping Hand.

ONE of the most favoured of that group of Russian composers whose combined work, in the latter half of the nineteenth century, gave Russia her 'new music,' (and of which Robin Hey wrote in his recent portrait of Mussorgsky) was Glazunoff, whose *Festival Overture*, we notice, is included in the Light Symphony Concert from Cardiff on Friday, July 11 (National). Rimsky-Korsakov, in 'My Musical Life,' gives an illuminating instance of Glazunoff's unselfish attachment to his art. One of Rimsky-Korsakov's pupils, Antipoff by name, was a highly talented young man, and much was expected of him. He was also extremely dissolute and lazy. So lazy was he, in fact, that he would never have finished the *Allegro* necessary for his graduating examination, if Glazunoff had not taken it on the sly and orchestrated it for him—for no other purpose, be it said, than for practice's sake. Meanwhile, Antipoff (says Rimsky-Korsakov), 'naively convinced that he himself would not have orchestrated it any worse if he had been pressed for time,' let the thing go through, with the result that he passed splendidly. The piece was even published later, over Antipoff's name, by a well-known house in St. Petersburg.

Packing for the Holidays.

AT 10.45 a.m. on Friday, July 11, Miss Arnot Robertson is to give our wives 'Holiday Hints on Packing.' We hope that she will not concentrate too fully upon packing to go away (which is easy when everything is clean and new and nicely pressed), but spare more than a word for packing to come back (which is not so easy). Returning from our recent idyll in Italy, we asked a bored Customs official at the frontier what was the strangest luggage he had ever examined. His eyes lighted at the question. 'It was not me,' he said, 'but my colleague. A fat man and now in the hospital. Last week he enter a compartment on the Paris express and find a Frenchman with a box of cardboard. "Please open that!" he says. "What is in the inside?" The Frenchman refuse. He say that it is bees he is carrying to his farm near Dijon. My



'But it is bees—thousands of bees!'

friend laughs. He make him open the box for he believes that there is perhaps inside a roll of silk or many cigarettes. But it is bees—thousands of bees. They run for the door. The Frenchman who is small, get his head outside in the corridor. My friend, who is large, he is stuck. Now he is in hospital.' There is a moral somewhere deep down in this story, but we haven't found it yet.

'The Broadcasters.'



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FOLLOWING upon the recent broadcast of *A Midsummer Night's Dream* we are to hear, in July, a studio production of Shakespeare's *Antony and Cleopatra*. Contemporaneous with this radio revival of Shakespeare is the almost unprecedented fact that, within a few weeks, London has seen four remarkable Hamlets and a Negro Othello, in addition to two regular Shakespeare repertory companies. That this coincidence is any indication of an impending general revival of interest in Shakespeare on the stage it would perhaps be rash to predict; far more encouraging is the increasing popularity of 'the plays' as broadcast entertainment. In these sophisticated and hurried times their stage appeal cannot be what it was in the days of Elizabeth; the commercialisation of the theatre—the widening of its horizon, the limitation of its foreground—has driven Shakespeare from the stage. His plays have been relegated to the library; and there—because so few people are inherently capable of reading to themselves imaginatively and dramatically, and because to-day most people are frightened by the very sight of anything written in verse—they remain, unread. Broadcasting, however, whilst not suffering the handicaps of the stage, overcomes these difficulties for us, and thereby is introducing us again to Shakespeare. It may restore him to his rightful place as the people's dramatist.

POPULAR contemporary has anticipated the dog days by several weeks in propounding that weighty and seemingly never to be solved question: 'What is wrong with the B.B.C. programmes?'—one which we had thought put away in the box-room until those dusty days of August when giant marrows and sea-serpents battle for pride of place in print. 'My suggestion,' urges the critic of broadcasting, in summing up his review of the Talks, 'is that the B.B.C. should choose people for talks who can "talk," who regard their audience as composed of intelligent people though of varying standards of education, who have something fresh to say, and who do not imagine that listeners are interested in their private opinions and idiosyncracies.' With the first three requirements we are in entire sympathy, though the informal style of address is far more difficult to achieve than our critic imagines. As to his final demand, we cannot agree. The defining line between 'private opinion' and 'idiosyncrasy'

may sometimes be a shadow; apart from this, it is surely private opinions, lucidly expressed, for which we most look when a speaker is announced. A man and his opinions are inseparable; an authoritative opinion is no more than the private opinion of an authority. Deprive the discourse of the broadcaster of personal colour and bias—and what remains that could not be more profitably read in the driest kind of print.

* * * *

THE fact that a member of a distinguished theatrical family—the name of which has, for half a century, been closely associated with the production of Shakespeare—is to take part in so frivolous an entertainment as a radio revue, may arouse some discussion. In our English theatre it is almost traditional that the cobbler should stick to his last: once a Shakespearian always a Shakespearian, and so on. The Continental theatre is somewhat less rigid. In Paris, for example, you will see the Guitrys one week in revue, the next in a piece unimpeachably 'classical.' The French theatre would seem to be the gainer by their versatility. Miss Phyllis Neilson-Terry, in whom a charming singing voice is allied to great gifts as an actress, will bring the zest of an adventure to the entertainment in which we are to hear her on Thursday and Friday next.

THE WORLD WE LISTEN IN

St Paul's will have been re-opened when these lines appear. The ceremony at the King's

St. Paul's

visit will have been broadcast, and Canon S. A. Alexander will have talked about the work of restoration. But I am sitting in dazzling sunshine on a terrace in front of an ancient fishing village on the Mediterranean shore. The hillside is ablaze with yellow and purple flowers, and there is snow on the peaks of the Pyrenees. A sheen of blue pervades the green leaves of the vines, and under the solemn cork trees on the quay, old women with statuesque Roman features are mending the brown nets. Against this strange background I try to see St. Paul's. It is a nearly impossible feat. I struggle to imagine the smoky sky and the roar of the 'buses up Ludgate Hill. I sketch in the familiar details. Are there not five banks around the majesty of this cathedral, three drapers' windows, and a shop in which Mr. Kensit defends the faith? I believe, as I accept the facts of ancient history, that Wren's building stands in that setting, but some instinct forbids me to plant it there. Its blackened walls belong, indeed, to the meridian of Greenwich; in our climate, on a rainy evening in November, the white of its Portland stone has a magic which it would not possess in the south. But does Wren's thought spring naturally from these surroundings?

The fancy comes to me that I will reconstruct my memory of St. Paul's in the scene that faces me. It is amazing how happily it fits into this Latin background. I can place it without incongruity on yonder hill. There is a massive decorum, a rectilinear dignity in this Provençal

village, which welcome it and make room for it. It says nobly, and in the grand manner, what these French houses say with simplicity. It is the cathedral which their builders would have erected, if they had possessed the wealth and ambition of the City.

St. Paul's, as I rebuild it on this hill above the Mediterranean, loses nothing of the majestic harmony of its proportions. But it has gained from this radiant atmosphere an air of triumph which it does not carry on Ludgate Hill. Its harmony is no longer passive: it swells, as though its stones were trumpets, into a victorious march. It seems to celebrate man's conquest of the earth. At its portals is the terminus of the straight Roman roads. It is the crown of these mountains which man has chiselled into terraces for his domestic vines. It completes the aqueducts which span the valleys with their rounded arches, and print the sign manual of their makers on the landscape itself. St. Paul's is the church of these imperial engineers.

In this intoxicating sunlight, Wren's thought becomes legible, as it rarely is in London.

The Idea of St. Paul's

What did he mean to say when he placed his dome upon this massive rectangular structure, and repeated, again and again, throughout his building the theme of the curve which contrasts so subtly with his flat walls and straight columns? These things are the creatures of man's thought. Circles and rectangles are no gifts of Nature. They are mathematicians' fancies. They are man's contribution to the earth, which with all her prodigal colours and her fantastic forms, gave us neither of these things in their defiant abstractness. The sunlight deepens the shadows on Wren's flat walls, and performs round dances on his circular surfaces. His building in this southern climate becomes a luminous idea. Here at last I can reconcile myself to the gilding which Sir William Richmond, following Wren's indications, introduced into the interior.

As I face the aerial cathedral which I have rebuilt on the Mediterranean shore, I find myself questioning the opinion

Capitol or Church

which I have always held about it. 'A noble building, I used to think, "but hardly a great church"; and I could have wished that it had been designed rather as capitol or senate-house, than as cathedral. What does it know of the struggles of the saints? In the majestic syllogism of its choir, where is the shadow of mystery, or the wing of pity?

But in the mood of content which comes to me in this southern climate, one realizes how much of religion Wren's building does express. A capitol it is, but why not of God's Kingdom on Earth? Here reigns order, and the power of thought. It is the church of a well-governed universe, whose planets in their elliptical orbits are always subject to Kepler's Laws of Motion, one in which justice is even and sure, and obedience has its reward. 'A complacent religion,' do you say? Certainly a religion of optimism, the faith of a buoyant and imperial people, the creed of law-givers and engineers. In this climate, more easily than in the north, one may accept it. In this kingdom one perceives none of the ravages of civil war. Civilization was not an intruder. Nature, indeed, has been subjugated, but she is not, as she is among us, the degraded victim of a ruthless conqueror. She wears no chains; she does not cringe, prostrate and begrimed. Gracefully she kisses the toga of a clement victor, and one divines that before long a marriage will unite the pair.

H. N. Brailsford

'YOU REALLY OUGHT TO TAKE UP PSYCHOLOGY,' says Michael Talbot, one of Dr. Cyril Burt's Most Promising Pupils

I HAD always entertained a secret passion to be a psychologist. And now I *am* one. The fact is that I have been listening to a course of talks on 'The Study of the Mind,' by Dr. Cyril Burt, who comes into our home each Tuesday just at eight—through the loud-speaker. But it all started with the pamphlet which the B.B.C. sold me and which was a sort of introduction to this series of talks. I began to read it in the train going home.

The first illustration was a coloured plate of a sort of flag that had somehow gone wrong. It was yellow and green with a dash of red and a black spot in the middle. The instructions given were: 'Fix the eyes steadily on the black dot in the centre for at least one minute, then take a peep at a grey ceiling.' The ceiling in the railway carriage seemed of a suitable shade, so I fixed my eyes like limpets to the black spot and breathed hard through my nose.

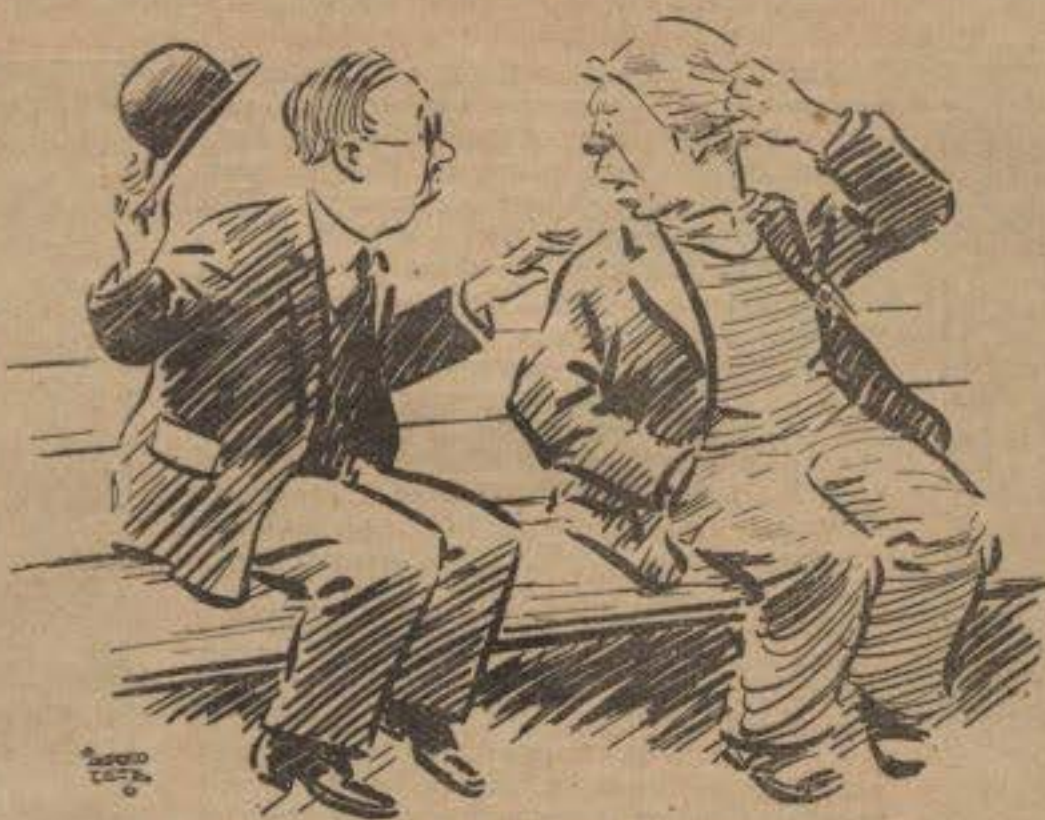
I was still fixed and breathing when we stopped at Ealing Broadway and I was asked for my ticket. I looked up, feeling a little dazed, and was shocked to see that the collector had a vivid Union Jack painted like wood across his face. It was a little while before I could steady myself sufficiently to extract a cardboard Union Jack from my pocket and fit it neatly into the Union Jack on his hand. Then I shut my eyes and waited until I felt better. I decided to keep the rest of my psychology till I got home.

After dinner I explained the idea to my wife, who thought it was great fun and examined the first and last page of the pamphlet. On the latter she found a table for assessing the characteristics and capabilities of one's friends. 'Let's try this on each other,' she suggested, brightly.

We found we had to give each other A, B, C, D, or E, according to the amount of each characteristic each thought the other possessed. It sounds involved, but it was quite easy really. The first thing on the list was 'General Intelligence,' and I saw, not without pain, that my wife was writing down 'E,' a firm block capital. I should have liked to have done the same for her, but she caught my eye and I wrote 'B' instead—a decent compromise between chivalry and candour. Some of the things like 'disgust,' 'submissiveness,' and 'general reliability,' presented problems of tact, but we finished our lists eventually and exchanged.

Our characters, as viewed by the other, were inspected in silence except for heavy breathing. Then my wife crumpled hers up and said, rather coldly, that I had better let the dog out and see that the kitchen windows were shut.

My wife never took much further interest in psychology after that, but it takes more than a set-back of that nature to discourage me, and I went at it all the harder. I bought an expensive watch which was also a stop watch and turned things I used to shout 'Rats!' at myself and see how long I took to answer 'Mice!' I practised intelligence tests also—this sort of thing: 'The blue jug holds a quart of water. The red jug holds twice as much water as the blue jug would hold if the blue jug held less water than it does. Which jug holds the more water?' The day came when I realized that I was a trained and knowledgeable psychologist.



'What might almost be described as a menacing look.'

All I wanted now was a subject to experiment upon. I was a corkscrew itching for a bottle.

On Whit-Monday, I put some sandwiches, my watch, and my notebook into my pocket, and took train to London, where I made my way to the Zoological Gardens. Here were myriads of my fellow men, a ripe cornfield for the scientific harvest. I had furnished myself with a pair of dark spectacles. Do not infer from this that I expected to suffer from embarrassment when staring into strange faces. The day was singularly bright and my eyes were a little strained with reading much by artificial light.

After a brief reconnoitre, I selected a gentleman who sat alone upon a bench. He slept, and a knotted grey handkerchief was stretched upon his head. His mouth was open and he breathed regularly and audibly. I settled down beside him and gently lifted off the handkerchief and laid it reverently upon his knee. I then examined his skull which was highly polished and unobscured by superfluous and disfiguring hair. The exterior occipital protuberance was boldly developed. So also were the bumps of 'movement' and 'association.' In the circumstances, I thought it wiser to replace the handkerchief lest he should associate its removal with my presence. I then turned to a cursory physiognomical examination which told me much. This gentleman was possessed of great mathematical powers and generally presented several of the essential characteristics of mental deficiency. His chin and nose portrayed determination and pride of race. His ears showed me that he had taken an active part in sport, while his complexion evidenced a life spent partly in the open and partly indoors. Passing on to pure psychology, I reflected that, since he was sleeping, he was free from the miseries of insomnia, but, since he slept in the open, he probably was worried with claustrophobia. He also appeared to fear physical contact with water and to be disinterested in wild animals.

Having noted all this down, I shook him gently by the shoulder and removed my bowler hat.

'A very delightful day, sir; if I might take the liberty of so addressing you.'

'Ercher! Watcher?' answered my subject,

snatching aside his handkerchief and giving me what might almost be described as a 'menacing' look.

But no true follower of science can be intimidated in his search for knowledge, and I continued.

'Tell me, sir, if barrel A contains four stoops of ale, and barrel B contains two noggins, three possits and one nip, which barrel would you prefer?'

My subject rose quickly from the bench and said that he did not mind if he did: he did not mind, to be precise, by one half. I explained that he misunderstood me and begged him to re-seat himself. 'I am,' I said, 'a psychologist. I study my fellow man. I assess his mental and his moral potentialities. I propose,' I added, with an ingratiating smile, 'I propose to assess yours.'

'How much do I get?'

'One shilling,' I promised, after some slight hesitation. I laid it beside my stop watch on the bench. After all, it was not un-

reasonable. Even the biologist must expect to pay for his dog-fish.

My subject then asked the time, and, having made a brief mental calculation, in the course of which his features glowed with intelligence, he agreed to my terms.

'Will you kindly think of the following words with your mouth open?' I proceeded, licking the lead of my pencil: 'Bubble, toddle, putty, thumping.' He bubbled gently with his mouth open and again asked me to tell him the time.

'I now propose,' I continued, disregarding the interruption, 'to say to you a few simple words. Will you be so good as to reply with the first word which comes into your head? For example, if I were to say "Black," you might possibly answer "White," and I should time how long you took to say it. It is quite simple. I will just draw up three columns in my notebook and then we can begin.'

I tabulate the results obtained, for the benefit of students.

Stimulus	Reaction	Time
Good	Beer	1/5 second
Black	Boots	2 seconds
Table	Pawned	1 second
Wish	Shilling	2/5 second
Boy	Nasty	3 seconds
Name	(no reply)	
Fear	Time	

Before I had succeeded in recording the last reaction, my subject had snatched the shilling and, pushing me quite rudely, made off down the path. I straightened my hat and, with scientific calm, wrote 'B' against the heading 'Acquisitiveness' in his assessment chart.

The experiment had not been entirely successful, but something had certainly been accomplished. I considered my train. I might just catch the 3.13 if I were lucky in the matter of an omnibus. Exactly how much time had I? But my watch was no longer upon the bench. I looked underneath it, without success and sadly changed the 'B' on my subject's chart to 'A.' I am now thinking of taking up philosophy. I have always considered this to be a subject which is too often disregarded in the bustle and stress of modern conditions.

MICHAEL TALBOT.

VERDI: THE IDOL OF ITALY

The Man Behind the Music (XVI): Giuseppe Verdi, by Hermon Ould



E.N.A.

The Prince of Piedmont leaving Verdi's birth-place at Roncole on the occasion of the unveiling of the bust of the composer shown in the foreground.

IN 1814 the village of Le Roncole, seventeen miles north-west of Parma, in Italy, was invaded by the Austrians and Russians, who pillaged, destroyed, sacked, and massacred. The villagers rushed hither and thither for safety, and a group of terrified women sought refuge in the church, where, protected by the image of the Virgin, they imagined they would be safe. But the soldiers forced their way into the church; women and children were slaughtered, and the church became a shambles. One woman, with a child at her breast, fled to the belfry and hid there, sick with terror, until the marauders had gone. The woman was the mother of Verdi; the child, Verdi himself.

If those psychologists are right who claim that it is only the impressions made before one's tenth year that radically affect the character, this episode is not without its importance; and another incident, which occurred seven years later, may be credited with a share in the development of a composer whose work is the most dramatic in musical history. More than a hundred years ago, Giuseppe Verdi, then a small boy of seven, was an acolyte, attached to the village church. A serving-boy at Mass must have his wits about him. The ritual, even in a village church, is fairly elaborate, and an acolyte in attendance on a priest must be ready to genuflect at the right times, retire into obscurity when necessary, and 'serve' water at the appropriate moments. Young Verdi was a serious child, given to day-dreaming, and one day during Mass his mind was carried away from his duties by the music which came from the organ. To the sensitive child it appeared to be almost divine, and at the elevation of the Host, the solemnest moment in the celebration of Mass, it was most entrancing of all.

The priest turned to the boy. 'Water,' he demanded in a whisper; but young Verdi's spirit was elsewhere. 'Water!' repeated the priest, agitated and annoyed. But the boy's attention was concentrated on the organ. The priest was aghast. 'Water!' he said for the third time, and gave the dreaming acolyte a surreptitious but forceful kick which sent him headlong down the steps of the altar. Unconscious, the boy was carried into the vestry . . . and presumably he was a better acolyte thenceforward. All we know for certain is that when he regained consciousness he pleaded with his father to allow him to learn music. And that was how Verdi, in his eighth year, came to possess a spinet which remained with him till he died.

Verdi's life as a composer may be said to have begun when, exploring the possibilities of his spinet, he discovered the major third and fifth of the key of C. This was like a heavenly revelation, and the memory of it stayed with him through the night. Next day he sought eagerly to repeat the experience, but however he manipulated the keys, he could not find the same combination of notes. In a fit of anger, he seized a hammer and began to belabour the poor instrument until his father caught him at it and suitably chastised him. Doubtless it was after suffering this maltreatment that the spinet was given to a local instrument-maker to repair; and the following inscription on one of the 'jacks' is a testimony both to the youthful Verdi and to the perspicacious spinet-maker:—

'This I do gratis in consideration of the good disposition the boy Giuseppe Verdi shows in learning to play on this instrument, which quite satisfies me for any trouble. Signed: Stephen Cavaletti, A.D. 1821.'

This record of violence is by no means typical of Verdi, whose disposition seems to have been outwardly calm, gentle and reserved, however fiery he may have been within. From the time when his musical aptitude was discovered by an old itinerant fiddler named Bagasset, who used to play outside the inn kept by Verdi's father, music absorbed him to the exclusion of most other things. We like romantically to think of musical geniuses fighting against discouragement during their early life, but Verdi would not serve as a good example of the cussedness of Fate. Considering the circumstances in which he was born—son of a poor chandler and innkeeper—it is surprising that his talent was so quickly recognized and so



E.N.A.

The humble cottage in which the composer was born. It stands still in the village of Roncole, near Parma.



E.N.A.

Verdi conducting a performance of *Aida* at the Paris Opera in 1880. *Aida* was specially composed for the resplendent opening of the Cairo Opera House in 1871.

carefully fostered. By the age of ten he had finished his education and was engaged as an office boy by one Antonio Barezzi, the head of a large wholesale grocery business in Busseto, and, what is more to the point, President of the local Philharmonic Society. He kept a shrewd and kindly eye on young Verdi, who was not only allowed to attend the rehearsals of the Philharmonic Society, but spent most of his time copying out orchestral parts. He actually received instruction from the conductor of the orchestra, Giovanni Provesi, who at the end of two years declared that the child knew as much as he did himself.

'He will go far, and one day become a great master!' declared Provesi. From the age of eleven the boy was organist at Le Roncole, and when he was sixteen he wrote numerous pieces (now in the archives of Busseto) for the Philharmonic Society. When he was eighteen he was given a bursary by the Monte di Pietà of 600 francs a year for two years to enable him to study in Milan, and the good Barezzi made himself answerable for board and other expenses. But the Conservatoire in Milan did not want him, the Director, Francesco Basily, saying that the youth showed no musical disposition. Two years later Basily and the famous teacher, Lavigna, were discussing the result of a competition for the post of organist, for which twenty-eight musicians had applied and had failed to develop correctly a theme supplied by Basily.

'I wager Verdi would have done better than your twenty-eight,' said Lavigna. Verdi was called and given the task. He not only accomplished it but threw in a double canon on the subject. 'Why?' asked Basily. 'I found it rather poor and wished to embellish it,' answered Verdi, getting his own

A PORTRAIT

of the composer of 'Aida,' etc.

back. Not that he was commonly given to retaliation. Although often the centre of conflict, he seldom engaged in it.

Thus it was when, on the death of Giovanni Provesi, everybody assumed that Verdi would succeed him as choirmaster and organist of the collegiate foundation, as well as chief director of the Philharmonic Society. The clergy were against Verdi, ostensibly on account of the secular character of his work, and put forward a mediocre organist, one Giovanni Ferrari, in opposition. Being recommended by two bishops, Ferrari was elected, and this was the beginning of a deadly feud between the Philharmonic Society, supported by Barezzi, and the clerical party. There followed 'outrages, insults, satires, and strife of all kinds, which were the cause of imprisonments, persecutions, and other annoyances.'

But Verdi remained aloof. He was now beginning to feel his feet as a composer; his ambition was developing, and he was in love with Barezzi's eldest daughter, Margherita, who, we are told, was 'taking and clever.' She returned his love and her father had so much respect and affection for Verdi that he consented to the marriage, although the twenty-three-year-old composer was practically penniless. In 1836 they were married; within two years a boy and a girl were born to them; in 1838 Verdi was appointed to the conductorship of the Milan Philharmonic Society; and in 1839 his first opera was produced.

And now once more Verdi was to be the centre of a drama. Bartolomeo Merelli, the impresario of La Scala opera house in Milan, impressed by Verdi's work, commissioned three operas. At the time Verdi was ill in bed with throat trouble and worried about money. Rent was overdue and he was on the point of appealing to his father-in-law for money when this commission came. He sent Merelli a request for an advance, but the message did not reach him; no money came, and Verdi's wife was forced to sell some of her jewels. Then the little boy was taken ill suddenly, and died in the heart-broken mother's arms. Almost immediately afterwards the daughter fell ill and died; and less than two months later Verdi's wife was stricken with 'brain fever' and passed away.

'I was alone! alone!' he writes, 'and in the midst of this terrible anguish, to avoid breaking the engagement I had contracted I was compelled to write and finish a comic opera!'

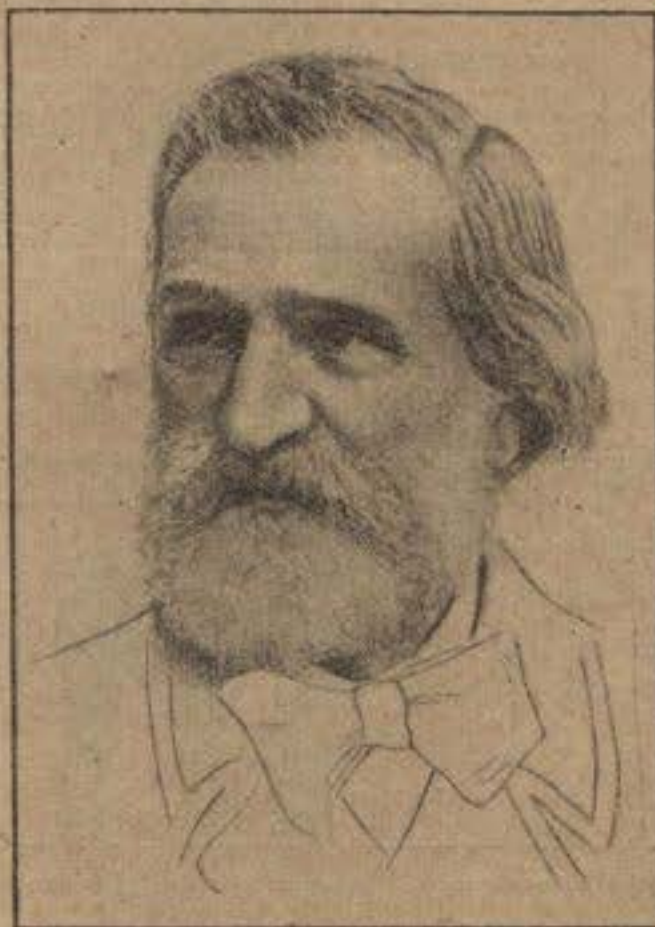
The 'comic opera' was entitled *Un Giorno di Regno*. It was produced at the Scala and was a failure. It was the only comic opera he ever wrote, if we except his masterpiece, *Falstaff*. He decided to give up composition, and begged Merelli to cancel his agreement. Whereupon Merelli said—and the words are worth recording *pour encourager les autres*: 'Listen, Verdi, I can't force you to write; but my confidence in you is not shaken. Give me two months' notice before the beginning of a season and I promise that any opera you bring shall be put on the stage.'

Verdi clung to his determination for a year and then, his need for expression being stronger than his will, he wrote another opera, almost under protest. This was called *Nabucco*, and although it created a furore when it was produced in Italy and was a popular success in England, it is now all but forgotten. Indeed, Verdi's early operas, with the possible exception of *Ernani*, would have secured him scarcely more than honourable mention in the history of opera. True son of Italy, his gift for melody would have passed unremarked, being scarcely more note-

worthy than similar gifts possessed by his immediate predecessors and contemporaries—Bellini, Donizetti, Rossini; and it was not until he entered upon his 'second period' with *Rigoletto* that his place in the history of music became assured.

The production of *Rigoletto* established the composer for good in the eyes of the musical world, that and the two operas which followed, *Il Trovatore* and *La Traviata*. After the spectacular horrors, blood, splendour, madness and hysteria of which most operas of the time were compact, the quiet story of *Traviata* (based on the younger Dumas' 'Lady with the Camellias') must have seemed revolutionary, and its first production in Italy was indeed a fiasco, finishing amidst uncontrolled laughter. Verdi himself wrote to one of his best friends the day after the performance: '*La Traviata* last night was a failure. Was the fault mine or the singers'? 'Time will judge.' The laughter was due to the incongruity of the casting. Donatelli, who played the part of the consumptive heroine, was enormously stout, and the audience simply would not believe in her imminent demise.

Although Verdi shunned publicity, he became the idol of Italy and was held up as a symbol of Italian patriotism. Even his name was regarded superstitiously as representing: 'Viva Vittorio Emanuele Re D'Italia' (Long live Victor Emanuel, King of Italy), and every first performance of his operas was in the nature of a political demonstration. True to his character, Verdi took no active part in all this



GIUSEPPE VERDI
born 1813—died 1901.



The façade of La Scala—the great opera house in Milan. Verdi's first opera was produced here, and his name is still the most honoured in the theatre's repertory.

excitement, but he was known to be intensely patriotic.

In his old age he retired to his estate at Sant'Agata and lived the life of a country gentleman, farming, breeding horses, and so forth, and no further work of importance was expected of the composer of *Aida*. But on November 1, 1886, when Verdi was seventy-three years of age, he completed a work which was incomparably finer than anything he had written before, *Otello*, which showed that his mind was as youthful as ever and his technical skill unimpaired. Six years later, then in his eightieth year, he gave to an astonished world the greatest of all his operas, *Falstaff*, based on Shakespeare's *Merry Wives of Windsor*. The agility, robustness and humour; the technical dexterity, the subtle characterization, the humanity and inventiveness of this work of an old man are remarkable and a happy climax to a fruitful life. Nothing of note came from his pen after *Falstaff*. On the morning of January 21, 1901, a servant observed him trying to do up a button; his fingers fumbled and the servant offered to help him. 'What does it matter, one button more or less?' asked Verdi. He sank to the ground, and never regained consciousness.

Italy would have loved to attend the funeral of this master of melody with the pomp and ceremony appropriate to a man who had added so much to Italy's glory; but he had asked for a quiet burial, at sunset or at sunrise, and requested that there should be no cards, no flowers—and no music! The request is not out of keeping with his way of living. The man who in his work had called up the glories of ancient Egypt, the Hanging Gardens of Babylon, the trappings of the Renaissance, was, in his own life, unpretentious, modest, undramatic. When he became famous decorations were showered upon him. The King of Italy elected him a senator, but he never once attended a sitting. He was even made a member of parliament for Busseto, but it was not long before he resigned. As he grew rich his generosity became a byword, and there is no space here even to mention the recorded instances of it. The institution of Monte di Pietà which had granted him a bursary as a boy was handsomely rewarded; his benefactor Barezzi was repaid, and the old fiddler Bagasset was not forgotten.

Hermon Dow



WHAT THE OTHER LISTENER THINKS

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



YOUNG AUTHORS AND COMPOSERS.

MAY I support the suggestion put forward by two of your correspondents, that facilities might be given to amateur composers and authors to have their works broadcast? Such an arrangement on the part of the B.B.C. would give great encouragement, especially to young composers; and as many of these are not in a position even to hear the effect of any but the smallest of their works, it would help materially in their development. As an alternative to Mr. Sutton's suggestion, could you not give a quarter of an hour on several evenings in the week to this scheme, apportioning one period (say) to literature, another to dance tunes, and another to music, and confining the programme in each case to the work of one man? If the scheme proved popular, more time could be devoted to it, and serious music for example could be subdivided into choral, orchestral, vocal and instrumental—or any more convenient classification could be adopted.—W. M. Bliss, 195, Southbury Road, Enfield.

THE APPEALING VOICE.

THERE is nobody, I suppose, who appreciates dance music more than I do, and I spend many happy hours in listening to it. For all that, one does get rather tired of the crooning, appealing voices which broadcast to us lyrics of grim fatuity as an accompaniment to the tunes. Recently I have been reduced to the point of swooning clean away by that curious masterpiece about Devon, through which these singers tell us they wandered and squandered their childhood in the



wildwood or something of the sort. Might we be given some sort of preliminary notice before this is being given so that we may have plenty of time to switch off? This means a lot to me.—V. A., Gerrard's Cross, Bucks.

THOUGHTS ON MR. TURNER AND SCHÖNBERG.

TO my mind, the heartfelt thanks which some of your readers have showered upon Mr. W. J. Turner for his article on Modernist Music is the funniest thing for weeks past. After a full-page rebuke to certain unnamed people for their irreverent attitude towards Schönberg's music, Mr. Turner gravely appends his signature, an act which automatically releases him from any obligation to explain the meaning of 'Pierrot Lunaire.' The resultant lack of information suggests that Mr. Turner is probably as mystified as the untutored herd who took exception to the Schönberg programme. Having read so many interesting letters on the Listeners' Page, I am rather surprised to find some of your correspondents taken in by such an article.—F. G. Walker, 24, Forster Road, Tottenham, N.17.

A MINER'S COMMENT ON 'THE RUMOUR.'

I ENJOYED very much C. K. Munro's play *Rumour*, but should like to make the following comment—I am a miner, in my twenties, and being such am quite used to hearing strong language which ever vibrates on the ear whilst in the mine; but when one has to sit and listen to that species of vocabulary being amplified at one's fireside during the rendition of a very interesting play, it is rather a set-back to the pleasure we are receiving.—G. T. B., Cannock, Stafford.

IN THE CAUSE OF PEACE.

MAY I compliment the B.B.C. on their recent play, *The Rumour*. In my opinion it was the best play we have had for many a month, as regards the rendering, the acting and the subject; especially the latter. Such plays as those do more for the cause of peace than scores of alliances, and when it has such a large audience as a radio play the good it can do is incalculable. The Labour Deputation was rather spoilt by the apparent hoarseness and behaviour of the Speaker and his companions. I thought this idea was exploded long ago. Otherwise all the characters were admirable. Do please get some more of these plays as soon as possible, so that the causes of war may be shown up in their true light, as well as the many things that happen behind the scenes.—A. Arnold, Sundown, Datchworth, Knebworth.

THEY SPEAK EVERY LANGUAGE!

WHO is this person called 'Northerner' who says that our Radio Announcers cannot speak English? I should like to point out to him that our announcers can speak every language of the world; also, if he were to study their English, he might be able to learn something. If they could not speak properly they would certainly not be in the employment of the B.B.C.; so 'Northerner' get thyself to the golf links and criticize them.—F. O., Tooting.

TOSCANINI'S 'TEAM.'

FOR many years before the war it was my fortune to live in Austria and Germany, and, since that time, until you gave me the opportunity to hear the New York Philharmonic Symphony Orchestra, I have not heard one important orchestral work played as it should be played; as it would be played by, say, the orchestra of the former Imperial Opera House in Vienna. There, at Dresden, and in other Continental cities, the orchestras were teams of trained team players, rehearsing and performing for long periods under the continuous leadership of one man. Here, on the contrary, it is patent to every competent critic that even the best of the orchestral concerts

OPEN LETTERS TO BROADCASTERS
THIS WEEK WILL BE FOUND ON
PAGE 747.

heard through the B.B.C. fall lamentably below the 'team' standard, so high abroad. Toscanini and his lot clearly showed us what can be done by a team, and I think it is now up to the B.B.C. to endeavour to demonstrate next year that we are capable in this country of bettering the boosters of the U.S.A. I appreciate the very sensible difficulties in this country in the way of getting together and keeping together under one leadership a great orchestra of the type I have tried to indicate, but surely they should not be insurmountable.—R. Brogden, Bovingdon, Boxmoor, Herts.

[No such word as 'insurmountable' is admitted, even to the outer door-mat, at Savoy Hill. Great and many as the difficulties are—greater and more than any could suppose who is not grappling with them—the B.B.C. does hope eventually to surmount them. But—a serious but—Providence is not so lavish of its gifts as to grant the world more than one Toscanini at a time.—Music Editor, 'The Radio Times'.]

IMPROVING THE DIGESTION.

MAY I be permitted to voice my complete disapproval of the sentiments expressed by both your correspondents, Master and Miss Fifteen-Year-Old. The former implies that he would enjoy music at breakfast-time, whereas the other says she is too hurried to do so (simple remedy—get up half an hour earlier). Now as to the actual question of the music, it is well known that the heart tends to adjust itself to the rhythm of a piece played, and consequently any action such as eating would naturally become either slower or faster according to the time of the music. On the other hand, if we had daily talks on relative food values, vitamins and such like from eight o'clock onwards, it would certainly prove very beneficial to the process of digestion.—G. D. Row, 20, Sutherland Street, Glasgow.

AN EARLIER MORNING SERVICE.

EVER since I was a kid I have been brought up to having a morning service before I started my daily work. Before I first went to school 'Family Prayers' were the order of the day. Then, at my 'Prep' school, we assembled daily for a morning service. And finally, when I went to a Public School, one learnt to attend Morning Chapel regularly. And gradually this habit grows on one, and like thousands of others, I grew to look forward to and enjoy this daily worship before work. But now I have left school, I tramp off to my office every morning without getting a chance of a Morning Service. I know my desire is preposterous, considering there is a Daily Service at 10.15, but then you see, most of us have to leave for work before 9.15, and they will not allow us wireless sets in our offices, so what are we to do?—Not a Sky-Pilot, Kensington, W.8.

THINGS NOT UNDERSTOOD.

I MUST be dense because: (1) I cannot understand such plays as *Copy*; (2) I cannot understand such plays as *The Mouse*; (3) I cannot understand why *The Mouse* was included in a



vaudeville programme; (4) I cannot understand why persons taking part in a vaudeville programme should not be heralded by the mournful tolling of a bell instead of by the pleasant voice of an announcer.—L. F., Brentwood, Essex.

THE OMITTED ITEMS.

WHY not once a month have a programme composed entirely of items which have had to be omitted from the advertised programmes owing to lack of time or other causes? We feel that this would go a long way towards compensating the many disappointed listeners, who, like ourselves, must have waited eagerly for particular items that never came—notably, the conclusion of both parts of the Wagner Concert on Monday, June 9, and the Northern Promenade Concert tonight, June 13.—'Sorrowful,' Newbury.

POOR 'DUMBLETON.'

I WAS under the impression that all matter had to be rehearsed at Savoy Hill before being broadcast. Did the judges happen to be out when 'The Dumbleton Fête and Gala' was rehearsed, or are they hard of hearing? We listened throughout, hoping for the best, but finally were undecided as to whether it were humorous or otherwise. However, we did decide that we were glad we were not living in 'Dumbleton.'—'A Duxell Outside,' Northwood Road, Harefield.

THE SECOND DOG WATCH.

IN case you should be taking too much to heart the terrible snub administered by 'Captain's Office' on the above subject, let me soothe your wounded feelings by telling you that I was 'Shipmates' with 'Second Dog Watch' in sail and steam



for forty-two years (1876-1917), and never in my recollection heard it called by any other name.—'Merchant Adventurer.'

THE MANUAL OF SEAMANSHIP.

ALTHOUGH not one of the people responsible for the 'awful crime' of talking about the 'Second Dog Watch,' I have followed the advice of your correspondent, 'Captain's Office,' and consulted the Royal Navy—to wit, the Official Copy of Manual of SeamanSHIP for Boys and Seamen of the Royal Navy by authority of the Lords Commissioners of the Admiralty, and therein find as follows: 'four to six p.m.—first dog watch; six to eight p.m., second dog watch.' The non-de-plume 'Captain's Office' savours of a scribe rather than a seaman.—R. J. S., Westfield, Chichester.

A SCHOOLGIRL'S WORRIES.

I HAVE only two worries on earth. The first one is Mr. Billy Francis's voice. I do wish he would not drawl so; especially after we have heard Mr. Jack Payne's croon. Perhaps I am not fit to criticize Mr. Billy Francis, but at my school we are 'Jack Payne-ites' to a man. Our only grief is that we do not hear enough of him. My second worry is that I live in the south of England, and so cannot get at your correspondent, 'M. S. T. K.' of Dunfermline. Would you tell him for me to scrap his net before he tries to criticize Mr. Harold Nicolson's voice. Mr. Nicolson has a wonderful voice, and we look forward to his talks every week.—Constance Bromley, 20, Alma Street, Sheerness, Kent.

TUNES WITH THE SAME NAME.

I DO not know if it has ever been tried before in your programmes, but I would venture to suggest the following. As you no doubt know, there are several tunes bearing the same name, but written by different composers. Why not have a programme of tunes bearing the same name? It would not only be a novelty, but would also be instructive, and help to show different composers' reactions to different themes. I would not suggest modern dance music to be included, as it would only make a burlesque of an otherwise promising show of pleasant variation.—B. Bamer, Cargill Terrace, Forfar.

TALKS ON PHYSICAL CULTURE?

THE programme of talks on such a variety of subjects I am sure are interesting, instructive, and appreciated by many, but I would venture to suggest that talks on gymnastics or physical education in general would be appreciated and create considerable interest among a large circle of listeners. I feel that it is unnecessary to place before you the claims of gymnastics and physical training, but I would like to state that after a lean period, this sport is rapidly regaining its one-time popularity, and from personal observation in Lancashire and Yorkshire and in the north of Ireland, organized gymnastics and physical training have a very large following of enthusiastic supporters.—R. J. Clulow, 54, Central Road, Port Sunlight.

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

The Astonishing 'Discovery' of Professor Ray D. O'Riley. BY-PRODUCTS OF BROADCASTING

Mr. George Fyfe, the author of this article, is a well-known journalist and Wireless Correspondent of 'The Evening Standard.' Frankly, and without offence, we don't believe this story—but, then, thousands might!

IT may be, of course, we shall never see B.B.C. carrots and turnips on the market, but the possibility cannot be ruled out entirely.

For, if there is anything in these ideas of Professor Ray D. O'Riley, quite surprising things may happen. The professor believes he has made discoveries of first-rate importance in relation to the strange effects on plant life of radio programmes.

How the old gentleman came to make them is best told in his own statement, which I have been fortunate enough to obtain.

'My radio activities began,' he explained, 'by observing the curious connection between (a) the rule that forbids radio advertising, and (b) the bringing into operation of the regional scheme.

'The ban that is placed on advertising (which meets with my full approval), obviously denies to the B.B.C. a profitable method of supplementing its income, and for this reason it is only fair to consider how the organization can be recouped for its loss.

'It seems to me the regional scheme has to a large extent solved the difficulty, by permitting the economical development of the large tracts of land that are situated below the aerials.

'The fact that the B.B.C. was established for the exploitation of the spoken word does not prevent it from earning revenue out of the printed word, in the same manner that gas companies obtain revenue not merely from gas, but from a valuable by-product like coke.

'The utilization of the ground beneath the aerials represents developments along the same lines. The B.B.C. would simply be adding to its revenue by the sale of what one might call "radio coke."

'Reasoning in this way, I approached the problem, and various methods of using the spare ground presented themselves for consideration. One was that the land should be let for the extensive breeding of cattle. It was suggested to me that a wireless entertainer in the person of a Mr. William Clapham might be of service in this connection because he possessed a herd of cows. Unfortunately, the information was not quite accurate. I learned from Mr. Clapham that he owned only one animal, which, moreover, was unmarried. Discussing the scheme Mr. Clapham said:

"I am sure that Cissie"—a name which, I must explain, he applies to his pet—"will do all in her power to help. I could tour these stations regularly and bring Cissie with me, leaving her free to graze beneath the aerials while I broadcast; but apart from bobbing the grass, I do not think she would be of very great service."

'I arrived at the same conclusion, and thereupon devoted my attention to other schemes. After full consideration it became clear to me that the most remunerative way in which to utilize the ground would be to cultivate it with vegetables. With this aim in view I have been engaged for some time past on research work at Brookmans Park. My endeavour was to ascertain to what extent the ground was suitable for the mass production of vegetables, and my report was delayed considerably because, in the midst of the tests, three cabbages unexpectedly died.

'It was essential to know, before recom-

mending the site, that death was due to natural causes, and while carrying out exhaustive post-mortem examinations I made a remarkable discovery. These cabbages had begun to lose their health and strength at exactly the same moment that a long talk was being broadcast (through the aerial directly above them) on the subject of "Some mathematicians of the fifteenth century." A further relapse came with the second talk on this subject, and death ensued while the third talk of the series was in progress.

'I was satisfied beyond all reasonable doubt that these deaths were the direct result of the susceptibility of cabbages to depressing influences, and my discovery confirms that of Sir J. C. Bose, who for many years has contended that plants have emotions which can induce feelings of elation, or, on the other hand, cause illness and death.

'Further investigations supported my conclusions. I found that when Mr. Will Hay was broadcasting there was a marked effect on four carrots and two onions that had been planted directly beneath the aerial; that Mr. Leonard Henry's talks had inspiring effects on potatoes and other forms of quasi-stagnant life like turnips and cauliflowers. Strange as it may appear, vegetables in general, when listening to really humorous or otherwise interesting broadcasts, appear intent on thrusting their heads upward as if to hear better—an action which undoubtedly helps their healthy growth. By way of contrast, practically all of my specimens at Brookmans Park suffered severely on one occasion when the vaudeville programme was not up to the usual standard.

'My researches are not advanced enough to enable me to state definitely however, whether these results are due to the quality of the matter that is being broadcast. It may easily prove after further research that the dissemination of electrical energy from these great transmitting stations is responsible for the quickening of plant life to a remarkable extent.



'Whatever the reason, I am convinced that if these tracts of land were cultivated, the B.B.C. would be able to supply the nation with vegetables of such superior quality to those ordinarily grown that the financial return would be considerable.'

Professor Ray D. O'Riley is of the opinion that radio gardening of this revolutionary kind will necessitate special training of programme builders and arrangers—for the injudicious selection of items to be broadcast may destroy the radio crop for a whole season—and he feels, in addition, that the work must be conducted on the most scientific basis. During his investigations he has applied wireless symbols to meet the peculiar needs of the new situation.

He kindly gave me permission to quote some examples. They are as follow, with his notes in explanation of their meaning:—

'All my experiments have shown the necessity of providing a good earth for each plant if it is to grow to the best advantage. This instrument, resembling a serrated trowel, will be found excellently suited to the purpose. It should be rotated slowly in the ground. As the handle is delicate, care should be taken to avoid snapping it.'



-  A general purpose rake.
-  A very useful spade (obtainable from any wireless dealer).
-  Pickaxe for light excavations.
-  Best method of securing refractory caterpillar.
-  Plan to ensure painless killing of above caterpillar.
-  Official mark for backward melons.
-  Level crossing 300 yards ahead.
-  Cross section of ploughed field.
-  Mickey Mouse (field variety, Brookmans Park).
-  Radio gardener's spectacles.
-  To indicate afforestation, on the lines of arterial road trees.
-  Packing cases for radio produce.
-  Useful for indicating to growing carrots the most direct route for skirting the base of wireless mast.
-  When experimental turnips are cleaned and marked in this way they can be readily distinguished.

A PRESCRIPTION FOR THE AILING THEATRE

Interview with the new 'star' of Radio Revue—The Return to Melodrama and Romance—Shakespeare Coming into His Own—Why Actor-Managers go on Tour—Bureaucracy and a National Theatre—Ambitions of an Actress.

MISS PHYLLIS NEILSON-TERRY has a quality which is not always to be found in members of her profession. She is more ready to discuss conditions on the stage, particularly as they affect the rank and file, and the general question of the drama, than to talk about her own career. She dismissed in a few words her share in the Variety programme that is to be broadcast on July 3 and 4.

'It will be great fun. Five of us are giving a Variety show that is to last, I think, an hour. Melville Gideon, of the *Co-Optimists*, and Austin Melford have written me two songs and a monologue at the piano. Melville Gideon and Robert Atkins and Betty Chester will be in the show. It will be a kind of *Co-Optimist* entertainment from Savoy Hill.' She is already known to listeners for her broadcasting of *Trilby* and *The Merchant of Venice*, but she has never appeared, or been heard in, an unusual Variety programme of the promised kind before.

She said yes, she liked broadcasting. It gave her pleasure to sing or act for so vast an audience, even if it were unseen. After *Trilby* and *The Merchant of Venice* she had had letters from all parts of the country from people who had never been inside a theatre in their lives, thanking her for this introduction to the drama. The first time she had broadcast the absence of a visible audience had made her feel rather as if she were rehearsing; but on the other hand, the thought of that multitude of unseen listeners put one on one's mettle; and the strangeness soon wore off.

I asked her what she thought about Variety in general. Whether she had noticed, as some of us whose business it is to follow the changing tastes of audiences have noticed, unmistakable signs of a widespread demand for a good music-hall show. Possibly the radio programmes have something to do with it. At any rate, no one who heard those crescendos and cascades of laughter at the recent Command Variety Performance at the Palladium, can doubt that the taste for Variety is one which the King and the people share.

Miss Terry had just been down to hear Gracie Fields at the Holborn Empire. She said: 'If the rapture with which she was received is any criterion, the public is more ready to support Variety than anything else! But then she is extraordinary. Talk about personality! But I agree with you that the public is tired of a mere piling up of expense in elaborate production, and is more than ready to welcome individual zest and creative talent for a change.' But the chief thing, she was convinced, of which the public had had enough, was the minutely analytical play without action or plot. 'People are tired, I believe, of seeing themselves on the stage, doing nothing, and talking interminably, worrying words like dogs worrying a bone. I don't know what you think, but I feel sure the public taste is definitely set back towards melodrama and romance.'

The interviewer must have groaned, for Miss Terry laughed and said, 'But, why not?' What else is Shakespeare? And, if there's one thing that I have gathered from you, while you have been drawing me out, it is that you want Shakespeare back!

The interviewer could only say that Shakespeare had a way of clothing impossible situations that somehow or other made them 'do down.'

We spoke of Julia Neilson and Fred Terry (and, of course, of her Aunt Ellen, whom she called Nell), and I asked why her father and mother had been seen so little in London since the War. She said, 'Simply rents. My father

would not pay the £400 to £480 a week that is the usual rent for a London theatre nowadays. And why should he? He and my mother had their own faithful public outside London always ready to welcome them, in their own type of entertainment, wherever they went. Before the War they used to take the New Theatre every year from January to June, and



PHYLLIS NEILSON-TERRY, the famous actress, whom listeners will remember in *Trilby* and *The Merchant of Venice*, and theatre-goers in many successful productions. Miss Neilson-Terry takes part in Melville Gideon's radio revue, *Jolly Old Jail*.

tour for the remaining months, but they have toured all the time since.'

We talked of the tremendous handicap of these rents, and I said that perhaps the National Theatre would give a real opportunity for producing the kind of drama she had in mind. But, to the interviewer's great regret, Miss Terry would have none of the National Theatre. She threw back the fine head that might have served as the model for the figurehead of some Norseman's ship, and exclaimed, 'Well, no, then, frankly, I don't care for the idea of a National Theatre. It lends itself to too much intrigue, for one thing; and, again, there is the danger that it will become an arid, stilted, thing, like the *Comédie Française*. And I dislike the idea of a board, or any kind of committee of management, intensely. I think a theatre should be the creation of one directing mind.'

I pointed out that both under Mr. Granville Barker's scheme, and under the scheme recently prepared for the consideration of the Prime

Minister, the Director of the National Theatre would have a very great measure of control. Mr. Barker's plan would give him almost supreme power, subject only to consultation, on certain points, with the council.

Miss Terry shook her head. 'He would have to be a very strong director indeed to get the better of a council,' she said with amiable cynicism; 'but, of course, I wish him well!'

I observed that she was evidently a believer in the old *régime* of the actor-manager, and she said indeed she was. 'They looked after their company, for one thing; they provided fairly steady employment; salaries may have been small, but how many would go back to them if they could be sure of the regular work! What is the use of the minimum wage to the rank and file, or the big salary to the "stars," when it may mean only a few weeks work? And, anyhow,' she added laughing, 'I want my own theatre, where I can do as I like!'

I asked what she would do there. 'Produce a new play every six weeks! A repertory theatre; and when I produced a play that was such a success that it was a clear case for a run, I would transfer it to another theatre and go on with my repertory plans.'

'Would you like to play Shakespeare again?'

'I should adore to! Juliet, once more before I am too old; Lady Macbeth—the Shrew—not Viola, I have done her too often; Desdemona perhaps, again [she was Desdemona to Tree's Othello], but not so much as others—and Cleopatra; yes, I do want to play Cleopatra so much, although I know I am not right for her from the point of view of physique.'

As there are many listeners who have never seen her, I may perhaps say here that Miss Terry has a physical quality that no photograph is able to give: a certain gallantry in the poise of the head, and the tall, erect figure, that is easier to remember than to reduce to words.

'I suppose Cleopatra was a small, insinuating woman?' said the interviewer, mentally searching for something more exact in Plutarch than the immortal first meeting with Antony on the river. Miss Terry assented. 'But I am as ready to act in revue, pantomime, or the "talkies" that I have not yet tried, if things happen that way; in anything where there is something new to learn.'

Looking round the pleasant room in Welbeck Street, I had the impression of an eager, hard-working personality, liking harmony and a reasonable amount of comfort, but not luxury for its own sake.

'Are you a Londoner from choice?' I asked, thinking what an athlete she ought to be.

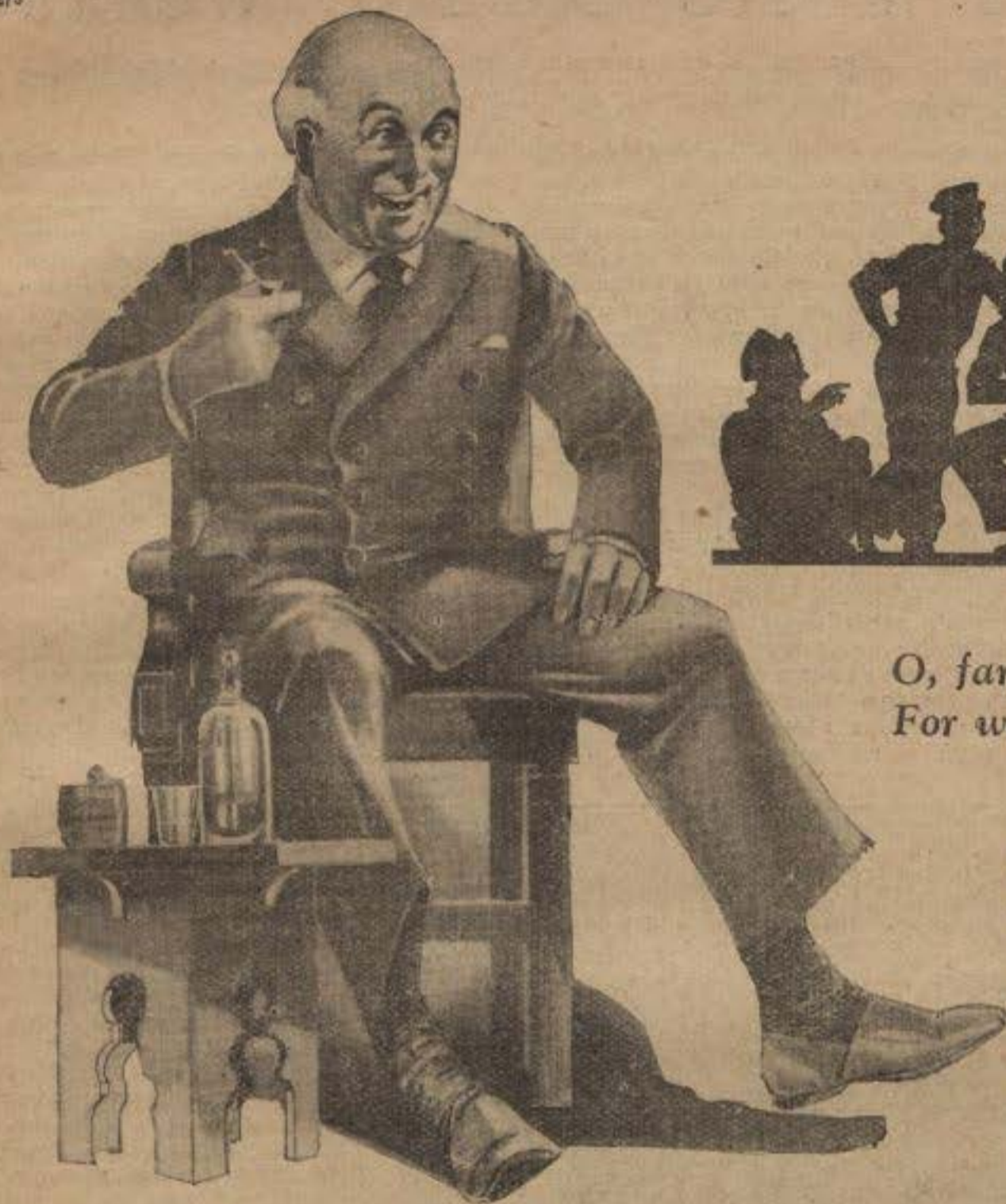
'Oh, a Londoner, born and bred. I like swimming, and tennis, and walking, in sudden outbursts; but I'm a regular Cockney, and I'm not going to pose as anything else!'

I cannot imagine that this niece of Ellen Terry would assume any kind of pose or attitude. She insisted on escorting the interviewer down from the upper flat to the street door, and stood on the pavement, her fair hair ruffled by the wind, talking about the theatre with the kind of friendly eagerness that carried her Aunt Ellen so gallantly into old age.

VIOLET SCOTT-JAMES.

In next week's issue, July 4:
MUSIC IN 2030.
A Forecast. By Harvey Grace

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“WAY—DOWN RIO—
O, fare ye well, my pretty young gel,
For we're bound for the Rio Grande.”

You add your voice to the rolling chorus and you wonder idly whether Baltimore Joe will start another verse. The sun scorches the deck and there's hardly a breath of air to stir the bleached sails. But for the lusty singing and the mournful cry of two hungry gulls you cannot hear a sound. Then suddenly there comes a shout from the bo'sun. The singing stops and “National Calling” startles you with its abrupt reminder that you are at home, in your armchair. The perfect reproduction of your Pye Receiver has again made the programme life-like in its realism.

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NOTES ON THE MUSIC OF THE WEEK:

Two Pianoforte Concertos by Mozart—Sir Granville Bantock's 'H.F.B.' Variations—Brahms' Magnificent 'Paganini' Variations—Melodious Mendelssohn—'Aida' from Covent Garden.

A Pianoforte Concerto by Mozart.

(*Regional, Sunday, 3.0.*)

TWO of Mozart's pianoforte concertos are in this week's programmes, both well known to pianists and listeners alike. But, like most of Mozart's music, they lose nothing of their fresh and wholesome charm by frequent repetition; they are both of the order which is proof against any such fading of interest. This one in G was composed in Vienna in 1784 and the autograph is dedicated to Senora Barbara Ployer, a pianist whose name would now be otherwise forgotten. She was an accomplished artist, daughter of a business man in Vienna, and Mozart speaks of her in one of his letters of that year to his father. The concerto is one of three of which Mozart himself was unable to select his own favourite. He spoke of all three as 'concertos that make one perspire,' and he was keen to learn which of them would best please his father and his sister. And to those who know all three, Mozart's difficulty is a very natural one. There are three movements in this G Major, a vivacious allegro, a melodious andante, not very slow, and a very merry allegretto.

Bantock's 'H.F.B. Variations.'

(*Regional, Sunday, 3.0.*)

FEW composers have ranged over so wide a field as Sir Granville Bantock. Almost every form of music, and almost every part of the world, and many different ages of mankind's history, are represented in his work. He knows the habitable globe as only few other musicians may claim to do, and his own musical experience has been an unusually wide one. Listeners recently had an opportunity of hearing him as a pianist in a new violin sonata of his own, when he paid his first visit to the London studios as a performer. As composer, of course, his name is a household word. Most happily at home, it may be, in dealing with big choral and orchestral masses, he sets himself in these variations a task which may look to the uninitiated something like a problem to be worked out. But many of the great masters have found inspiration for beautiful music in just such accidental combinations of letters, and the twelve variations which flow from this very simple theme are full of richly-varied interest and beauty. The three letters are the initials of the name of the composer's wife, 'H' being the German for our B natural, and 'B' meaning B flat.

Recital by Kathleen Long.

(*National, Sunday, 9.5.*)

ONE of the native artists whose fine gifts are better known to thoughtful musicians than to the great public, Kathleen Long has chosen a programme of pieces which are not too often heard. Its central point is one of the sets of variations on a theme of Paganini, by Brahms. Himself a pianist, Brahms was always keenly interested in the technique of the instrument, concerned, to judge from his own music, with the aim of achieving the utmost fullness which can be won from pianoforte tone. He wrote several sets of variations, either for two hands or for four, and in all of them the interweaving of melodies one with another is the most striking feature. Here the actual theme,

borrowed from the wizard Paganini, is slight and, in itself, without much distinction, but Brahms evolves from it many new and beautiful melodic ideas. It used to be said that this was not real 'pianoforte music,' that it was full of effects which could have been better realized orchestrally than on a keyboard instrument. It certainly demands, both from the player and the listener, a real alertness and nimbleness of mind; both must have the faculty of grasping several ideas at once, even though their rhythms may conflict. From the performer, they demand of course, too, great dexterity of hand and finger.

Mendelssohn's Sonatas for 'Cello and Pianoforte.

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

A GENERATION which is apt to look rather patronizingly on Mendelssohn's chamber music may well be reminded of a tribute by that veteran amateur Mr. W. W. Cobbett. He says 'Mendelssohn has helped to lead many a music lover from a lower to a higher plane of musical thought, and if his

which Joachim also took part. From then until the present day he has been engaged as conductor and composer, making occasional appearances as pianist, taking a very large part in the music of Great Britain for more than a generation. For years, works of his were regularly produced at the great festivals, and his operas and other important music have also been given under the best auspices. He has been conductor of the Hallé Orchestra, the Liverpool Philharmonic, the Bradford Festival, the Royal Philharmonic, and the Scottish Orchestra, as well as such bodies as gather for the great Handel Festivals. Although his music ranges over a very wide field, listeners know him best as a composer of graceful and happy music. Here he is in more serious vein, and this fantasy is a full-sized orchestral poem. He has given us no clue beyond its title, to the images or thoughts it expresses, and the hearer is left to exercise his own imagination. It begins with a stern movement with two closely allied themes, and after some stress and conflict, passes to a tranquil mood with a melody which the clarinet begins. It soon grows more strenuous and impassioned, and though there are again one or two quiet moments, it is the thought of striving which mainly prevails, until we reach another broad impressive section near the end.

'Aida,' Act II.

(*Regional, Tuesday, 8.55.*)

THE first scene of the second act is mainly a duet between the Egyptian Princess Amneris and Aida. She, too, is a princess, captured from the Ethiopians in warfare, and is now doomed to wait upon Amneris as her slave. By cunning questions Amneris learns that Aida is in love with the young soldier Rhadames, and as the scene closes, Aida recognizes how hopeless is her position with a powerful princess as her rival. The next scene is Rhadames' victorious return from battle. The triumphant music, particularly the stirring trumpet tune, is carried by orchestra and chorus to a great climax, and then the King steps down from his throne and embraces Rhadames. He has been carried in on a shield borne by his own officers, and slaves have passed in procession before the King and Amneris carrying the spoils of war. Among the prisoners, Aida, in attendance on Amneris, recognizes her father, Amonasro; he whispers to her not to betray his name and rank, and then, addressing the King of Egypt, he begs that his people's lives may be spared. The priests insist that they should be slain, but when Rhadames claims fulfilment of the King's promise and joins his entreaties to Amonasro's, the prisoners are freed except Amonasro and Aida themselves, who are held as hostages. Again there is a triumphant chorus in praise of Egypt and Rhadames. The King, addressing his victorious general, tells him that his reward is to be no less than the hand of Amneris; as her consort, he will one day rule the land. Amid the shouts of the people, and Amneris' triumph, we can hear, too, Aida's despair and the dashing of Rhadames' fond hopes that Aida may be his bride. The scene is more than a brilliant spectacle: it is real drama of human passions, moving relentlessly towards its own tragic end.



BRAHMS AT THE CARD TABLE.

His fellow-players are Richter (right) and Strauss (centre).

detractors allow, he will lead many another in times to come.' He left us two Sonatas for 'cello and pianoforte as well as a brilliant set of variations which are dedicated to his brother Paul. Both Sonatas are rich in his splendid flowing melody; the main theme of the first movement, and the fine swing of the chief theme of the last movement, in the B flat Sonata, are both happily inspired. The andante, in minor, is a charmingly piquant and varied movement, more like a scherzo than a slow movement. The verve of the opening theme of the second Sonata is irresistible, and here, too, there is an intermezzo of a very delicate charm. The third movement is perhaps the most interesting; it is like a profoundly serious chorale fantasia, through which the 'cello plays a bold and expressive recitative. It leads straight into the impetuous rush of the last movement.

Sir Frederic Cowen.

(*National, Tuesday, 7.45.*)

SIR FREDERIC COWEN never had any doubt, even from his earliest years, that music and nothing but music was to be his career. At the age of eleven he gave a pianoforte recital, and in the following year played a pianoforte concerto at a concert in

BRAHMS AND MOZART TO THE FORE

The Nursery of the Military Band—Cherubini's Overture to 'Medea'—Glazounov's Fourth Symphony—A 'Cello and Pianoforte Sonata by Brahms—Covent Garden Season Ends.

Kneller Hall.

(*'National,' Wednesday, 3.30.*)

KNELLER HALL takes its name from the Court painter, Sir Godfrey Kneller, on the site of whose house the present school stands. What the school has done for British Army music cannot be realized without some recollection of the chaotic state which prevailed in our bands before its establishment. Till then, each unit had a band organized and equipped by its own officers, units vying one with another, not only in their playing, but in the brilliance of their uniforms. But there was no attempt to make one band like another in its composition, or even in the pitch of its instruments, and massed performances were out of the question. In other ways, too, we were sadly behind the rest of the world, and bandmen were so poorly paid that they left the Service as soon as possible to find posts in civil life. Thanks largely to the late Duke of Cambridge, things were put on a different footing, and in 1857 Army bands were officially recognized and the Royal Military School established. It began in a small way, but in 1875 was enlarged to more important size, and now has room for thirty-six students who are being trained as bandmasters and one hundred and forty-four who are being taught the playing of instruments. The course is a very full and comprehensive one, and before a N.C.O. is qualified as bandmaster, he is expected to be a fair performer on every instrument in his band, and a composer of original military music. He must know how to lecture on most sides of music, and has to undergo also a course in world history, advanced English, correspondence, and accounts. The band, composed of such earnest students, obviously reaches a high standard in its own performances, as listeners have already had opportunities of hearing for themselves.

Cherubini's Overture, 'Medea.'

(*'National,' Wednesday, 9.40.*)

CHERUBINI, born in Florence in 1760, lived to the great age of eighty-two. In the important development which music underwent in those long years, he had himself a large share; the church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to compute. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's; it is all sincere and dignified, even in its more light-hearted moods. Many of his operas are on subjects from the old mythology; these were fashionable in his day. And he often chose tales which ended in appalling tragedy and horror; that, too, was the mode of the time. *Medea* is certainly no exception; she is presented as a very spirit of evil, and the full story of her dread vengeance is powerfully set before us. The opera must have been a very difficult one to put on the stage with any resources which were available in Cherubini's day. At the end, after she had put her rival to cruel death, and murdered all her own children, she is driven off through the air in a chariot drawn by fire-breathing dragons, while earthquake and a rain of fire from the skies, reduce palace and temple to crumbling ruin. The overture, stern and serious music though it is, is much more melodious than such a tale would lead one to look for; that, again, was demanded by custom.

Glazounov's Fourth Symphony.

(*'National,' Wednesday, 9.40.*)

THE theorists who maintain that it is bad for an artist to be healthy and to be assured of food and shelter must find Glazounov difficult to account for. He is one of the comparatively few composers who have never had to struggle either for a livelihood or for recognition. This Symphony has been broadcast more than once, and listeners may remember that it is not quite orthodox in form. There is no slow movement, though the first and third movements have slow introductions. The first movement has also a merry Scherzando section, and is in some ways more like a Fantasy than a Symphonic movement. The



THE WIZARD PAGANINI

who supplied the theme of Brahms' amazing Paganini-Variations (Sunday: National).

second movement, a Scherzo proper, sounds as though the merrymaking of a village fair had inspired it, first clarinet and then horns introducing mirthful melodies. The last movement, big and virile, is the most impressive of the three, bringing the work to an end with real vigour and dignity.

Brahms' Sonatas for 'Cello and Pianoforte.

(*'National,' Thursday to Saturday, 6.40.*)

THE first of the two Sonatas, in E minor, was played so recently as June 12, and a note on it appeared then. The other is a bigger work, making heavier demands on both players, though Brahms himself, in his latter years, had more than enough weight at command to do it justice. It was a performance of it by himself which gave rise to one of the best-known stories about him. The unfortunate 'cellist who was taking part in it with the Master, found his part completely swamped by the volume of tone which was coming from the pianoforte, and ventured a remonstrance. 'Herr Doctor,' he expostulated, 'I can't hear a note of what I am playing.' 'You lucky fellow,' was all the reply that Brahms thought necessary.

There are four movements, all perfectly easy to follow and understand, in spite of the breadth and bigness of the first two, and the impassioned moods of the third. Although it is in scherzo and trio form, it is much more fully developed than such movements usually are, and the theme of the trio is a truly noble one. The last movement, by contrast with what has gone before, is short and slight, and may well be, as some have thought, a kind of epilogue to the third movement.

'The Love of the Three Kings,' Act III.

(*'National,' Friday, 10.0.*)

COVENT GARDEN season comes to an end on a note of tragedy, as Italian opera is wont to do. Already in the first Act (relayed from the Royal Opera on June 26), it was clear that Montemezzi's opera could end in no other way, and before the curtain falls, the three young people of the tale are dead, leaving the old blind King to mourn them. And it is he who is their real executioner. The scene is the crypt of the castle, and Fiore lies on her bier with flowers about her, her own people mourning, and voices lamenting from a nearby chapel. Her lover, Avito, comes among them and they leave him alone with her. He kisses the dead lips, and immediately realizes that he is poisoned. The old King, foreseeing what would happen, had prepared that trap for him. Manfred comes in search of his wife's lover, but instead of feeling anger, he is moved to pity, and to wonder at a love which could not be given to him. He, too, kisses the dead lips, and at the end the blind old King enters the crypt to find that his vengeance has been more far reaching than he sought. The music, gloomy and intensely sad, is inspired by real lyric beauty; the orchestra, as well as the voices, is used in a masterly way, and the effect of the last notes which opera lovers will hear this season is one which will remain with them long afterwards.

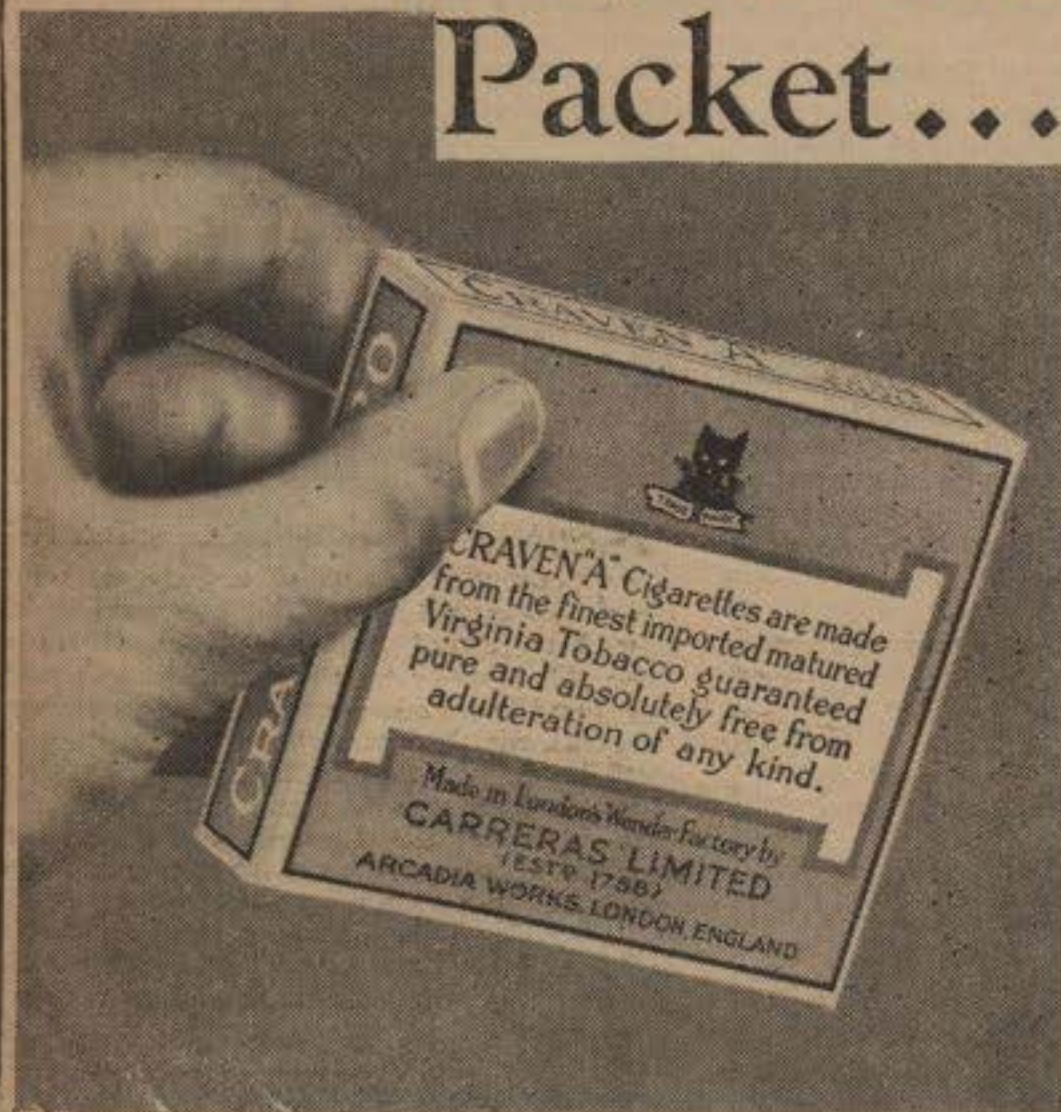
Another Mozart Pianoforte Concerto.

(*'Regional,' Saturday, 7.45.*)

EVEN better known than the one which was part of Sunday's concert, this is to many people the favourite among Mozart's twenty-seven concertos for one or more pianofortes. Completed, according to the score, on February 10, 1785, it was played by Mozart himself, in one of his subscription concerts, the very next day. His father had come to Vienna to return the visit Wolfgang and his bride had made to Salzburg a year before, and to make the acquaintance of his baby grandson Karl. The stubborn old fellow could still not quite forgive his son and daughter-in-law for a marriage of which he had so strongly disapproved, but he took all his old delight in Wolfgang's playing. There were concerts almost every day, in which the young Mozart played, and the old man had the pleasure of meeting Haydn and of hearing his eloquent tribute to 'the great Mozart.' Of this concerto, the father wrote home to his daughter, Marianna: 'Wolfgang played a new splendid pianoforte concerto, on which, as we arrived yesterday, the copyist was still busy; your brother had not even time to play through the rondo before the concert, as he had to look over and revise the copies.' There are three movements, a bold and rather serious allegro, a romance of great charm and melodic beauty, and a very gay and sparkling rondo.

D. M. C.

The back of the Packet...



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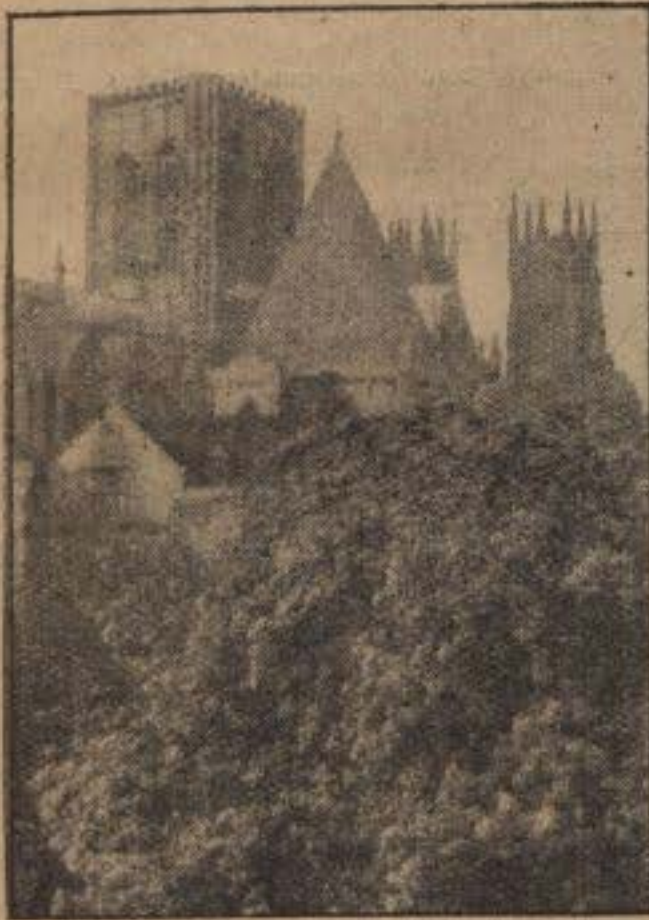
12.0-12.45
SERVICE
FROM
YORK MINSTER

SUNDAY, June 29
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

10.0
THE
WIRELESS
SINGERS

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

12.0-12.45 **ST. PETER'S DAY SERVICE**
Relayed from YORK MINSTER
(From Leeds)
ORGAN VOLUNTARY
An Act of Praise, led by the DEAN OF YORK
(Dr. LIONEL FORD)



YORK MINSTER
seen from the city wall. The St. Peter's Day service will be relayed from the Minster at noon today.

Te Deum Vaughan Williams
The Lesson
Anthem, 'Lord, Who hast made us for Thine own' Holst
Prayers, chanted by the Sub-chanter (Rev. H. T. S. GEDGE)
Hymn, 'City of God, how broad and far' (English Hymnal, 375) Descant by Dr. E. C. BAIRSTOW
Sermon by the LORD ARCHBISHOP OF YORK
Hymn, 'With gold most precious, and with sanguine hues of morn' (English Hymnal, 226)
The Blessing

3.0 **CHURCH CANTATA (No. 76) BACH**
'DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES'
(The Heavens declare the glory of God)
Relayed from THE GUILDHALL SCHOOL OF MUSIC
Singers
KATE WINTER (Soprano)
GLADYS RIPLEY (Contralto)
TOM PICKERING (Tenor)
WILLIAM BARRAND (Bass)
THE WIRELESS CHORUS
Players
LESLIE WOODGATE (Organ)
ELEANOR WILKINSON (Harpichord)

THE WIRELESS ORCHESTRA
(Trumpet, Oboes, Oboe d'Amore, Strings)
Conducted by
STANFORD ROBINSON
(For text of the Cantata see page 719)

3.55 FOR THE CHILDREN

4.15 **The Wireless Military Band**

Conducted by B. WALTON O'DONNELL
WALTER GLYNNE (Tenor)
ORREA PERNELL (Violinist)

BAND
Overture, 'Patrie' ('Fatherland') Bizet
WALTER GLYNNE
Adelaide Beethoven

4.38 BAND
Two Poetical Scenes Godard
In the Woods; In the Village

ORREA PERNELL
Gavotta Variata Pugnani, arr. Corti
Sur un Theme de Jose Bassa Joachim Nin
La fille au cheveux de lin (The girl with the flaxen hair) Debussy

5.2 BAND
Finale, 'From the New World' Symphony Dvorak
WALTER GLYNNE
Phyllis has such charming Graces
arr. Lane Wilson
If thou wert blind Noel Johnson
I pitch my lonely Caravan Eric Coates

5.23 BAND
Fragments from 'Hans Andersen'
York Down, arr. Gerrard Williams
The Metal Pig; A Picture from the Fortress Wall; Thumbelina; The Hardy Tin Soldier

ORREA PERNELL
Hungarian Dance, No. 20 } Brahms,
Hungarian Dance, No. 7 } arr. Joachim
Hungarian Dance, No. 8 }

5.47 BAND
Air from Suite No. 3 Bach
Fugue à la Giguo Bach, arr. Holst

6.0-6.20 **MILTON—VIII**
READING FROM 'PARADISE LOST'—II
By GEORGE RYLANDS

8.0 **A RELIGIOUS SERVICE**
Relayed from LEEDS PARISH CHURCH
(From Leeds)

Hymn, 'Bright the vision that delighted' (Ancient and Modern, 161)
Confession and opening Versicles. Psalm 121
Lesson
Nunc Dimittis. Stanford in C
The Creed and Collect
Anthem, 'Thou wilt keep Him in Perfect Peace whose Mind is stayed in Thee'—S. S. Wesley.
Address by the Vicar of Leeds, the Rev. Canon W. THOMPSON ELLIOTT
Hymn, 'How sweet the Name of Jesus sounds' (Ancient and Modern, 176)
Blessing

8.45 **The Week's Good Cause**
Appeal on behalf of THE RACHEL McMILLAN TRAINING CENTRE by Miss MARGARET McMILLAN, C.H.
(Contributions will be gratefully received by Miss Margaret McMillan, C.H., The Rachel McMillan Training Centre, Deptford, S.E.8.)

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



LEEDS PARISH CHURCH,
from which a service, with an address by the Rev. Canon W. Thompson Elliott, will be relayed tonight at 8.0.

9.5 **A PIANOFORTE RECITAL**
by
KATHLEEN LONG
Toccata in A Paganini
Sonata in C Minor Haydn
Variations on a Theme of Paganini (Bk. 2) Brahms
(For note see page 714)
La Serenade Interrompue (Preludes, Book 1) Debussy

9.30 READING

10.0 **THE WIRELESS SINGERS**
Conducted by STANFORD ROBINSON
Feasting, I watch Elgar
Cherry Ripe S. P. Waddington
Tears Armstrong Gibbs
Seventeen come Sunday (Folk Song) arr. R. O. Morris
A Dilemma Stanford Robinson
Love is a sickness full of woes Percy Pitt
The lily has an air arr. Leslie Woodgate
The Leprechaun Bantock
Cradle Song Armstrong Gibbs
In going to my naked bed Richard Edwards

10.30 **Epilogue**
'THE EARTH IS THE LORD'S'
'THE TREES OF THE LORD'
(For details of this week's Epilogue see page 722)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: FROM NEW WORLD SYMPHONY— Finale (Sir Hamilton Harty and Hallé Orchestra) (Nos. 9773-9774—4s. 6d. each). National.
BACH'S SUITE No. 3—Air (Brussels Royal Conservatoire Orchestra) (No. 9917—4s. 6d.). National.
MOZART'S PIANO CONCERTO IN G, K453 (Dohnányi and Budapest Philharmonic Orchestra) (Nos. 12215-12218—6s. 6d. each). Lon. & Mid. Reg.
ROSAMUNDE—Overture (Sir Hamilton Harty and Hallé Orchestra) (No. 11938—6s. 6d.). Mid. Reg.
Monday: ZAMPA—Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9582—4s. 6d.). National.
BELLS ACROSS THE MEADOWS (Albert W. Kettleby's Concert Orchestra) (No. 9410—4s. 6d.). National.
L'ARLESIENNE—Suite (Orchestra Symphonique de Paris) (Nos. 4988-4992—2s. each). Lon. & Mid. Reg.
BY THE BLUE HAWAIIAN WATERS (Albert W. Kettleby's Concert Orchestra) (No. 9864—4s. 6d.). Lon. & Mid. Reg.
TO THE STARS (Aux Etoiles) (Paris Conservatoire Orchestra) (No. 9907—4s. 6d.). Lon. Reg.
IL SERAGLIO—Overture (Zurich Tonhalle Orchestra) (No. 9892—4s. 6d.). Mid. Reg.
Tuesday: CLOCK AND THE DRESDEN FIGURES (Albert W. Kettleby's Concert Orchestra) (No. 9827—4s. 6d.). Lon. & Mid. Reg.
IN A CHINESE TEMPLE GARDEN (Albert W. Kettleby's Concert Orchestra) (No. 9859—4s. 6d.). Mid. Reg.
COLERIDGE-TAYLOR'S PETITE SUITE (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9340-9341—4s. 6d. each). Mid. Reg.
Wednesday: VOYAGE IN A TROOPSHIP (H.M. Grenadier Guards Band) (No. DXB—4s. 6d.). Lon. & Mid. Reg.
CASSE-NOISETTE—Suite (Oscar Fried and Royal Philharmonic Orchestra) (Nos. 12318-12320—6s. 6d. each). Lon. Reg.
Thursday: POET AND PEASANT—Overture (Percy Pitt and Symphony Orchestra) (No. 9769—4s. 6d.). Lon. & Mid. Reg.
Friday: MERRY WIVES OF WINDSOR—Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 11723—6s. 6d.). Lon. & Mid. Reg.
MUSICAL SWITCH (Piazz Theatre Orchestra) (Nos. 9196-9197—4s. 6d. each). Lon. Reg.
DANSE MACABRE (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11987—6s. 6d.). Mid. Reg.

SATURDAY, JUNE 28th:

TOMMY'S LITTLE DAY
(Roosters Concert Party)

(No. 9926—4s. 6d.). National.

Instrumental.

Sunday: BACH'S FUGUE ALLA GIGUE (Glasgow Cathedral Organ) (No. 9229—4s. 6d.). National.
ON WINGS OF SONG (J. H. Squire Celiste Octet) (No. 9275—4s. 6d.). Lon. Reg.
Monday: BACH'S TOCCATA AND FUGUE IN D MINOR (Pattman—Organ) (No. 9156—4s. 6d.). National.
MOMENT MUSICAL (Fouhineff—Piano) (No. 4030—5s.). Lon. Reg.
LIEBESLEID (Zimballa—Violin) (No. 9650—4s. 6d.). Mid. Reg.
Saturday: SONGS MY MOTHER TAUGHT ME (W. H. Squire—Cello) (No. D1620—4s. 6d.). National.
GRASSHOPPERS' DANCE (J. H. Squire Celiste Octet) (No. 9608—3s.). Lon. Reg.
PRELUDIUM (J. H. Squire Celiste Octet) (No. 9096—4s. 6d.). Lon. Reg.

Vocal.

Sunday: I PITCH MY LONELY CARAVAN (The Hon. W. Brownlow) (No. DB79—3s.). National.
Monday: ON THE ROAD TO MANDALAY (Harold Williams) (No. 9045—4s. 6d.). National.
BOOTS (Raymond Newell) (No. DB5—3s.). National.
MAINE, MY GIRL (Maestro Singers) (No. 5616—3s.). Lon. Reg.
Tuesday: CAVALIERIA RUSTICANA—Mother, You Know the Story (Blyth and Grimiths) (No. 5131—5s.). National.
NIGHTINGALE (Dora Labbette) (No. 12344—6s. 6d.). Lon. & Mid. Reg.
Wednesday: AWAKE, SWEET LOVE (Cecile Dolmetsch) (No. 5715—3s.). Lon. & Mid. Reg.
NYMPHS AND SHEPHERDS (Manchester Children's Choir) (No. 9909—4s. 6d.). Lon. & Mid. Reg.
SCHUBERT'S ERL KING (Norman Allin) (No. 12038—6s. 6d.). Lon. & Mid. Reg.
Thursday: DEIRDRE'S FAREWELL (Alexander Carmichael) (No. 5048—3s.). National.
EDWARD (Norman Allin) (No. 9874—4s. 6d.). National.
WAIT (Hubert Eisdell) (No. 9343—4s. 6d.). Lon. & Mid. Reg.
TREES (Dame Clara Butt) (No. X337—6s.). Lon. & Mid. Reg.
Friday: SILENT NOON (Norman Allin) (No. 9805—4s. 6d.). Lon. & Mid. Reg.
AM! MOON OF MY DELIGHT (Hubert Eisdell) (No. 9601—4s. 6d.). Lon. Reg.
Saturday: ONCE AGAIN (William Hestline) (No. 3424—5s.). Lon. Reg.
DON GIOVANNI—Batti, Batti (Miriam Leotto) (No. 9911—4s. 6d.). Lon. Reg.

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SUNDAY, June 29
MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5
THE MIDLAND WIRELESS ORCHESTRA

3.30 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

WATCYN WATCYN'S (Baritone)

MICHAEL MULLINAR (Pianoforte)

ORCHESTRA

Overture in F.....Kallivoda

WATCYN WATCYN'S and Orchestra

Recit., 'I rage, I melt, I burn'.....('Aeolus and Galatea')
 Aria, 'O ruddier than the Cherry'.....Handel



MIRANDA SUGDEN is the singer in the Light Orchestral programme tonight at 9.5, and WATCYN WATCYN'S sings in the afternoon concert, between 3.30 and 5.0.

3.45 MICHAEL MULLINAR and Orchestra

Pianoforte Concerto in G, No. 17, (K. 453) Mozart
 Allegro; Andante; Allegretto

(See note on page 714)

ORCHESTRA

Ballad in A Minor, Op. 33.....Coleridge-Taylor

4.20 WATCYN WATCYN'S

In Corbar Woods.....Stewart Baxter
 The Birds.....Cleghorn Thomson
 The Caravan.....Martin Shaw
 The Pibroch.....Stanford

MICHAEL MULLINAR

April.....Ireland
 Serenade.....Albeniz
 March of the Dwarfs.....Grieg

ORCHESTRA

Variations on the Theme H. F. B.....Bantock
 (See note on page 714)

5.0-5.30 London Regional Programme

7.50 A RELIGIOUS SERVICE

Conducted by the

Right Rev. FRANCIS R. PHELPS, D.D.
 (Bishop of Grahamstown)

Relayed from THE CATHEDRAL, BIRMINGHAM
 The Bells

Order of Service

Hymn, 'Immortal, invisible, God only wise' (407, English Hymnal)

Prayers

Psalm 116

Reading

Magnificat in E Flat.....Macfarren

Anthem, 'If any man hath not the Spirit' Walford Davies

Address

Hymn, 'Round me falls the Night' (272-English Hymnal)

Benediction

Organist and Choirmaster, FRED DUNNILL

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Rosamundo'...Schubert

MIRANDA SUGDEN (Soprano) and Orchestra

Nymphs and Fauns.....Bemberg

ORCHESTRA

Three Dances, 'Nell Gwyn' German

9.35 WALTER HEARD (Flute) and Orchestra

Concertino.....Chaminade

MIRANDA SUGDEN

A Chain of Roses.....Lühr

Respite.....Lühr

I wish I were a tiny Bird.....Lühr

Dawn.....Pearl Curran

ORCHESTRA

Two Minuets (Serenade in D).....Brahms

10.5 WALTER HEARD

Spring Waltz (Flute Solo).....de Jong

The Comet (Piccolo Solo).....Dreyer

ORCHESTRA

Sacred Selection, 'Supplication'...arr. Baynes

Introducing: By Babylon's Wave; The Better Land; Lead, Kindly Light; Hear my Prayer; Abide with me

10.30 Epilogue

THE RADIO TIMES.
 The Journal of the British Broadcasting Corporation.
 Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.

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8.0
ADDRESS BY
MR.
H. G. WOOD

SUNDAY, June 29
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
SONGS BY
CHIEF
OS-KE-NON-TON



3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

WATCYN WATCYN (Baritone)
MICHAEL MULLINAR (Pianoforte)

ORCHESTRA

Overture in F.....Kallivoda

WATCYN WATCYN and Orchestra

Recit., 'I rage, I melt, I burn' and
Aria, 'O ruddier than the Cherry' Handel

3.45 MICHAEL MULLINAR and Orchestra

Pianoforte Concerto in G, No. 17 (K.453).....Mozart
Allegro; Andante; Allegretto
(See note on page 714.)

ORCHESTRA

Ballad in A Minor, Op. 33
Coleridge-Taylor

4.20 WATCYN WATCYN

In Corbar Woods.....Stewart Baxter
The Birds.....Clyhorn Thomson
The Caravan.....Martin Shaw
The Pibroch.....Stanford

MICHAEL MULLINAR

April.....Ireland
Serenade.....Albeniz
March of the Dwarfs.....Grieg

ORCHESTRA

Variations on the Theme H.F.B.....Bantock
(See note on page 714.)

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

'How shall we sing the Lord's song; in a strange land?'

By the Rev. Canon S. C. CARPENTER, Master of the Temple

8.0 A RELIGIOUS SERVICE

From THE STUDIO

'THE DUTIES OF LIFE'

Hymn (New Church Hymnary, No. 12),
'Immortal, invisible, God only wise'
Hallowing Introduction
Thanksgiving

(Details of this Service will be found on page 413 of the B.B.C. publication 'Services for Broadcasting')

8.45 The Week's Good Cause

Appeal on behalf of THE RACHEL MACMILLAN TRAINING CENTRE

(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 Music Light

THE VICTOR OLOF SEXTET

Petite Suite...Debussy, arr. Mouton
En Bateau (In a Boat); Cortège;
Menuet; Ballet

MAY HUXLEY (Soprano)

A Mood.....Alison Travers
The early Morning.....Graham Peel
A May Morning.....Denza

9.28 SEXTET

On Wings of Song
Mendelssohn, arr. Gecht
Serenade.....Bachmaninov
The Maid and the Nightingale
Granados, arr. Leslie Bridgewater
Spanish Serenade.....Glazounov

CHIEF OS-KE-NON-TON

Sunrise Call.....Troyer
Soeah-nah.....Grann

9.50 MAY HUXLEY

Life and Death.....Coleridge-Taylor
Amber and Amethyst.....Carse

9.58 SEXTET

Gavotte.....
Air.....
Musette.....
Gigue.....
Bach, arr. Woodhouse

CHIEF OS-KE-NON-TON

The Coming of Montezuma.....Troyer
The Waters of Minnetonka.....Licurancs

10.15 SEXTET

Fantasy of Mendelssohn's Melodies...arr. Urbach
Finale, 'If with all your Hearts' ('Elijah')
Mendelssohn

10.30 Epilogue



Wm. E. Taylor

THE HEADQUARTERS OF THE FRIENDS.

The fine frontage of Friends' House, in the Euston Road. Mr. H. G. Wood, of the Society of Friends, gives the address in the Studio Service tonight at 8.0.

Prayer from Scripture
Hymn (New Church Hymnary, No. 511), 'Teach me, my God and King'

Petitions
Address by Mr. H. G. Wood, M.A., Society of Friends, Director of Studies at the Woodbrook Settlement, Birmingham

Hymn (New Church Hymnary, No. 479), 'Love Divine, all loves excelling'

Evening Prayer
Blessing

THIS WEEK'S BACH CANTATA

'DIE HIMMEL ERZAHLEN DIE EHRE GOTTES' ('The Heavens declare the Glory of God')

I.—Chorus:

Ps. XIX. The heavens declare the glory of God and the firmament showeth his handiwork. There is no speech nor language where their voice is not heard.

II.—Recitative and Arioso (Tenor):

Ev'n so is God to men revealed;
His grace, His glory, in all the world displayed;
And all things, all things that the Lord hath made,
The earth, the shining heaven,
The soul, to man that He hath given,
The light that He hath ne'er concealed
From eyes that look, in faith, above,
All these are nought but tokens of His love!

III.—Aria (Soprano):

Hear ye people, God doth call you, haste unto His throne of grace!
Man's redemption cometh through Him, who for us before His face intercedeth; turn ye to Him.

IV.—Recitative (Bass):

His word is spur'd, and of His people many to other gods have turn'd,
Temptation overcometh all, they yield and weakly fall.
The prophets speak but foolishness,
And false idolatry they all profess;
None may He call His own; He hath not any.

V.—Aria (Bass):

Begone, unholy delight!
Though all the world were o'rtorned,
I ne'er by Him shall be spurned,
And I shall walk in His sight.

VI.—Recitative and Arioso (Alto):

Lo, all the earth and ev'ry nation hath heard Thy voice,
And they that were beset by sore temptation, Thou makest to rejoice
As Thou dost shed Thy light upon the world where darkness reigned,
Lo, all that listen to Thy voice that calleth,
On them Thy spirit falleth, thereby their soul shall be sustained;
Then let our lowly pray'r be pleasing in Thy sight.

VII.—Chorus:

Upon us, God, Thy mercy send,
Thy grace to men be given;
Thy countenance upon us bend,
And light us unto Heaven;
Thy wondrous works that we may know,
On Thee who have believed,
And Jesu's love to them may shew,
His grace who ne'er received,
And unto Thee may bring them!

VIII.—Sinfonia.

IX.—Recitative (Bass):

O bless Thy faithful few, that they
Thy glory still may show forth,
That knowledge, mercy, and Thy light
To ev'ry land may go forth,
O send from Heav'n Thy holy Spirit,
To glad men for the light
With sin and vanity,
Till all the world Thy grace inherit.

X.—Aria (Tenor):

Vilify, do me despite, haters of light!
Jesu's way of life who taketh,
Ev'ry worldly joy forsaketh.

XI.—

My spirit hath rejoic'd in Christ my Lord,
His blessed love my soul doth crown.
'Tis He sends manna down,
That all mankind with one accord,
In brotherhood may praise Him
And one great anthem raise Him.

XII.—Aria (Alto):

Love thy Lord as He hath done;
Jesus died for man, His brother,
Love ye therefore one another;
In His love all men are one.

XIII.—Recitative (Tenor):

All Christianity the Love of Jesus knoweth,
And His way ever goeth: to all eternity
The heav'n and mankind lowly shall praise the Lord most holy.

XIV.—Chorus:

Our thanks to God, our praises shew,
His faith always professing;
Our lands with milk and honey flow,
So giveth God His blessing.
Be with us Father and the Son,
Be with us, God, the Holy Ghost,
Lo, all the world doth worship Thee,
Thy people and the heav'nly Host,
So sing we gladly, Amen!

(English text by D. Millar Craig, Copyright B.B.C., 1930.)

The Cantata for next Sunday is:—
No. 179. 'Sichs zu dass deine Gottesfurcht nicht Heuchelei sei' ('Take thou heed thy praise of God be not a false and vain thing').



Keep Summer Health all the year round . . .

You know that glorious feeling of health and vigour that is yours after a good holiday. The rest, the open air, and the tonic effects of the sun have given you fresh zest and energy for your job. Why not keep that happy outlook right through the year? It is easy, providing that you keep your nerves fit. When you begin to feel a little irritable or "jumpy" it is a sign that your nerves need a tonic. Take Compound Syrup of Hypophosphites "FELLOWS" and you'll soon be feeling bright and cheery again. "Fellows" is the ideal nerve tonic because it is "BALANCED." It contains the correct proportions of those valuable mineral salts which do your nerves the most good. That is why it has had the confidence of doctors for over 60 years. Buy a bottle of "Fellows" to-day from any chemist.

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TRADE MARK

Recommended by Doctors for
over 60 years



Sunday's Programmes continued (June 29)

CARDIFF

968 kc/s (309.9 m.)

- 12.0-12.45 National Programme
- 3.0-6.20 National Programme
- 8.0 National Programme
- 8.45 The Week's Good Cause
An appeal on behalf of ROCKWOOD WELFARE ASSOCIATION by Mr. A. C. F. APPLETON, Honorary Organizing Secretary

- 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.)

- 12.0-12.45 National Programme
- 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.)

- 12.0-12.45 National Programme
- 3.0-6.20 National Programme
- 8.0-8.45 A RELIGIOUS SERVICE
Conducted by the Rev. J. PHILLIP ROGERS, of Sherwell Congregational Church, Plymouth, assisted by THE MALE VOICE CHOIR OF THE CHURCH, conducted by Mr. W. P. LEVERTON
Hymn, 'Jesu, Lover of my Soul' (No. 369, C.H.)
Prayer
Anthem, 'Far from my Heavenly Home' (Arthur Page, F.C.O.)
Scripture reading, Isaiah lxiii, 7-16
Anthem, 'Holy and Blessed' (Franz. A.B.T.)
Address
Hymn, 'Lead, Kindly Light' (No. 454, C.H.)
Benediction

- 8.50 National Programme
- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

BOURNEMOUTH

- 12.0-12.45 National Programme
- 3.0-6.20 National Programme
- 8.0 National Programme
- 10.30 Epilogue



Mr. A. C. F. APPLETON, with one of the invalids at last year's Garden Fête of the Rockwood Welfare Association on behalf of which he appeals from Cardiff tonight.

MANCHESTER

797 kc/s (376.4 m.)

- 12.0-12.45 A RELIGIOUS SERVICE
Relayed from YORK MINSTER
(National Programme from Leeds)
Organ Voluntary
Te Deum in G
Vaughan Williams Anthem, 'Lord, Who hast made us for Thine own' . . . Hold
Address by The Most Reverend and Rt. Hon. WILLIAM TEMPLE, ARCHBISHOP OF YORK
Hymn, 'For all the Saints' (English Hymnal, No. 641)
- 3.0 National Programme

4.15 A Light Symphony Concert

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
HAMILTON HARRIS (Bass)
ANNIE LORD (Pianoforte)

- 6.0-6.20 National Programme
- 8.0 A RELIGIOUS SERVICE
In Manx
Relayed from ST. GEORGE'S CHURCH, DOUGLAS, ISLE OF MAN
- 8.45 The Week's Good Cause
An Appeal on behalf of the NOBLE'S HOSPITAL, ISLE OF MAN, by Lady HILL. Relayed from the Government Office, Douglas, Isle of Man
- 8.50 National Programme
- 9.0 North of England News
- 9.5 National Programme
- 10.30 Epilogue



4.30
PIANOFORTE
MUSIC BY
EILEEN JOYCE

MONDAY, June 30
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

6.40
CARL FUCHS
PLAYS
'CELLO SONATAS



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—IX
Mrs. HUNTER: 'Rabbit Keeping—British Undyed Rabbit Furs'

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
EILEEN WRIGHT (Violin)

Relayed from SOUTHWARK CATHEDRAL

Sonata, No. 5 Mendelssohn
Allegretto Grazioso Frank Bridge
Allegretto Marziale

EILEEN WRIGHT

Sonata in D Minor Henry Eccles
Adagio; Allegro vivace; Largo; Allegro

EDGAR T. COOK

Partita Karg-Elert

EILEEN WRIGHT

Andante (Sonata in C Minor) Rosenbloom

EDGAR T. COOK

Toccata and Fugue in D Minor Bach

1.15 A Concert

by
The National Orchestra of Wales

Relayed from THE NATIONAL MUSEUM OF WALES

Conducted by WARWICK BRAITHWAITE
(From Cardiff)

Wedding March ('Coq d'Or') ('The Golden Cockerel') Rimsky-Korsakov

Andante with Variations

Dohnanyi

Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning Wheel')

Saint-Saëns

Overture, 'The Mastersingers' Wagner

2.0 FOR THE SCHOOLS

Special Talk for Preparatory Schools. Lieut.-Colonel J. T. C. MOORE-BRABAZON, M.C.: 'Transport—VIII, Aircraft'

2.20-2.30 Interlude

2.30-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Championship Meeting from the Centre Court, Wimbledon, and also, if absolutely necessary, from 5.15-6.0 and 6.0-6.15 p.m. Commentators: Captain H. B. T. Wakelam and Colonel R. H. Brand.

4.0 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA

4.30 A Concert
KATE JOHNSTON (Soprano)
EILEEN JOYCE (Pianoforte)

5.15 The Children's Hour
Souvenir, 'Happiness' (Schumann), and other Piano Solos played by CECIL DIXON
'THE RAILWAY BY THE SEA,' written and told by JOHN HEYGATE
The Story of Sark (H. Mortimer Batten)

6.0 Mr. LEONARD WOOLLEY: 'In the Days of the Flood: Last Year's Work at Ur'

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

6.30 An Eye-Witness Account of
THE TEST MATCH
ENGLAND v. AUSTRALIA
by Mr. A. C. MACLAREN
Relayed from LORD'S CRICKET GROUND

6.40 The Foundations of Music
(From Manchester)
BRAHMS AND MENDELSSOHN SONATAS

Played by
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)

Mendelssohn, No. 1
(1st and 2nd movements)
(See note on page 714.)

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

7.25 SPANISH TALK
By DON JUAN MASCARO

7.45 Request Brass Band Programme

'CALLENDER'S CABLE WORKS BAND'
Conducted by TOM MORGAN
March, 'The Victor's Return' Rimmer
Overture, 'Zampa' Herold
Cornet Duet, 'Ida and Dot' Losey
(R. W. HARDY and E. FARRINGTON)

JOSEPH FARRINGTON (Bass)
Three Old English Sea Songs:
The Arethusa Shield
The Lass that loves a Sailor (Dibdin, arr.)
The golden Vanity Gerrard Williams

8.10 BAND
Selection, 'The Belle of New York' Kerker
Trombone Solo, 'The Joywheel' Sutton
(HAROLD LAYCOCK)

JOSEPH FARRINGTON
Three Kipling Songs:
The Smugglers' Song Mortimer
On the Road to Mandalay Hedgcock
Boots McCull

8.35 BAND
Overture, 'Morning, Noon and Night' ... Suppy
Intermezzo, 'Bells across the Meadow' Ketchey
Selection, 'The Bohemian Girl' Balfe

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 Archbishop of Canterbury
'THE LAMBETH CONFERENCE'

9.40 Chamber Music
THE VIRTUOSO STRING QUARTET
Quartet in E Flat, Op. 64, No. 6 Haydn

HUGHES MACKLIN (Tenor)
The Trellis
The Sacred Flame
My true Love hath my Heart } Ireland

10.15 QUARTET
Scherzo Walter E. Lawrence

HUGHES MACKLIN
Der Genesene an die Hoffnung; ('To Hope, from one restored to Health');
Gesang Weyla's (Weyla's Song);
Fussrose (Afoot) Wolf

10.30 QUARTET
Quartet in D, Op. 11 Tchaikovsky

11.0 (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

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



THE BISHOPS IN CONFERENCE AT LAMBETH PALACE.

The Lambeth Conference, which is attended by Anglican Bishops from all over the world, opens next week. There will be a talk on the Conference and the problems with which it will deal by the Archbishop of Canterbury (inset), tonight at 9.25.

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY

Vocal
I RAGE, I MELT, I BURN—Peter Dawson—C156, 4s. London Reg. 3.21.
PHYLLIS HAS SUCH CHARMING GRACES—Tudor Davies—E594, 4s. London Nat. 3.15.
Instrumental
SYMPHONY No. 5 in E MINOR, from "THE NEW WORLD" (Dvořak)—Royal Albert Hall Orchestra conducted by Sir Landon Ronald—D125-4, 6s. each. Album Series No. 43. London Nat. 4.52.
"ROSAMUNDE," OVERTURE—Symphony Orchestra conducted by Dr. Malcolm Sargent—C1273-4, 4s. each. Midland Reg. 9.5.

MONDAY

Vocal
BOOTS—Peter Dawson—B3072, 3s. London Nat. 8.22.
Instrumental
"BELLE OF NEW YORK," SELECTION—Coldstream Guards Band—C1201, 4s. London Nat. 8.10.
"MORNING, NOON AND NIGHT," OVERTURE—Vienna Philharmonic Orchestra conducted by Robert Heger—C1007, 4s. London Nat. 8.25.

TUESDAY

Vocal
FORGI AMOR, "NOZZE DI FIGARO"—Austral—D1448, 5s. London Nat. 12.9.
VOILO SAPETE "CAVALLERIA RUSTICANA"—Giannini—D492, 6s. London Nat. 12.15.

WEDNESDAY

Vocal
NOW SLEEPS THE CRIMSON PETAL—McCormack—D4111, 6s. Midland Reg. 2.18.
ERL KING—Peter Dawson—C127, 4s. London Reg. 12.45.
ONAWAY! AWAKE, BELOVED—Peter Dawson—E2561, 3s. London Reg. 9.17.
Instrumental
"ZAMPA," OVERTURE—New Light Symphony Orchestra—C1815, 4s. Midland Reg. 6.44.
BAVARIAN DANCES, Nos. 1 and 2—London Symphony Orchestra conducted by Sir Edward Elgar—D1307, 6s. London Reg. 9.2.
MINIATURE OVERTURE, "NUTCRACKER SUITE"—Philadelphia Symphony Orchestra conducted by Leopold Stokowski—D1214, 6s. London Reg. 9.25.

THURSDAY

Vocal
MARIA WIEGENLIED (Reger)—Gerhardt—D81030, 6s. London Nat. 12.35.
HYMN TO THE SUN—Noel Eddie—C1562, 4s. Midland Reg. 7.45.
Instrumental
"POET AND PEASANT," OVERTURE—State Opera Orchestra, Berlin conducted by Ernst Viebig—C1894, 4s. Midland Reg. 6.40.

FRIDAY

Vocal
UNGEDULD (Schubert)—Hans Dulian—E311, 4s. London Nat. 12.45.
AH! MOON OF MY DELIGHT—Tudor Davies—D1283, 6s. London Reg. 6.53.
Instrumental
"MERRY WIVES OF WINDSOR," OVERTURE—New Light Symphony Orchestra—C1200, 4s. Midland Reg. 12.6.
"MAGIC FLUTE," OVERTURE—Berlin State Opera Orchestra conducted by Dr. Leo Blech—E964, 4s. Midland Reg. 6.44.
TAMBOURIN CHINOIS—Kreisler—D81207, 6s. London Reg. 7.55.

SATURDAY

Vocal
BATTI, BATTI, "DON GIOVANNI"—Schumann—D8946, 8s. Midland Reg. 9.22.
Instrumental
EUGEN ONEGIN, WALTZ—Royal Opera Orchestra, Covent Garden conducted by Eugene Gousseus—C1201, 4s. London Nat. 5.9.
"NOZZE DI FIGARO," OVERTURE—Berlin State Opera Orchestra conducted by Dr. Leo Blech—D1224, 6s. Midland Reg. 9.5.
BLUE DANUBE WALTZ—International Concert Orchestra—C1863, 4s. Midland Reg. 9.30.
DANSE MACABRE—Philadelphia Symphony Orchestra conducted by Leopold Stokowski—D121, 6s. Midland Reg. 9.20.
REGRETO DI SUSANNA (SECRET OF SUSANNA)—La Scala Orchestra, Milan—D1488, 6s. Midland Reg. 7.45.
VALSE TRISTE—Victor Olof Sæter—C1578, 4s. Midland Reg. 9.30.

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MONDAY, June 30 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.20
'BORED AND LODGING'

12.0 London Regional Programme

2.0-3.0 LOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS
 Overture, 'Il re pastore' ('The Shepherd King')
Mozart
 Spanish Dance *Sarasate*
 Valse Triste *Sibelius*
 Second Suite, 'The Maid of Arles' *Bizet*
 By the blue Hawaiian Waters *Ketelbey*
 Selection, 'Hit the Deck' *Youmans*

KATHLEEN GAMMON

Troll the Bowl *Sanderson*

ORCHESTRA

Little Modern Suite *Rosso*

8.0 London Regional Programme

8.30 Midland News



GRAHAM SQUIERS (left) is the author of *Bored and Lodging*, which will be broadcast tonight at 9.20 in the Midland and London Regional Programmes, with PATRICIA ROSSBOROUGH and MICHAEL HOGAN (right) in the cast.

5.15 The Children's Hour

'How to Get Effective Views,' a further Snapshot Talk, by HUGO VAN WADENOYEN

Songs by OLIVE TOMKINS (Soprano)

STANLEY LOWE (Violin)

'More About Sea Bathing'

By PERCIVAL HARDIDGE

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT,

CORPORATION STREET, BIRMINGHAM

Overture, 'The Seraglio' *Mozart*

Intermezzo, 'La Colombe' ('The Dove') *Gounod*

KATHLEEN GAMMON (Soprano)

Spring tapped at my Window... *Maude Craske Day*

ORCHESTRA

Fantasy, 'La Bohème' *Puccini*

NORRIS STANLEY and Orchestra

Andante and Finale (Violin Concerto in E Minor) *Mendelssohn*

KATHLEEN GAMMON

The blue Hills of Antrim *Harty*

HARRY MILLER (Violoncello)

Liebeslied (Love Song) *Gordon Anderson*

8.35 London Regional Programme

9.20 'Bored and Lodging'

A Sing-Song at 'Sea View'

By GRAHAM SQUIERS

With additional numbers by various Composers

COLLEEN CLIFFORD

EVE ST. CLAIRE

MABEL FRANCE

CHARLES HERBERT

MICHAEL HOGAN

JOHN RORKE

STAINLESS STEPHEN

PATRICIA ROSSBOROUGH

GEORGE KEMP

ALBERT DANIELS

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

This Week's Epilogue:

'THE EARTH IS THE LORD'S.'

'THE TREES OF THE LORD'

Metrical Psalm No. 1, 'That man hath perfect blessedness'

Judges ix, 7-15

New Church Hymnary, No. 612, 'The summer days are come again'

Isaiah xli, 18-20

6.40
THE GERSHOM
PARKINGTON
QUINTET

MONDAY, June 30
LONDON REGIONAL
842 kc's (356.3 m.)

9.20
A SING-SONG
AT
'SEA VIEW'

12.0 A Ballad Concert
MONA QUAYLE (*Contralto*)
MURRAY BROWN (*Tenor*)

12.30 A Recital of Gramophone Records

1.0 Light Music
THE PICCADILLY GRILL ORCHESTRA
Directed by MAX JAPPA
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELL'S PICTURE HOUSE
ORCHESTRA
Conducted by ERNEST PARSONS
(From *Midland Regional*)
Overture, 'Il re pastore' ('The Shepherd King')..... *Mozart*
Spanish Dance..... *Sarasate*
Valse Triste..... *Sibelius*
Second Suite, 'The Maid of Arles'..... *Bizet*
By the blue Hawaiian Waters..... *Ketelbey*
Selection, 'Hit the Deck'..... *Youmans*

5.15 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA

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

6.40 THE GERSHOM PARKINGTON
QUINTET
NORA SABINI (*Soprano*)
HOWARD FRY (*Baritone*)
QUINTET
Selection, 'A Princess of Kensington' .. *German*
HOWARD FRY
Water Boy (A Negro Convict Song)
arr. Avery Robinson
Banjo Song..... *Homer*
Tommy, Lad..... *Margetson*

7.3 QUINTET
Suite, 'Jeux d'Enfants' ('Children's Games')
Bizet

NORA SABINI
Mocking Fairy..... *Keel*
A Lament..... *Coleridge-Taylor*
A Birthday..... *Cowen*

7.23 HOWARD FRY
Maire, my Girl..... *Aitken*
The pretty Creature (Old English)
arr. Lane Wilson
I heard you singing..... *Eric Coates*

7.30 QUINTET
Canzonetta..... *Victor Herbert*
Study..... *Szymanowski*
Polichinelle..... *Kreisler*
Aux Etoiles (To the Stars)..... *Duparc*

NORA SABINI
My Lagan Love..... *Harty*
Summer..... *Shaw*
Cradle Song..... *Landon Ronald*
Spring..... *Landon Ronald*

7.50 QUINTET
Fleurette..... *Victor Herbert*
Under the Elms..... *Schubert*
Moment Musical..... *Schubert*

8.0 'TODAY AND TOMORROW: A PHILO-
SOPHY OF PROGRESS'—X
Professor J. MACMURRAY: 'About Social
Morality'

8.30 Regional News

8.35 Two Short Comedies
'In the Ravine'
By PERCIVAL WILDE
Dramatis Personae
THE ITALIAN, FRANK COCHRANE
THE AUSTRIAN, ANDREW CHURCHMAN
A snowy ravine in the Italian Alps. Everything
is white. Even in the background, and at the
sides, the sky is shut out by the perpendicular
cliff sides. And every few seconds, a gust of wind,
scooping through the length of the little hollow,
fills the air with whirling clouds of snow.

'The Proposal'
A Jest in One Act
By ANTON CHEKOV
Translated by CONSTANCE GARNETT
Characters
Stepan Stepanovitch Tchubukov (a landowner)
HECTOR ABDAS
Natalya Stepanovna (his daughter)
BARBARA COOPER
Ivan Vassilyevitch Lomov (a neighbour of
Tchubukov's, a healthy, well-nourished, but
hypochondriacal, landowner) ABRAHAM SOFAER
The scene is the drawing-room in Tchubukov's
house.
Produced by HOWARD ROSE

9.20 'Bored and Lodging'
A Sing-Song at 'Sea View'
By GRAHAM SQUIERS
With additional numbers by various Composers
(From *Midland Regional*)
COLLEEN CLIFFORD
EVE ST. CLAIRE
MABEL FRANCE
CHARLES HERBERT
MICHAEL HOGAN
JOHN RORKE
STAINLESS STEPHEN
PATRICIA ROSSBOROUGH
GEORGE KEMP
ALBERT DANIELS

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

10.30 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOBY, from the PICCADILLY HOTEL

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

'BORED and LODGING'

A SING-SONG AT 'SEA VIEW'

by

GRAHAM SQUIERS

With additional numbers by various composers

CAST

COLLEEN CLIFFORD
MABEL FRANCE
MICHAEL HOGAN
STAINLESS STEPHEN
GEORGE KEMP
EVE ST. CLAIRE
CHARLES HERBERT
JOHN RORKE
PATRICIA ROSSBOROUGH
ALBERT DANIELS



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POST TO-DAY

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Each step you take throws your weight upon the arch of one foot—the danger point at which the continual strain must tell!

Here are shoes which have strong invisible supports under the arches—they preserve your feet in their natural youthful vigour.

The style illustrated is in Brown Willow Calf trimmed with real Lizard. PRICE 45/- PER PAIR
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CHURCH'S ARCH-MOULDED SHOES

Support your feet at the danger point!
Obtainable from leading shoe stores.
ILLUSTRATED BOOKLET FREE
CHURCH & CO., LTD., NORTHAMPTON

Monday's Programmes (continued June 30)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Orchestra of Wales

Relayed from THE NATIONAL MUSEUM OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Wedding March ('Coq d'Or') ('The Golden Cockerel').....Rimsky-Korsakov
Andante with variations.....Dohnanyi
Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning Wheel').....Saint-Saëns
Overture, 'The Mastersingers'.....Wagner

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'THE ADVENTURES OF CHRISTOPHER'—II
'Miss Dorothy Perkins comes to tea'
by VIVIEN LAMBELET

6.0 Mr. R. P. GREEN, Honorary Secretary of the Welsh Swimming Association: 'The Swimming World'

6.15 National Programme

7.45 A Light Orchestral Programme

relayed from

THE PAVILION, LLANDAFF FIELDS
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Overture, 'Poet and Peasant'.....Suppé
Suite, 'Carmen'.....Bizet
MARION BROWNE (Soprano) and IVOR WALTERS (Teno)
Duets

THE ORCHESTRA

Suite, 'Summer Days'.....Eric Coates

MARION BROWNE and IVOR WALTERS

THE ORCHESTRA

Slav Rhapsody.....Friedmann

9.0 National Programme

9.15 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

1.15-2.30 National Programme

4.0 National Programme

4.45 West Regional Programme

5.0 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

9.25-11.0 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

A Day at Sea—after which, we settle in 'The Cottage by the Sea' (Low)

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

4.0 THE NORTHERN WIRELESS ORCHESTRA

ELLINGORE HOGGARTH (Soprano) (From Newcastle)

5.15 THE CHILDREN'S HOUR

6.0 Mrs. STORR BEST: 'Provence and the Riviera in Summer'

6.15 National Programme

7.45 'Castle Rushen'

Specially written by Mr. RAMSEY MOORE and Professor HAMBY HEY

Adapted for Broadcasting by M. BURNHAM

Produced by VICTOR SMYTHE and D. E. OSMEROD
Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

9.0 National Programme

9.15 North of England News

9.25-11.0 National Programme

6.30
AN 'EYE-WITNESS
ON THE
TEST MATCH

TUESDAY, July 1

NATIONAL PROGRAMME

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

10.30-12.0
DANCE MUSIC
FROM
BLACKPOOL

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Listeners' Recipes: 'Canadian Salmon'

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

12.0 A Ballad Concert
WINIFRED KENNARD (Soprano)
HENRY LUSCOMBE (Bass)

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

1.0-2.0 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

2.5-2.30 Gramophone Records

2.30-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Championship Meeting from the Centre Court, Wimbledon, and also, if absolutely necessary, from 5.15-6.0 p.m. Commentators: Captain H. B. T. Wakelam and Colonel R. H. Brand.

4.0 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA
and
AN ARTIST

5.15 The Children's Hour
Selections from The Ballet Music from 'Faust'
'A Pointed Ear or So,' from 'The Little Pagan Faun' (Patrick Chalmers)
'The Story of the Miraculous Pitcher,' from 'Tanglewood Tales' (Nathaniel Hawthorne)

6.0 'DAUBER'
By JOHN MASEFIELD
A Series of Readings by PETER CRESWELL -IV

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

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

6.40 The Foundations of Music (From Manchester)
BRAHMS AND MENDELSSOHN SONATAS
Played by
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)
Mendelssohn No. 1 (third movement)
Mendelssohn No. 2 (first and second movements)

7.0-7.20 'THE OPERA'
By FRANCIS TOYE

7.25 'THE MAKING OF A PERSONALITY'—X
Professor F. A. E. CREW: 'The Choice of One's Parents'—II
(From Glasgow)

7.45 An Orchestral Concert
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON
ARTHUR COX (Tenor)
ORCHESTRA
Overture..... Balfe

7.55 ARTHUR COX with Orchestra
King Olaf heard the cry ('King Olaf').... Elgar

8.3 ORCHESTRA
Phantasy of Life and Love..... Couperin
(Conducted by the COMPOSER)
(See note on page 714)

Danse Espagnole.....
Rondo..... } Stanford Robinson
Fantasy, 'The Three Bears'..... Eric Coates

8.43 ARTHUR COX
In Summer-time on Bredon..... Poulton
The Sea..... Travers
Tom Bowling..... Dibdin

8.50 ORCHESTRA
Suite, 'Irish Dances'..... Stanford

8.0-8.30 (1,554.4 m. only)
'THE STUDY OF THE MIND'—X
Dr. CYRIL BURT: 'Attention'

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
Brahms: Variations on a Theme by Handel

9.45 Two Short Comedies
(See foot of page)

10.30-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from THE TOWER BALLROOM, BLACKPOOL
(From Manchester)

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

Two Short Comedies—Tonight at 9.45



'IN THE RAVINE'
By Percival Wilde
DRAMATIS PERSONAE:
THE ITALIAN
THE AUSTRIAN

A snowy ravine in the Italian Alps. Everything is white. Even in the background and at the sides the sky is shut out by the perpendicular cliff sides. And every few seconds, a gust of wind, scooping through the length of the little hollow, fills the air with whirling clouds of snow.



'THE PROPOSAL'
A Jest in One Act
By Anton Chekov
Translated by Constance Garnett
Produced by Howard Rose



CHARACTERS:
Stepan Stepanovitch Tchubukoy (a Landowner),
Natalya Stepanovna (his daughter)
Ivan Vassilyevitch Lomov (A neighbour of Tchubukoy's, a healthy, well-nourished but hypochondriacal landowner)
The scene is the drawing-room in Tchubukoy's house



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TUESDAY, July 1

MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40
A RECITAL BY
DR.
HAROLD RHODES

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD

at THE ORGAN of LOZELL'S PICTURE HOUSE
Relayed from BIRMINGHAM

Overture, 'La Gazza Ladra' ('The Thieving Magpie') *Rossini*
Intermezzo, 'The Country Flirt' *Allet*
Selection of Tosti's Songs *arr. Godfrey*
Oriental Fantasy, 'In a Chinese Temple Garden' *Ketelbey*
Waltz, 'Go to Bed' *Burke*
Petite Suite de Concert *Coleridge-Taylor*

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

March, On the Quarter Deck *Alford*
Selection, 'Chu-Chin-Chow' *Norton*
Entr'acte, 'The Dicky Bird Hop' *Ronald Gourley*
Tango Waltz, 'Thé Dansant' *Fletcher*
Suite, 'Scenes of Childhood' *Hoby*
Romance, 'In a Kentish Garden' .. *Bawlinson*
Suite, 'The Pagoda of Flowers' *Woodforde-Finden*

5.15 The Children's Hour

'THE WORST YET'

a Studio Adventure by MARY RICHARDS

Duets by MARJORIE PALMER (*Soprano*) and
ETHEL WILLIAMS (*Contralto*)
JAMES DONOVAN and his Saxophone

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Organ Recital

by

Dr. HAROLD RHODES

Relayed from THE CATHEDRAL, COVENTRY

Allegro (Concerto No. 11)..... *Handel*
How sweet the Name *Darke*
Prelude and Fugue in A Minor *Bach*
Idyl and Toccata (Sonata in C) *Rheinberger*

7.10 London Regional Programme

9.40 Midland News

9.45 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Home, Health and Garden.

SWEETS WITH ORANGES

Orange Meringue.

2 oranges. 2 ozs. breadcrumbs or
2 ozs. lump sugar. sponge cake.
2 eggs. Butter size of walnut.

Put crumbs, orange juice and grated rind, sugar, butter and egg yolks in a basin, pour over them half a pint of boiling milk; stir well. Put into greased pie-dish and cook until set, but not browned. Whip the egg whites stiff and add 4 tablespoonfuls of caster sugar. Put on the orange batter when cool and place in a gentle oven for half an hour until meringue is crisp. Can be served hot or cold.—Mrs. Carnahan, 8, Hampstead Hill Mansions, Downshire Hill, N.W.3.

Orange Blancmange.

Mix 2 tablespoonfuls of cornflour smoothly with 1 pint of cold water. Put into a saucepan with 6 ozs. of caster sugar, the grated rind of 2 oranges and strained juice of 4 oranges and 1 lemon. Stir over a slow fire until it boils and thickens, then pour into a wet mould and leave to set.—Mrs. Gordon Godfrey, Chedworth, Heath Drive, Potters Bar.

Oriental Kisses.

Cut in half some large, juicy, thick-skinned oranges, carefully squeeze out juice by means of a lemon-squeezer into a small saucepan. Add sugar to taste and stir over slow heat until sugar is melted. Then add a little flour or cornflour that has been previously mixed with a little of the cold orange juice. Let it simmer gently till fairly thick and then let it cool. Carefully remove pulp from orange shells so as not to crack them, fill them with the juice when cool, and heap with fresh cream which has been beaten and sweetened.—Mrs. A. Lansdowne, 40, Jasmine Grove, Anerley, S.E.20.

Orange Pudding.

2 oranges. Juice of a lemon.
3 tablespoonfuls of white sugar.
1½ ozs. butter.
2 eggs.
1 pint of milk, or milk and water.
½ lb. of bread or stale cake crumbs.

Peel the oranges very thinly and boil the peel till soft, drain well and pound to a paste. Boil the milk and pour over the crumbs, leave till cold, then add the orange paste and lemon juice, the melted butter, sugar and prepared eggs which must be well beaten. Mix well, pour into a well-greased basin and steam 1 hour or *bake 30 minutes. Turn out and serve hot with custard sauce.—Mrs. M. Foden, 'Tavinni,' Copthall Lane, Chalfont St. Peters, Bucks.

Orange Jelly Sponge.

Take 1 pint of jelly, melt with ½ pint of water, not boiling. When cool, add juice of 2 oranges, rind grated, and yolk of 1 egg, whites of 2. Beat all together for 15 or 20 minutes. Set into two moulds, previously rinsed with cold water. Serve with cream or custard.—Nurse Mabel, 'St. Clements,' Collier Road, Hastings.

In connection with this series of talks on Empire products, the Empire Marketing Board are issuing a set of Leaflets giving extra recipes. One is available on Oranges, and anyone who has not already registered their names for the series of leaflets should send a postcard to the Empire Marketing Board, Westminster, S.W.1. Two sets of three have already been dispatched to registered listeners and the last three will be sent after the concluding talk on July 15. The subjects of the last two talks on July 1 and 15 are Canadian Salmon and East African Coffee.

7.10
TONIGHT'S
VAUDEVILLE
SHOW

TUESDAY, July 1
LONDON REGIONAL
842 kc's (356.3 m.)

9.45
A RECITAL
BY
LAFFITTE

12.0 **A Concert**
JESSIE KING (*Contralto*)
THE LONDON ENSEMBLE QUINTET
A Vision of Vanity Fair *Dunkhill*
Dreams *Wilbur Chenoweth*
The Clock and the Dresden Figures .. *Ketelbey*

JESSIE KING
The Nightingale *Delius*
When I was one and twenty.... *Armstrong Gibbs*
Song of the Opon *La Forge*

12.23 **QUINTET**
Suite, 'Knick-Knacks' *Frank Tapp*
Coffee Cups; The Little Silver Calendar;
March of the China Mascots

JESSIE KING
Two September Songs *Quilter*
Bird of Blue *German*

12.44 **QUINTET**
The Harmonica Player *David W. Guion*
Serenade *Widor, arr. Artok*
The Miniature Piano *Joseph Engleman*

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
March, 'On the Quarter Deck' *Alford*

Selection, 'Chu Chin Chow' *Norton*
Entr'acts, 'The Dicky Bird Hop' *Ronald Gourley*
Tango Waltz, 'The Dansant' *Fletcher*
Suite, 'Scenes of Childhood' *Hoby*
Romance, 'In a Kentish Garden' .. *Raulinson*
Suite, 'The Pagoda of Flowers' *Woodforde-Pinden*

5.15 **JACK PAYNE'S
B.B.C. DANCE ORCHESTRA**

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

6.40 **Organ Recital**
by
Dr. HAROLD RHODES
Relayed from THE CATHEDRAL, COVENTRY
(From *Midland Regional*)
Allegro (Concerto No. 11) *Handel*
How sweet the Name *Darke*
Prelude and Fugue in A Minor *Bach*
Idyl and Toccata (Sonata in C) .. *Rheinberger*

7.10 **Vaudeville**
BOBBIE COMBER (Comedian)
NELLIE WALLACE (Comedienne)
TWO PAIRS:
CLAUDE HULBERT PAUL ENGLAND
ENID TREVOR PAT PATERSON
SKETCH:
'AN ALLITERATIVE ADVENTURE,' by W. O. DAWSON
YVETTE DARNAC (Light Songs)

WILLIAM WALKER and ANNE DE NYS on Two
Pianos
and
GERSHOM PARKINGTON SAXOPHONE ORCHESTRA

8.25 'MODERN ASPECTS OF FINANCE'—IV
Mr. F. W. HIRST: 'The Recent Boom and
Collapse of Wall Street'

8.55 **'Aida'**
(Verdi)
ACT II
Relayed from THE ROYAL OPERA,
COVENT GARDEN
(See note on page 714)

9.40 Regional News

9.45 **A Pianoforte Recital**
by
Frank Laffitte

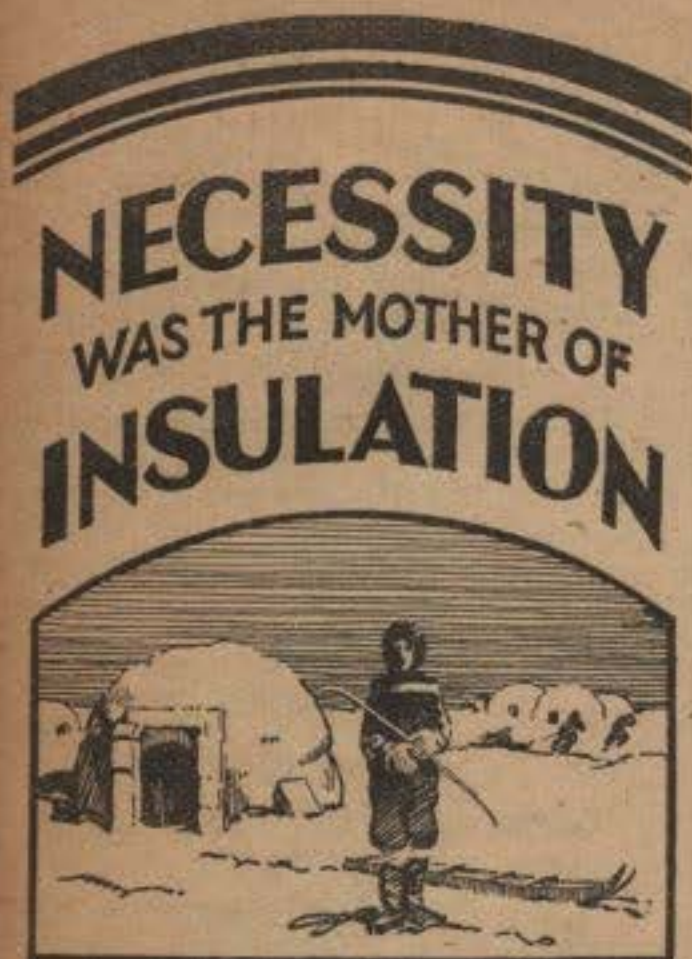
Organ Toccata in C *Bach, arr. Busoni*
-Prelude; Adagio; Fuga
Des Abends (At Evening) (Fantasy Pieces,
Aufschwung (Soaring) Op. 12) *Schumann*
Pagodes ('Estampes') *Debussy*
Equinox *Ireland*

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

A specimen copy of the Listener will be sent to you post free, on application to the B.B.C. BOOKSHOP, Savoy Hill, W.C.2. Have you seen the Listener yet? It contains, each week, the text of nearly everything of permanent value in the broadcast word of the previous week. It also assists in the choice of the most interesting forthcoming broadcasts. It is the best possible guide to an intelligent appreciation of the arts and sciences and all matters of importance in the present day. It is concerned with art, with science and philosophy, books and literature, travel, world-affairs, out-of-doors, and health. It is beautifully printed and illustrated. Send for your specimen copy today! PRICE 3D. EVERY WEDNESDAY: OF ALL NEWSAGENTS AND BOOKSTALLS

SID AND, ILLY

Tuesday's Programmes continued (July 1)



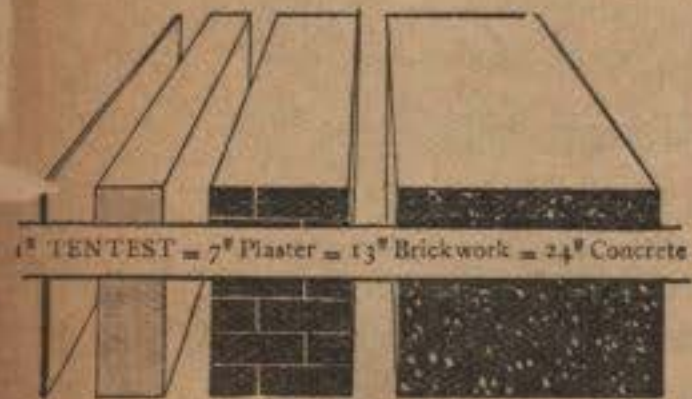
NECESSITY
WAS THE MOTHER OF
INSULATION

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CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'OLD FURNITURE'
A setting for the Song Cycle
by
CLAUDE ARUNDALE
A Story in Welsh by AUNT NESTA

6.0 Mr. A. G. Pkys-Jones: 'A Tramp Abroad—
Walks round Pontypridd'

6.15 National Programme

7.0 EGWYL GYMRAEG
'Pynciau'r Dydd Yng Nghymru'
Gan

Yr Athro E. ERNEST HUGHES

A WELSH INTERLUDE

'Current Topics in Wales'

A Review in Welsh

by

Professor E. ERNEST HUGHES

(From Swansea)

7.25 National Programme

7.45 An Orchestral Concert and
Ballet

Relayed from

THE PAVILION, LLANDAFF FIELDS

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Gonodlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

Overture, 'Ruy Blas' Mendelssohn
Nocturne and Scherzo ('A Midsummer Night's
Dream') Mendelssohn

Ballet, arranged by CHRISTINE WHEATLEY and
BETTY WORSLEY

Ballet Music, 'Faust' Gounod

LOUIS LEVITUS (Violin) and Orchestra

Havanaise Saint-Saëns

THE ORCHESTRA

Italian Capriccio Tchaikovsky

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

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(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

4.0 National Programme

5.15 THE CHILDREN'S HOUR
Hark, to the Pipes of Pan—What!
with a 'a pointed ear or so' (Patrick Chalmers)

6.0 National Programme

7.0 Mr. P. J. Dart: 'Tennis in the West Country'

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

4.0-12.0 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. Thomas Edward (Baritone). 4.0:—An Afternoon Concert. The Northern Wireless Orchestra. Jennie Benton (Contralto). 5.15:—The Children's Hour. 6.10:—Mr. Ramsey Moore, H.M. Attorney General of the Isle of Man: 'The House of Keys,' relayed from the Government Office, Isle of Man. 6.15:—National Programme. 7.0:—Sir Claude Hill, K.C.S.I., C.I.E., Lieutenant Governor of the Isle of Man: 'The Isle of Man, past and present,' relayed from the Government Office, Douglas, Isle of Man. 7.25:—National Programme. 7.45:—An Orchestral Concert, relayed from the Princes Parade, Bridlington. (From Hall.) Alfred Barker and his Orchestra. 9.0:—National Programme. 9.15:—North of England News. 9.25:—National Programme. 10.30-12.0:—Dance Music by Bertini's Dance Band, relayed from the Tower Ballroom, Blackpool (National Programme).

3.30
THE KNELLER
HALL
BAND

WEDNESDAY, July 2
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE WIRELESS
SYMPHONY
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER'
Miss E. PICTON-TURBERVILLE, M.P.

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

12.0 Gramophone Records

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

2.0 A Ballad Concert
JOAN VINCENT (Soprano)
ARTHUR REES (Baritone)

2.30 FOR THE SCHOOLS
Miss C. VON WYSS: 'Nature Study for Town and Country Schools—VIII, Life on the Sea Shore: (i) Crabs and Shell-life'

2.55 Interlude

3.0 Miss MAJORIE BARBER: 'Stories and Story-telling in Prose and Verse—VIII, What we have learnt about Stories'

3.25 Interlude

3.30 THE KNELLER HALL BAND
Conducted by Capt. H. E. ADKINS (by kind permission of Col. L. M. GREGSON, O.B.E.)
Relayed from KNELLER HALL, TWICKENHAM
Overture, 'Tara o' Shanter' Drysdale
Petite Suite de Concert Coleridge-Taylor
Serenade Leoncavallo
Danse Trepak (Russian Dance) Tchaikovsky
Selection, 'Florodora' Leslie Stuart
Idyl, 'Blumengeflüster' ('Whispering of the Flowers') Von Blon

MALE VOICE CHOIR
Mary had a little Lamb Hughes
Spanish Guitar Work

BAND
Selection, 'Cavalleria Rusticana' Mascagni
Tone Poem, 'Finlandia' Sibelius
Waltz, 'Der Rosenkavalier' Strauss
French Military March Saint-Saëns

RULE BRITANNIA
GOD SAVE THE KING
(See note on page 715)

5.0 Gramophone Records

3.30-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Championship Meeting from the Centre Court, Wimbledon, and also, if absolutely necessary, from 5.15-6.0 p.m. Commentators: Captain H. B. T. Wakelam and Colonel R. H. Brand.

5.15 The Children's Hour
'JONATHAN FIFTEEN,' written and told by J. C. STOBART
Songs by STUART HIBBERD
'The Princess gives a Party' (Rene M. Worley)

6.0 Dame KATHERINE FURSE, G.B.E., R.R.C.:
'Girl Guides and Girl Scouts of the World'

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

6.40 The Foundations of Music
(From Manchester)
BRAHMS AND MENDELSSOHN SONATAS
Played by
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)
Mendelssohn No. 2 (third and fourth Movements)

7.0-7.20 Dr. ARTHUR H. NORRIS: 'Troublesome Boys and Girls'

7.25 DIGGING UP THE PAST—IV
Mr. LEONARD WOOLLEY

7.45 Vaudeville
BOBBIE COMBER (Comedian)
NELLIE WALLACE (Comedienne)
Two Pairs:
CLAUDE HULBERT, PAUL ENGLAND
ENID TREVOR, PAT PATERSON
SKETCH:
'An Alliterative Adventure,' by W. O. DAWSON
YVETTE DARNAC (Light Songs)
WILLIAM WALKER and ANNE DE NYS on Two Pianos
and
GERSHOM PARKINGTON SAXOPHONE ORCHESTRA

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

9.15 SIR FRANCIS NEWBOLT:
'The Royal Academy'

9.30 London and New York Stock Exchange Reports: (1,554.4 m.) Shipping Forecast and Fat Stock Prices

9.40 A Symphony Concert
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by PERCY PITT
Leader, S. KNEALE KELLEY
Overture, 'Medea' Cherubini
(See note on page 715)
Fugue on the Name Bach
Schumann, arr. Filson Young
At the Fountain, Schumann, arr. Müller-Berter
Symphony No. 4, in E Flat Glazounov
Le Sang des Crépuscules Pitt
Balkanophonía Slavenski

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



TONIGHT'S VAUDEVILLE includes NELLIE WALLACE (left) Yvette Darnac, Enid Trevor, Pat Paterson, and Anne de Nys (right)



WEDNESDAY, July 2
MIDLAND REGIONAL
 626 kc's (479.2 m.)

8.35
THE MIDLAND WIRELESS ORCHESTRA



The man who smokes Player's gets Quality



NCC 634

12.0 *London Regional Programme*

1.30 **A Light Orchestral Concert**

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL

- Overture to an Irish Comedy.....John Ansell
- AIDA GARDINER (*Mezzo-Soprano*)
- The Cleaners' Slumber Song.....Waltheof
- A Prayer to our Lady.....Donald Ford
- Life and Death.....Coleridge-Taylor

ORCHESTRA

Suite, 'Cobweb Castle'.....Liza Lehmann

2.5 MARY ASHMELL (*Violin*)

- Viennese Melody.....Gastner, arr. Kreisler
- Roumanian Air and Gipsy Dance.....Sammons

ORCHESTRA

Divertissement, 'A Day in Naples'.....Byng

CHARLES GELLION (*Tenor*)

- Here only Love.....First
- An Eriskey Love Lilt....arr. Kennedy-Fraser
- BAND
- Fantasy, 'A Voyage in a Troopship'....Miller

7.10 DOROTHY WILSON (*Pianoforte*)

- Theme and Variations.....Scarlatti
- The Dragon Fly.....Palmingren
- BAND

Paraphrase, 'The Loreley'.....Nesveda

CHARLES GELLION

Phyllis has such charming Graces
Young, arr. Lane Wilson

Angels guard thee.....Golard

BAND

Variations, 'The Wearing of the Green'
arr. Douglas

7.40 DOROTHY WILSON

- Impromptu in G Flat, Op. 51.....Chopin
- Prelude, 'The Whirlwind'.....William Baines



AIDA GARDINER, mezzo-soprano (left), sings in the Light Orchestral Concert at 1.30 today. CHARLES GELLION, tenor, and DOROTHY WILSON, pianoforte (right), are the soloists in the Military Band programme at 6.40.

AIDA GARDINER

- The Shepherd's Song.....Elgar
- Now sleeps the crimson Petal.....Quilter
- Big Lady Moon.....Coleridge-Taylor

ORCHESTRA

La Fée Tarapatapoum (The Fairy).....Foulds

Les Sylphides (The Sylphs).....Cussans

2.40-3.0 MARY ASHMELL

Rondo in G.....Mozart, arr. Kreisler

ORCHESTRA

Three Dances.....Finck

5.15 **The Children's Hour**

'All about a Pear Tree,' a Tale for the Tinies, by AGNES TAUNTON

Musical Selections by THE MIDLAND PIANOFORTE SEXTET

TONY will Entertain

'The Prince and the Whipping Boy,' a Story of England in the time of James I, by BLADON PEAKE

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Military Band Programme**

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

- Turkish March.....Corfield
- Overture, 'Zampa'.....Herold

BAND

Ballot Suite, 'Pantomime'.....Lacombe

8.0 *London Regional Programme*

8.30 Midland News

8.35 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'La Patrie' ('Fatherland').....Bizet

BERT HILL (*Base*)

Tommy Lad.....Margeson

At Grendon Fair.....Paul Maris

ORCHESTRA

Selection, 'Tom Jones'.....German

Waltz, 'Elfentanz' ('Elves' Dance').....Lohar

9.20 BERT HILL

Vulcan's Song.....Gounod

Shipmates o' Mine.....Sanderson

ORCHESTRA

Suite, 'Where the Rainbow ends'.....Quilter

March ('Tannhäuser').....Wagner

9.45 *London Regional Programme*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

10.35 *London Regional Programme*

6.40
THE BIRMINGHAM
MILITARY
BAND

WEDNESDAY, July 2
LONDON REGIONAL
842 kc's (356.3 m.)

8.35
THE FRANK
WALKER
OCTET

12.0 ORGAN RECITAL
by
WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
IAN GLENNIE (*Baritone*)

WALTER VALE
Nos. 1 and 2 from Six Studies in Canon Form,
Op. 56 Schumann
Prelude on a Hymn of All Saints, 'In our day of
Thanksgiving' Henschel

IAN GLENNIE
Awake, sweet Love Dowland,
All ye, whom Love or Fortune hath } arr. Fellowes
betrayed, }
Nymphs and Shepherds ... Purcell, arr. Duncan

WALTER VALE
Fantasia and Fugue
in A Minor; Trio
in C Minor Bach

IAN GLENNIE
The Question; The
Erl-King Schubert

WALTER VALE
Prelude and Fugue in
G; Prelude and
Fugue in G Minor;
(Nos. 5 and 6 of the
Eight Short Pre-
ludes and Fugues
Bach

1.0 Gramophone
Records

1.30 A Light
Orchestral
Programme

(From Midland
Regional)

THE MIDLAND
WIRELESS ORCHESTRA

Conducted by
FRANK CANTELL

Overture to an Irish Comedy John Ansell

AIDA GARDINER (*Mezzo-Soprano*)

Gleaners' Slumber Song Walthew

A Prayer to our Lady Donald Ford

Life and Death Coleridge-Taylor

ORCHESTRA

Suite, 'Cobweb Castle' Liza Lehmann

2.5 MARY ASHMELL (*Violin*)

Viennese Melody Gaertner, arr. Kreisler

Roumanian Air and Gipsy Dance Sammons

ORCHESTRA

Divertissement, 'A Day in Naples' Byng

AIDA GARDINER

The Shepherd's Song Elgar

Now sleeps the crimson Petal Quiller

Big Lady Moon Coleridge-Taylor

ORCHESTRA

La Fée (The Fairy) Tarapatapoum Foulds

Les Sylphides (The Sylphs) Cussans

2.40-3.0 MARY ASHMELL

Rondo in G Mozart, arr. Kreisler

ORCHESTRA

Three Dances Finck

5.15 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA

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

6.40 A Military Band
Programme

(From Midland Regional)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Turkish March Corfield
Overture, 'Zampa' Herold



SID BRIGHT AND THE PICCADILLY PLAYERS.
One of the bands who broadcast dance music to the London Region from the Piccadilly
Hotel tonight.

CHARLES GELLION (*Tenor*)

Heer only Love Liszt
An Eriskay Love Lilt arr. Kennedy-Fraser

BAND

Fantasy, 'A Voyage in a Troopship' Miller

7.10 DOROTHY WILSON (*Pianoforte*)

Theme and Variations Scarlatti
The Dragon-fly Palmgren

BAND

Paraphrase, 'The Loreley' Nevada

CHARLES GELLION

Phyllis has such charming Graces
Angels guard thee Young, arr. Lane Wilson
Godard

BAND

Variations, 'The Wearing of the Green'
arr. Douglas

7.40 DOROTHY WILSON

Impromptu in G Flat, Op. 51 Chopin
Prelude, 'The Whirlwind' William Baines

BAND
Ballet Suite, 'Pantomime' Lucente

8.0 Mr. OTTO SIEPMANN: German Language
Talk

8.30 Regional News

8.35 Light Music

NORMAN WILLIAMS (*Baritone*)

THE FRANK WALKER OCTET

Hungarian Dance, No. 18

Music for Automaton and Waltz ('Coppelia')
Delibes, arr. Weninger
Three More Dalu
Dances

Arthur Wood
Nidderdale; Aire-
dale; Wharfedale

NORMAN WILLIAMS

In Summer-time on
Bredon Graham Peel
The Lowland Sea
Traditional

9.0 OCTET

Serenade
Schubert, arr. Lynam
Three Bavarian
Dances Elgar, arr.
Charles Godfrey
The Dance; Lal-
laby; The Marke-
man

NORMAN WILLIAMS

Onaway, awake
Coven
If I were King
Newell Chas
and Coslow

9.25 OCTET

Miniature Overture;
Dance of the Sugar Plum Fairy; Russian
Dance—Trepak ('Nut-cracker' Suite)
Tchaikovsky, arr. Weninger
In the Cloister Borodin, arr. Weninger
Slav Dance, No. 15 Dvorak

9.45 JACK PAYNE'S B.B.C. DANCE
ORCHESTRA

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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

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or valve, fixed or portable, may be in-
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at any Post Office at which Money Order
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prosecution.



Semi-Porcelain Tea Service, 21 pieces, with hand-painted fruit design, for 200 Red Seals from packets of Clark's Creamed Barley. Sign the coupon and get 100 Red Seals free.

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from
CLARK'S CREAMED BARLEY

Clark's Creamed Barley is the All-British Breakfast Food for British Folk. It is delicious, with an intriguing nutty flavour, and it is ready to eat—a meal in a moment. Save the Red Seals found in C.C.B. packets and obtain valuable presents. The charming Tea Set mentioned above is an example.



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Please reserve for me a 21-piece Semi-Porcelain Tea Service.

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Wednesday's Programmes continued (July 2)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0 National Programme
5.15 THE CHILDREN'S HOUR
'The Extraordinary Affair of Ernest, the Policeman'
by
S. G. HULME BEAMAN
6.0 National Programme
9.30 West Regional News
9.40-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0 National Programme
5.15 West Regional Programme
6.0 National Programme
9.30 West Regional News
9.40-11.0 National 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
'SMASH WENT THE WINDOWS'
(Norman Hunter)
Then you just see what happens
6.0 National Programme
9.30 Local News and Mid-week Sports Bulletin
9.40-11.0 National Programme

BOURNEMOUTH

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

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.30 National Programme
5.15 THE CHILDREN'S HOUR
6.0 National Programme
9.30 North of England News
9.40-11.0 National Programme

CRYSTALLIZING FLOWERS.

THE crystallizing of natural flowers is a most fascinating occupation, and wonderful results can be obtained for a trifling cost, plus a little time and patience. The ingredients and tools required are very simple. Half a pound of caster sugar; do not try with any other kind, not even fine granulated sugar; so if you are without the caster variety, don't start on the flowers until you have obtained some. One white of egg and a sugar caster come next, a pastry brush or any nice small paint brush, and several dinner plates. Have ready picked, say, a rose, any colour but dark red (the latter colour is never successful), and don't forget to pick a sprig of young foliage, the leaves that are tinted towards the tips are the most effective.

Now carefully pick your rose to pieces, petal by petal, and discard the very centre. Slightly beat up the white of egg, just enough to do away with the ropiness as it were. Now put several of your petals on to a dinner-plate, take your brush, dipped in white of egg, and completely paint or varnish them all over on both sides. As you coat each petal, put it on to another plate, and don't do more than eight to twelve petals at a time. Now fill your caster with the sugar and begin to shake this on the varnished petals thoroughly and evenly. Next lift each petal separately, give it a shake to remove the superfluous sugar, and place on a clean plate to dry. Do the same with the remaining petals.

The drying of these flowers is very important. Warmth, not heat, is required. The ideal drying

medium is sun, but we are not always fortunate enough to get sufficient sun, so the plate rack, after the fire has died down, an oven under the same conditions, with the oven door open, the hearth or hearthrug before a low fire, could be used. The petals must be dried gradually, and when they are properly dried, you will find them quite hard and crisp, and very easy to handle.

In decorating your cake, build up your rose again on top, using the small inner petals first, and pressing them in the icing in an upright position, using a little pointed stick for this. Carefully build up the heart of your rose, gradually using the larger petals for the outside. Aim at keeping the flowers lifelike and with a raised-up effect. Now add a piece of the rose foliage which you have crystallized whole, and lay at the side of the cake. Place another piece of foliage with a few petals to form a rosebud; the effect is really beautiful.

The small flowers, such as violets, primroses, double night-scented stock, are crystallized whole. You must be very thorough in the varnishing of these; leave a stalk on where you can, and thoroughly soak the whole in the white of egg, then literally drown them in the sugar; keep shaking the flower until it is well covered, but beware of getting on the sugar in lumps; the shaking corrects this.

Now as to the keeping of them. Place them between sheets of tissue paper—never touching—and keep them in an air-tight tin box.—From a talk by Mrs. Nelson Edwards.



LISTEN AT LESS COST

Nowadays most valves take far less current than they used to take. Batteries could now last for a very long time on one charge if only they would not deteriorate when not charged frequently. Always a step in front, Exide have designed a new type of low tension battery with special plates to give slow discharges for long periods without harm. With one of these batteries—known as the "D" series—listening will cost you much less—less in money—less in trouble.

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70 amp. hrs.	11/4
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Trained minds instantly appreciate the superiority of the hand-made Kropp. The virgin keenness of this world-famous razor is retained through years of daily use. Regular stropping and occasional setting is all that is ever required.

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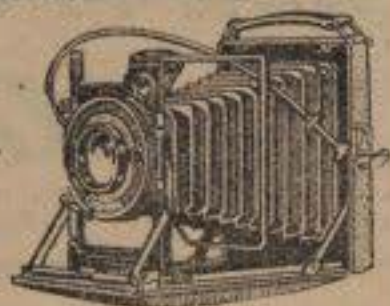


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7.45
**A MILITARY
BAND
CONCERT**

THURSDAY, July 3
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
**A VISION
OF
SWEDEN**

10.15 a.m. **THE DAILY SERVICE**
10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
10.45 **'BOOKS FOR SUMMER READING'—1**
Miss ANN SEICE:
'Old Favourites in Slim Editions'

3.45 **JACK PAYNE'S B.B.C. DANCE ORCHESTRA**
4.15 **Light Music**
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

6.40 **The Foundations of Music**
(From Manchester)
BRAHMS AND MENDELSSOHN SONATAS
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)
Brahms No. 1 (First and second Movements)
(See note on page 715)

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

12.0 **A Concert**
DOROTHEA ST. HILL BOURNE
(Mezzo-Soprano)
REGINALD JOHN HOLLAND (Bass-Baritone)
ANTHEA BOWRING (Pianoforte)
DOROTHEA ST. HILL BOURNE
Dierdre's Farewell
arr. Kennedy-Fraser
When Daisies pied.....Arne
I know where I'm going
arr. Hughes
Tambourin.....arr. Ticefoot
ANTHEA BOWRING
Intermezzo, Op. 118, No. 1 } Brahms
Intermezzo, Op. 118, No. 2 }

12.22 **R. J. HOLLAND**
Johnnie.....Stanford
Go not, happy Day.....Somervell
I know a Bank.....Martin Shaw
Trottin' to the Fair.....Stanford
DOROTHEA ST. HILL BOURNE
Maria Wiegenlied (The Virgin's Cradle Song).....Max Reger
Marienwurmchen (Ladybird)
Schumann
Nacht und Träume (Night and Dreams).....Schubert
ANTHEA BOWRING
Capriccio, Op. 76, No. 1... } Brahms
Capriccio, Op. 76, No. 5... }

12.50 **R. J. HOLLAND**
Let us now praise famous Men
Vaughan Williams
The Temper of a Maid.....Head
The Maiden Blush.....Quilter
Clorinda.....Orlando Morgan

1.0 **REGINALD FOORT**
At the ORGAN of the REGENT CINEMA
(From Bournemouth)

2.0-2.30 **Gramophone Records**

3.0 **EVENSONG**
From WESTMINSTER ABBEY

3.45-5.15 *Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Championship Meeting from the Centre Court, Wimbledon, and, if absolutely necessary, from 5.15-6.0 p.m. Commentators: Captain H. B. T. Wakelam and Colonel R. H. Brand.*



A SWEDISH NATIONAL PROGRAMME

devised by Lance Sieveking

will be broadcast tonight at 9.40

A balloon travels with the wind. It makes no noise at all, but floats silently along.

Sitting in the basket, thousands of feet over Sweden, we can hear a multitude of small sounds—Swedish sounds; and the country with its myriad lakes and islands lies spread out like a map beneath us.

We will go a balloon journey. . . .

The children of Sweden bow deeply over the hands of their elders with eighteenth-century courtesy; and the Lapps in Lapland seem changeless and outside time.

But in the same breath one must say, touching architecture, electric power, glass, sculpture, and hygiene, Sweden is in the forefront of the moderns.

The photograph reproduced above was taken in the courtyard of the house of the Swedish sculptor, Carl Milles.

5.15 **The Children's Hour**
Humorous Sketches of Colonial Life—I, written and told by A. MARSH
'Saved by his Tail,' from 'Outa Karel' (Sanni Metelrkamp)
Selections by GENIAL JEMIMA

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

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

6.35 **Market Prices for Farmers**

9.25 **'THE WAY OF THE WORLD'**
By VERNON BARTLETT

9.40 **A Swedish National Programme**
(See centre column)

10.40-12.0 **DANCE MUSIC**
JACK PAYNE'S B.B.C. DANCE ORCHESTRA

12.0-12.5 a.m. (1,554.4 m. only)
Experimental Transmission for the Radio Research Board by the Fultograph Process

7.0-7.20 **'PLAYS AND THE THEATRE'**
By JAMES AGATE
7.25 **'SOME INDUSTRIES OF GREAT BRITAIN TODAY'—IV**
Mr. ARNOLD SHIMMIN: 'Wool'
(From Leeds)

7.45 **The Wireless Military Band**
Conducted by B. WALTON O'DONNELL
FRANKLYN KELSEY (Baritone)
BAND
Overture, 'Preciosa'.....Weber
Four Characteristic Waltzes
Coleridge-Taylor

FRANKLYN KELSEY
The old Bard's Song ('The Immortal Hour')
Rutland Boughton
The Spanish Lady.....Hughes
Edward.....Loewe
BAND
Ballet Music ('Robert the Devil')
Meyerbeer

FRANKLYN KELSEY
The yellow Boreen arr. Somervell
The Child and the Twilight Fairy
The Crocodile....arr. Broadwood
BAND
Prelude, 'Colomba'... Mackenzie
Hungarian Rhapsody, No. 3 Liszt

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

THE THREE HALVES OF A HEALTHY MOUTH

1/2 a tumbler of water

1/2 a teaspoon of Milton

1/2 hour while you dress

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

MILTON CLEANS FALSE TEETH

THURSDAY, July 3 MIDLAND REGIONAL 626 kc's (479.2 m.)

8.0
BILLY FRANCIS
AND HIS
ORCHESTRA

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
Overture, 'The Battle of Leguano' Verdi
Waltz Minuet Windcott
Selection, 'The Student Prince' Romberg
Serenade, 'Mot d'Amour' ('Word of Love')
Elgar
Suite, 'St. Agnes' Eve' Coleridge-Taylor

1.0 A Ballad Concert
GEORGE LOMAX (Tenor)
The Scent of the Lilies Gerard Cobb
Gather ye Rosebuds Sanderson
Wait d'Hardicot
ALEXANDRA HAYS (Violoncello)
Remembered Whitehouse
Tarantella W. H. Squire
IRIS HODDELL (Contralto)
A Summer Night Goring Thomas
Trees Rusbach
A young Girl's Song Phillips

1.30 London Regional Programme
2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Suite, 'Americana' Thurbon
Down South Myddleton
Selection, 'Echoes of the Plantation' arr. Austin

5.15 The Children's Hour
'The Silver Trail,' a Nature Sketch, by
DOROTHY COOPER
ARTHUR LINDSAY will entertain
LEA K. PAUWELA (Guitar and Ukulele Solos)

6.0 London Regional Programme
6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Poet and Peasant' Suppé
ERIC GREENE (Tenor) and Orchestra
Aria, 'Onaway, awake, Beloved' ('Hiawatha')
Coleridge-Taylor
ORCHESTRA
Suite, 'From a Moorish Village' Reginald Bodman
In a Moorish Café; Moonlight on the Housetops
at El Hamira; Dance of Ramleya, Daughter
of the Sand
7.10 CYRIL READ (Violin)
Spanish Serenade Chaminade, arr. Kreisler
Caprice XIII Paganini, arr. Kreisler
Preludium Bach
ERIC GREENE
As you pass by Kennedy Russell
Bethlehem Jan Bloeker
A Feast of Lanterns Bantock
ORCHESTRA
Miniature Suite Carse

7.45 CYRIL READ
Hymn to the Sun Rimsky-Korsakov
Prelude and Allegro Pugnani, arr. Kreisler
ORCHESTRA
March from Suite ('Caretia') Sibelius

8.0 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM
MABEL FRANCE
in an 'AUNT MARIA' Sketch

9.10 Midland News
9.15 London Regional Programme
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

THIS WEEK IN THE GARDEN.

SPRAYING foliage with good clean water towards the close of the day helps to freshen it up, but watering so as merely to damp the surface is waste of labour and waste of water.

The rose on the end of the spout of the water-can is a poor thing when watering of plants in the open has to be done. Leave it off and pour the water on the soil instead of on the plants. Pour it on in such quantities that it will sink in and moisten the soil to the utmost depth of the roots, and afterwards—as soon afterwards as you can—hoe the surface so as to make a good mulch.

If mildew is making its appearance on roses, spraying with liver of sulphur will keep it in check. The proportions are one ounce of liver of sulphur to four gallons of water. Or you may dust flowers of sulphur on the foliage with good effect if you do it while the dew is on. Green sulphur is less conspicuous than yellow, and not less effective, but it should be remembered that the rose shoots grow,

and soon there will be lengths not covered, and therefore not protected by our spray or our dust, and we must do the work anew.

Where one green-fly is today there will be many in a week. So destroy the precursors of their race by spraying with nicotine wash.

We have given a recipe for nicotine wash many times, but here it is again. The quantity is probably too great, but you can easily reduce each ingredient in proportion. Of nicotine, 3 ozs.; of soft soap, 4 lbs.; of water, 40 gallons.

The nicotine kills in that proportion, but it kills only the insects it wets. The soft soap in the mixture enables it to wet even wax-covered insects. But you must hit them with the spray; that is, you must cover all parts of the bush.

These things—the sulphur or the liver of sulphur for mildew, and the nicotine-soap spray for green-flies—may be used on practically all affected plants outdoors.—From the Royal Horticultural Society's Bulletin.

8.0
THE LONDON
WIND
QUINTET

THURSDAY, July 3
LONDON REGIONAL
842 kc/s (356.3 m.)

9.15
MELVILLE
GIDEON AND THE
AERO-OPTIMISTS

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
(From Midland Regional)
Relayed from SMALL HEATH, BIRMINGHAM
Overture, 'The Battle of Leguano' Verdi
Waltz Minuet Wiedeatt
Selection, 'The Student Prince' Romberg
Serenade, 'Mot d'Amour' ('Word of Love')
Elgar
Suite, 'St. Agnes' Eve' Coleridge-Taylor

1.0 A Ballad Concert
(From Midland Regional)
GEORGE LOMAX (Tenor)
The Scent of the Lilies Gerard Cobb
Gather ye Rosebuds Sanderson
Wait d'Hardelot
ALEXANDRA HAYS (Violoncello)
Remembrance Whitehouse
Tarantella W. H. Squire
ISIS HODDELL (Contralto)
A Summer Night Goring Thomas
Trees Rasbach
A young Girl's Song Phillips

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)
Suite, 'Americana' Thurban
Down South Myddleton
Selection, 'Echoes of the Plantation' arr. Austin

5.15 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA

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

6.40 A Light Orchestral
Programme
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Poet and Peasant' Suppl
ERIC GREENE (Tenor) and Orchestra
Aria, 'Onaway, awake, Beloved' ('Hiawatha')
Coleridge-Taylor

ORCHESTRA
Suite, 'From a Moorish Village'
Reginald Bodman
In a Moorish Café; Moonlight on the House-
tops of El Hamira; Dance of Ramleya,
Daughter of the Sand

7.10 CYRIL READ (Violin)
Spanish Serenade Chaminade, arr. Kreisler
Caprice XIII Paganini, arr. Kreisler
Preludium Bach

ERIC GREENE
As you pass by Kennedy Russell
Bethlehem Jan Blockx
A Feast of Lanterns Bantock

ORCHESTRA
Miniature Suite Curse

7.45 CYRIL READ
Hymn to the Sun Rimsky-Korsakov
Prelude and Allegro Pugnani, arr. Kreisler
ORCHESTRA
March from Suite ('Carolia') Sibelius

8.0 Chamber Music
FRIEDRICH WUHRER (Pianoforte)
THE LONDON WIND QUINTET
Quintet, Op. 79 Klughardt
Allegro non Troppo; Allegro Vivace; Andante
Grazioso; Adagio Allegro Molto Vivace

8.15 FRIEDRICH WUHRER
Intermezzo Reger
Two Humoresques Reger
Gavotte Reger

8.25 QUINTET
Andante H. E. Rouderson
Allegro Assai H. E. Rouderson

8.40 FRIEDRICH WUHRER
Toccata Paul A. Pisk
Sarabande Paul A. Pisk
Intermezzo Paul A. Pisk
Marcia finale Paul A. Pisk

8.55 QUINTET
Valse Boston (Op. 53) Theodore Blumer
One Step (Op. 53) Theodore Blumer
Scherzo Scarlatti, arr. H. Greenbaum
Pastorale Scarlatti, arr. H. Greenbaum
Burlesque Steiner
Scherzo Steiner

9.10 Regional News

9.15 MELVILLE GIDEON
Presents
THE AERO-OPTIMISTS
in
'Jolly Old Jail'

A Musical Forecast of Prison Life
Fifty Years Hence
as imagined by
AUSTIN MELFORD and MELVILLE GIDEON
and executed by
MELVILLE GIDEON
BETTY CHESTER
WILLIAM STEPHENS
ROBERT ATKINS
FLORENCE BAYFIELD
and
PHYLLIS NEILSON-TERRY

Appropriated Music will be played by
HARRY S. PEPPER
and
HIS PICKED BAND OF ACCOMPLICES

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



Tonight, at 9.15, MELVILLE
GIDEON (picture on the right)
presents the

AERO-OPTIMISTS

who will include

Phyllis NEILSON-
TERRY (left)

ROBERT ATKINS
(left, below) and

BETTY CHESTER (above)

in a musical forecast called

'JOLLY OLD JAIL.'

For full particulars see col. 3 above.

Thursday's Programmes continued (July 3)

Daily Bread needs Golden Shred -it's fine



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CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 3.0 National Programme
 4.45 Light Music
 by BOBBY'S STRING ORCHESTRA
 Relayed from BOBBY'S CAFE, CLIFTON, BRISTOL
 5.15 THE CHILDREN'S HOUR
 'GARETH'
 The Welsh Boy who became a Knight
 by DOROTHY EAVES
 6.0 Mr. GEORGE EYRE EVANS: 'Scouting in Wales'
 (From Swansea)

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 A Concert

Relayed from THE PAVILION, ROATH PARK, CARDIFF

NATIONAL ORCHESTRA OF WALES
 (Cerdorfa Genedlaethol Cymru)
 Leader, LOUIS LEVITUS
 Conducted by WARWICK BRAITHWAITE
 Overture, 'Tannhäuser' Wagner

THE CARDIFF SCHOOLS FESTIVAL CHOIR
 Conducted by BUNFORD GRIFFITHS
 It comes from the misty Ages Elgar
 As Torrents in Summer
 Nursery Rhymes Walford Davies

THE ORCHESTRA
 Suite, 'Nell Gwyn' Dances German

THE CHOIR
 On Wings of Song Mendelssohn
 The Dream Seller Markham Lee
 Our Market Day arr. Alan Gray

THE ORCHESTRA
 Ballet Suite, 'Boabdil' Moszkowski

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

2.0-2.30 National Programme

3.0 National Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 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

3.0 National Programme

5.15 THE CHILDREN'S HOUR
 S-O-S
 SONGS, ODES, SMILES

6.0 National Programme

9.15 Local News

9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert. Kathleen Ferrier (Pianoforte). Elizabeth Leighton (Mezzo-Soprano). Charles Meert (Violoncello). 3.0:—The Opening of the Central Library, Burnley. 3.25:—An Afternoon Concert. The Northern Wireless Orchestra. Fred Taylor (Bass-Baritone); Jessie Bell (Pianoforte). 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.45:—A Light Orchestral Programme. The Northern Wireless Orchestra. Sara Buckley (Contralto). 9.0:—National Programme. 9.15:—North of England News. 9.25-12.0:—National Programme.



8.0
MELVILLE
GIDEON'S AERO-
OPTIMISTS

FRIDAY, July 4
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

8.0
WITH PHYLLIS
NEILSON-TERRY
IN THE COMPANY



10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Lady CYNTHIA COLVILLE: 'National Baby 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
KATHLEEN JACOBS (Violoncello)
JOYCE KADISH (Pianoforte)
Sonata in G.....Bach
Adagio; Allegro; Andante; Allegro
Serenata Medioevale
Riccardo Zandonai

12.30 ORGAN RECITAL
By EDNA C. HOWARD
(Organist and Director of the Choir, Highgate Wesleyan Church)
Relayed from ST. MARY-LE-BOW
SOFFI SCHONNING (Soprano)

EDNA C. HOWARD
Bridal Suite.....G. G. Radcliffe
SOFFI SCHONNING
Ständchen (Serenade) ... }
Ungehduld (Impatience) ... } Schubert
Frühlingstraum (A Dream of Spring)

EDNA C. HOWARD
Trio Sonata in D Minor....Bach
Andante; Adagio; Vivace

SOFFI SCHONNING
Sing. sing. Nachtigall }
(Nightingale) } Kjerulf
Vencvil }
Good Morning Grieg

EDNA C. HOWARD
First Movement, Symphony No. 1
Vierne
First and Third Movements, Pastoral
Sonata.....Rheinberger

1.30-2.30 A RECITAL OF
GRAMOPHONE RECORDS
By CHRISTOPHER STONE

4.0 Light Music
MOSCHETTO and his Orchestra
FROM THE MAY FAIR HOTEL

2.30-5.15 Programmes may be broken into for a Running Commentary on the All England Lawn Tennis Championship meeting from the Centre Court, Wimbledon, and, if absolutely necessary, from 5.15-6.0 p.m. Commentators:—Captain H. B. T. Wakelam and Colonel R. H. Brand.

5.15 The Children's Hour
Various Violin Solos played by DAVID WISE
The Story of 'The Wish-Dragon' (Philip Carmichael)

'When Summer Time came into Force,' from 'Funny Stories' (Egon Hillgenborg), translated from the German by May Jenkin 7.45

6.0 Mrs. ROBERT NOBLE: 'Choosing Pots and Pans'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN 8.0

WILLIAM WALKER
ANNE DE NYS
PATRICK WADDINGTON
(That Certain Trio)

MELVILLE GIDEON
presents
'THE AERO-OPTIMISTS'
in
'Jolly Old Jail'

A Musical Forecast of Prison Life, Fifty Years Hence, as imagined by AUSTIN MELFORD and MELVILLE GIDEON
and executed by
MELVILLE GIDEON
BETTY CHESTER
ROBERT ATKINS
WILLIAM STEPHENS
FLORENCE BAYFIELD
PHYLLIS NEILSON-TERRY

Appropriate Music will be played by HARRY S. PEPPER, and his PICKED BAND OF ACCOMPLICES

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'
The Hon. HAROLD NICOLSON

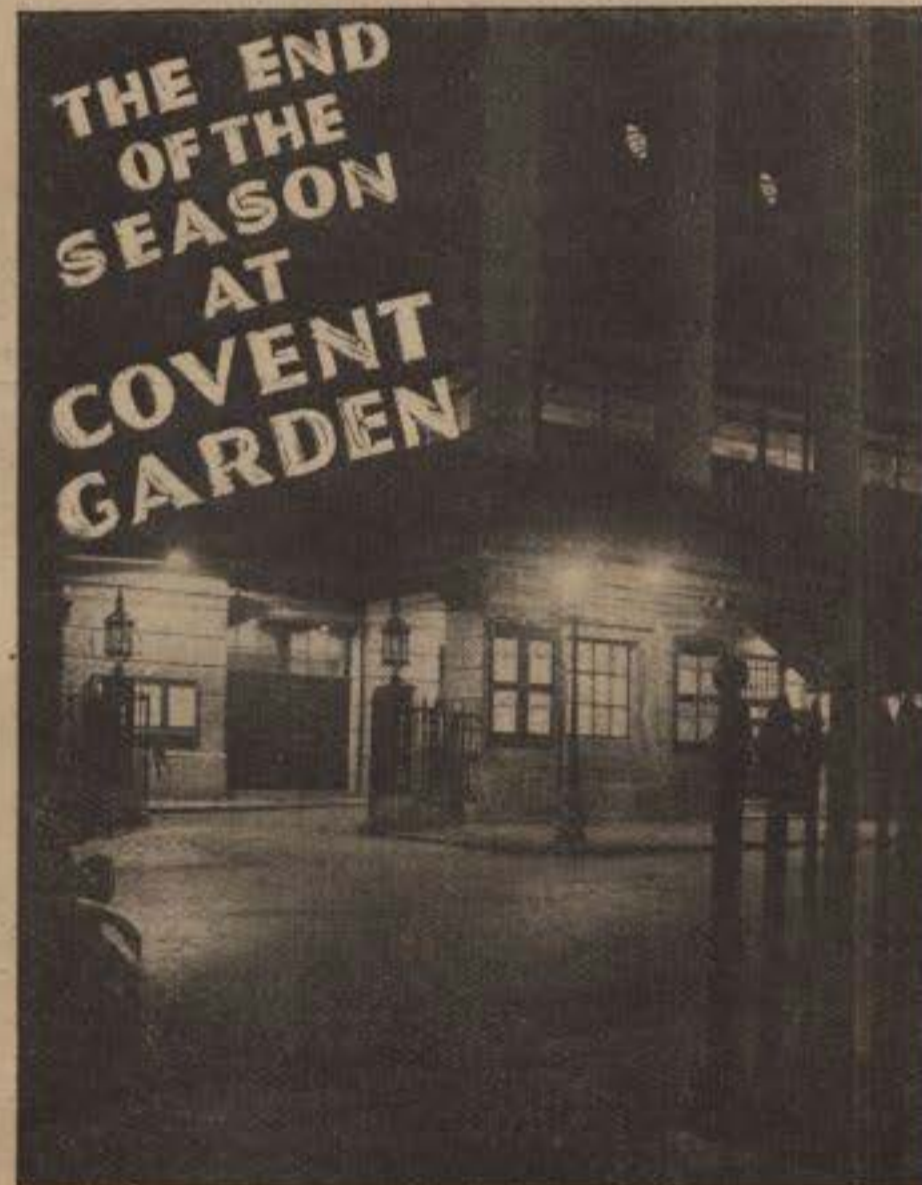
9.40 A VIOLONCELLO RECITAL
by
LAURI KENNEDY
Sonata.....Eccles
Grave; Allegro; Adagio; Vivace
Allegretto alla Siciliano
Geminiani, arr. Kennedy
Rigaudon...Monsigny, arr. Franko
Air.....Sarti, arr. Kennedy
Rondo....Boccherini, arr. Kennedy

10.0 app. 'The Love of the Three Kings'
(Montemessi)
ACT III
(See note on page 715.)
(1,554.4 m. only)

11.0 app. DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA, directed by EDDIE GROSS-BART, from THE AMBASSADOR CLUB

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

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



This is the last night of the Grand Opera Season at Covent Garden.
The Third Act of 'The Love of the Three Kings' will be relayed between 10.0 and 11.0 p.m.

6.40 The Foundations of Music
(From Manchester)
BRAHMS AND MENDELSSOHN SONATAS
Played by
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)
Brahms No. 1 (third movement)
Brahms No. 2 (first and second movements)
(See note on page 715.)

7.0 THE B.B.C. MUSIC CRITIC
ERNEST NEWMAN

7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—IV
Senator the Hon. THOMAS BOYDELL (South African Delegate)

This little habit works a power of good

On the day the kiddies wash without mother talking first, self-respect is born. And that's just what the Lifebuoy Habit teaches! It's often the foundation of a belief in self which helps them through life.



The LIFEBOUOY HABIT



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FRIDAY, July 4
MIDLAND REGIONAL
626 kc's (479.2 m.)

9.5 FROM THE MUSICAL COMEDIES

12.0 Lunch-Hour Concert

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'The Merry Wives of Windsor' ... *Nicolai*
Selection, 'The Pirates of Penzance' ... *Sullivan*

WINIFRED PECKER (Contralto)

To Music ... *Schubert*
Silent Noon ... *Vaughan Williams*
Lady-Bird ... *Schumann*

ORCHESTRA

Ballet Music, 'The Sicilian Vespers' ... *Verdi*

WINIFRED PECKER

Orpheus with his Lute ... *Sullivan*
Where the Abana flows ... *Woodforde-Finden*
Still as the Night ... *Bohm*

ANN BRADLEY (*Light Songs*)

BAND

Cornet Solo, 'Hailstones' ... *Rimmer*
(*J. LAWRENCE*)

Prelude in C Sharp Minor
Rachmaninov, arr. Rimmer

7.15 MAURICE DAMM (*Pianoforte Syncopation*)

Graceful Rhythm ... *Maurice Damm*

BAND

Selection, 'Faust' ... *Gounod*

ANN BRADLEY (*Further Light Songs*)

BAND

Mazurka ('Coppelia') ... *Delibes*

7.45 MAURICE DAMM

Rhythmical Mania ... *Maurice Damm*

BAND

Fantasy, 'A Military Church Parade'
Ord Hume

8.0 London Regional Programme

9.0 Midland News

9.5 From the Musical Comedies

THE MIDLAND WIRELESS ORCHESTRA

Conducted by JOSEPH LEWIS

ELSIE GRIFFIN (*Soprano*)

KINGSLEY LARK (*Baritone*)

ORCHESTRA

Selection, 'Dear Little Denmark'
Rubens

KINGSLEY LARK and Orchestra

Red Rose ('Monsieur Beaucaire') ... *Messager*
A jovial Monk am I ('La Poupée') ... *Andrus*

ORCHESTRA

Selection, 'The Blue Mazurka' ... *Lehar*

ELSIE GRIFFIN and Orchestra

Love, the Minstrel ('The Last Waltz') ... *Straus*
Love's Cigarette ('The Southern Maid')
Fraser-Simson

ORCHESTRA

One-step, 'Wild Rose' ('Sally') ... *Kern*

ELSIE GRIFFIN, KINGSLEY LARK and Orchestra

Just let me hold your little Hand ('The Mountaineers') ... *Somerville*
Won't you buy? ('The Girl Behind the Counter')
Burratt

The Magic Waltz ('The Last Waltz') ... *Straus*

ORCHESTRA

Selection, 'Show Boat' ... *Kern*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

ORCHESTRA

Suite, 'Nautical Scenes' ... *Fletcher*

1.15-3.0 London Regional Programme

5.15 The Children's Hour

'The Trial Trip of the Telaplane,' by CATHERINE BUCKLE

Songs by JANET MACFARLANE (*Soprano*)
with Harp Accompaniment by WINIFRED COCKERILL

JACKO and a Piano

'Independence Day—the Other Point of View,'
by KENNETH LAWSON

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Band Concert

THE AMINGTON BAND

Conducted by ROLAND DAVIS

March, 'The Twentieth Century' ... *Ord Hume*
Overture, 'The Magic Flute' ... *Mozart*

6.40
THE GERSHOM
PARKINGTON
QUINTET

FRIDAY, July 4
LONDON REGIONAL
842 kc's (356.3 m.)

8.0
A RECITAL
OF EARLY
ITALIAN SONGS

12.0 Lunch-Hour Concert
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture 'The Merry Wives of Windsor' *Nicolai*
Selection, 'The Pirates of Penzance' .. *Sullivan*
WINIFRED PECKER (Contralto)
To Music *Schubert*
Silent Noon *Vaughan Williams*
Lady-Bird *Schumann*
ORCHESTRA
Ballet Music, 'The Sicilian Vespers' *Verdi*
WINIFRED PECKER
Orpheus with his Lute *Sullivan*
Where the Abana flows *Woodforde-Finden*
Still as the Night *Bohm*
ORCHESTRA
Suite, 'Nautical Scenes' *Fletcher*

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

2.15-3.0 Organ Recital
by
REGINALD GOODALL
Organist and Director of the Choir, St. Alban's
Holborn
Relayed from St. MARY-LE-BOW
Intermezzo and Toccata, Op. 80 *Reger*
Fugue on the Name 'Bach,' Op. 46
'Two Preludes on 'Ave Maris Stella' Op. 18
..... *Dupré*
Scherzo *G. J. Bennett*
Berceuse and Finale ('The Fire Bird') *Stravinsky*
Divertissement *Vierne*
Finale from First Organ Symphony

5.15 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA

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

6.40 THE GERSHOM PARKINGTON
QUINTET
HERBERT CAVE (Tenor)
THE QUINTET
Selection, 'Faust' *Gounod*
HERBERT CAVE
Ah, Moon of my Delight *Liza Lehmann*

7.2 THE QUINTET
Berceuse *Frank Bridge*
Le Baiser d'Eunice (The Kiss of Eunice)
..... *Nouques*
Canzonetta *Godard*
Minuet ('Berenice') *Handel*

7.18 HERBERT CAVE
Ask me no more *Pedro de Zulueta*
Apart *Sanderson*
THE QUINTET
Suite Bergamasque *Debussy*
HERBERT CAVE
Come into the Garden, Maud *Balfe*
Mary of Argyle *Nelson*

7.47 THE QUINTET
La Fileuse (The Spinning Woman) *Raff*
Slumber Song *Schumann*
Tambourin Chinois *Kreisler*

8.0 EARLY ITALIAN SONGS
Sung by MARIETTA and MARTHA AMSTAD
Alma mia *Marco da Gagliano*
Minuet ('Erminia') *Bononcini*
My dearest, my fairest *Purcell*
Duet ('Der Freischütz') ('The Marksman') *Weber*
Duet of Susanne and Marcellina ('Figaro') *Mozart*
Dormi bambina (Cradle Song) *Sinigaglia*
Sonnetto minimo *Eugenia Calotto*

8.30 'THE BEHAVIOUR OF APES'—I
Dr. S. ZUCKERMANN

9.0 Regional News

9.5 From the Musical
Comedies
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
ELSIE GRIFFIN (Soprano)
KINGSLEY LARK (Baritone)
ORCHESTRA
Selection, 'Dear little Denmark' *Rubens*
KINGSLEY LARK and Orchestra
Red Rose ('Monsieur Beaucaire') *Messenger*
A jovial Monk am I ('La Poupée') *Aultran*
ORCHESTRA
Selection, 'The Blue Mazurka' *Lehar*
ELSIE GRIFFIN and ORCHESTRA
Love, the Minstrel ('The Last Waltz') *Straus*
Love's Cigarette ('The Southern Maid')
..... *Fraser-Simson*
ORCHESTRA
One-step, 'Wild Rose' ('Sally') *Kern*
ELSIE GRIFFIN, KINGSLEY LARK and Orchestra
Just let me hold your little Hand ('The Moun-
taineers') *Somerville*
Won't you buy? ('The Girl Behind the Counter')
..... *Barratt*
The Magic Waltz ('The Last Waltz') *Straus*
ORCHESTRA
Selection, 'Show Boat' *Kern*

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

10.30 DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from THE AMBASSADOR CLUB
11.15-12.0 HAL KEMP and his CAROLINA OR-
CHESTRA, from THE CAFE DE PARIS



PAGES FROM THE FAMILY ALBUM.

Photograph by F. W. East

Characteristic studies of three of man's closest relations among the monkey folks, about whose behaviour Dr. Zuckermann will talk tonight at 8.30.
(Left) the orang-outang thinks it out; (centre) the gorilla tries an experiment; (right) the chimpanzee having a wash.

WHY NOT 'GO DOWN TO THE SEA' UP IN YOUR BATH-ROOM ?



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BILLY MAYERL'S
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dance band leader
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soughtly studying
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BILLY MAYERL

Friday's Programmes continued (July 4)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-2.30 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'ON WITH THE MOTLEY'
or
A Declaration of Independence
(Doris Cope Jones)

A Treasure Island Map Competition

6.0 Mr. FROOM TYLER:
'The Exquisite Perdita,
Bristol's Queen of
Beauty'

6.15 National Programme

9.15 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

12.0-2.30 National Programme

4.0 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

4.0 National Programme

5.15 THE CHILDREN'S HOUR
HISTORY AT RANDOM
including 'When Summer Time came into Force'
(Translated by MAY JENKIN)

6.0 National Programme

9.15 Local News and Forthcoming Events

9.25-11.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme

4.0 THE NORTHERN WIRELESS ORCHESTRA

JACK DRYSDALE
(Baritone)

5.15 THE CHILDREN'S HOUR

6.0 THE CRADLE OF THE NORTH—II
Lt. Col. G. R. B. SPAIN, C.M.G., F.S.A.: 'The Influence of the Kelts and the Roman Occupation' (From Newcastle)

6.15 National Programme

7.45 A Concert of Manx Music

including Choral Singing relayed from GROUDLE GLEN, ISLE OF MAN
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

(From Manchester)
Fantasy Overture, 'The Magic Isle'
J. E. Quoyse

THE DOUGLAS FESTIVAL CHOIR

Conducted by NOAH MOORE

Relayed from GROUDLE GLEN, ISLE OF MAN
Manx National Anthem W. H. Gill
Part Songs ('Marry me, Mary Veen' arr. J. Lyon
'Weary Wind of the West'... Elgar)

ORCHESTRA
A Manx Rhapsody ... F. W. de Massi-Hardman

THE DOUGLAS FESTIVAL CHOIR
Folk Song, 'Love of my Heart' (Graih my chree)..... Trad.,
Two-Part Song, 'Manx Spinning Wheel Song' (Arranged by Arnold Foster)
Queey! Viuse).....

Song and Chorus, 'Ramsey Town' ... W. H. Gill

ORCHESTRA
A Manx Suite Totell

THE DOUGLAS FESTIVAL CHOIR
Part Song, 'The Sea Invocation'
arr. Arnold Foster

Manx Fisherman's Hymn W. H. Gill
Part Song, 'Ellan Vannin' Somersell

ORCHESTRA
Selection of Manx Tunes arr. Harry Wood

9.0 National Programme

9.15 North of England News

9.25-11.0 National Programme



THE EXQUISITE PERDITA, the eighteenth-century beauty, born in Bristol, about whom Mr. Froom Tyler will talk from Cardiff this evening. This portrait of her, by Gainsborough, is in the Wallace Collection.



2.0 THE TENNIS CHAMPIONSHIPS

SATURDAY, July 5

NATIONAL PROGRAMME

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



FROM THE CENTRE COURT 6.0

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Miss MARY KELLY: 'Simple Village Pageants'

11.0 app. The Annual Tynwald Ceremony of the Isle of Man
Relayed from the Tynwald Hill
(From Manchester)

A short explanation of the nature of the Court and its ceremony by the COMMENTATOR

11.15 Religious Service at St. John's Church

The Procession passes from the Church to the Tynwald Hill

11.45 The Ceremony on Tynwald Hill described by the COMMENTATOR

The Procession returns to the robing room at St. John's Church
Commentator, H. V. MORTON

12.30 Schools' Prizegiving
Prizes will be presented by Her Grace the DUCHESS OF ATHOLL, M.P.

1.0-2.0 Light Music
THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Private Ortheris (Overture)
John Ansell
Song Waltz, 'Lazy Louisiana Moon'.....W. Donaldson
Entr'acte, 'Rustle of Spring'

Sinding
Trombone Solo, 'The Lost Chord'
Sullivan
Fox-trot Ballad, 'Harmony Heaven'.....K. Butler
Suite, 'Joseph and his Brethren'

Schmidt
Fox-trot Ballad, 'Just can't be bothered'.....S. Simons
Liebestraum (Dream of Love) List
Selection, 'The Dove of Peace'
Dunrosch

Berceuse Massenet 6.40
Entr'acte Sevillana)

HERBERT SIMMONDS
Tavern Mullinar 6.45
Slumber Song Debuss
The Roadside Fire Vaughan Williams

ORCHESTRA
Comedy Overture Balfour Gardiner

HERBERT SIMMONDS and Orchestra
Galitsky Song ('Prince Igor') Borodin

ORCHESTRA 7.0
Rhapsody on March Themes German

Regional Sports Bulletin

6.45 The Foundations of Music
(From Manchester)
BRAHMS AND MENDELSSOHN SONATAS
Played by
CARL FUCHS (Violoncello)
LUCY PIERCE (Pianoforte)
Brahms No. 2 (Third and Fourth Movements)
(See note on page 715)

LITERARY COMPETITION
IV—SPORTS AND GAMES
(See announcement below)

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

7.30 Philip Ridgeway's
Period Vaudeville
A SPECIAL NIGHT
(A Music Hall in 1950—Looking back twenty years for Songs)
Music arranged by DOROTHY HOGGEN
Written and Produced by PHILIP RIDGEWAY

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.20 'Behind the Screen'
A Serial Detective Story
Chapter IV
ANTHONY BERKELEY

9.40 JACK PAYNE'S
B.B.C. DANCE ORCHESTRA
and
A VARIETY ITEM
from
THE LONDON PALLADIUM



'BEHIND THE SCREEN'—IV.

'I KILLED MR. DUDDEN!'

Events are working up to a crisis in the mystery serial story, of which ANTHONY BERKELEY will broadcast this week's instalment tonight at 9.20.

2.0-5.15 Programmes may be broken into for a Running Commentary on the All-England Lawn Tennis Championship Meeting from the Centre Court, Wimbledon, and, if absolutely necessary, from 5.15-6.0 and 6.0-6.15 p.m.
Commentators:—Captain H. B. T. Wakelam and Colonel R. H. Brand.

3.30 An Orchestral Concert
THE NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
(From Cardiff)

Ballade in A Minor Coleridge-Taylor
HERBERT SIMMONDS (Baritone) and Orchestra
Ladies have such variations ('Cosi fan tutte')
(The School for Lovers) Mozart
ORCHESTRA
The Flight of the Bumble Bee)
Dance of the Tumblers..... Rimsky-Korsakov

4.45 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Divertissement, 'A Day in Naples'..... Byng
Songs my Mother taught me Dvorak
Minuet and Trio Mozart
Polly Zamecnik
Waltz ('Eugene Onegin')..... Tchaikovsky

5.15 The Children's Hour
Songs by CYRIL LIDDINGTON
'Visitors,' another Gnome Story (Mabel Marlowe)
'In Those Days' (Eleanor Farjeon)

6.0 THE ALL-ENGLAND LAWN TENNIS CHAMPIONSHIP MEETING
A Running Commentary by
Captain H. B. T. WAKELAM and Colonel R. H. BRAND
from THE CENTRE COURT, WIMBLEDON

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

10.40-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY FAIR HOTEL

B.B.C. Literary Competition—IV.
'SPORTS AND GAMES.'

This is the fourth of a series of Literary Competitions which will be broadcast on succeeding Saturdays at 7 p.m. Extracts from the works of recognised 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.

SATURDAY, July 5
MIDLAND REGIONAL

626 kc's (479.2 m.)

6.45
THE CITY OF
BIRMINGHAM
POLICE BAND

'Good
Smoke
Everybody,
GOOD
SMOKE!'



WILLS'S
'GOLD
FLAKE'
SATISFY.
The value is in the
Cigarettes

3.30 National Programme

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

5.15 The Children's Hour
'Snooky visits the Flower Show,' by PHYLLIS
RICHARDSON
Songs by CUTHBERT FORD (Baritone)
TERRY HARRISON (Banjo)
'Michael the Messenger, a Tale of the Middle
Ages,' by E. M. GRIFFITHS

ORCHESTRA
Overture, 'Suzanna's Secret' .. Wolf-Ferrari
DORIS VANE and Orchestra
Adonais Landon Ronald

8.3 MARY ABBOTT and Orchestra
Pianoforte Concerto in D Minor (K. 466) Mozart
Allegro; Romanza; Rondo
(See note on page 715.)

8.30 DORIS VANE
Music when soft Voices die Quilter
In the Bud of the Morning O Quilter



DORIS VANE (left) and MARY ABBOTT (right) are the soloists in the Symphony Concert this evening at 7.45. CHARLES BADHAM (centre) plays in the concert of light music at 9.5.

6.0 London Regional Programme

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

6.40 Midland Sports

6.45 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Relayed from CANNON HILL PARK, BIRMINGHAM
Heroic March Saint-Saëns
Overture, 'Egmont' .. Beethoven, arr. Tobani
Rigaudon Dubois, arr. Godfrey
(Flute, P.C. TIBBENHAM)
Gavotte, 'Mignon' Ambroise Thomas, arr. Regan
Selection, 'The Gondoliers' Sullivan
Cornet Solo, 'Oft in the stilly Night'
arr. Wassell
(P. C. COOK)
Suite, 'La Feria' Lacombe
March (Russian Ballet) Luigini, arr. Winterbottom

7.45 A Symphony Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
DORIS VANE (Soprano)
MARY ABBOTT (Pianoforte)

ORCHESTRA
Symphony, No. 3 in F Curci
(Conducted by THE COMPOSER)

9.0 Midland News

9.5 Light Music

THE JAN BERENSKA PIANOFORTE QUINTET
CHARLES BADHAM (Pianoforte)
QUINTET
Overture, 'Figaro' Mozart
Waltz, 'The blue Danube' Johann Strauss
CHARLES BADHAM
Concert Study in D Flat Liszt
QUINTET
Fantasy on Irish Airs arr. Muller
Melody in F Rubinstein
Danse Macabre (Dance of Death)
Saint-Saëns, arr. Roques
JAN BERENSKA (Violin)
Lotus Land Cyril Scott, arr. Kreisler
Preludium in E Bach, arr. Kreisler
QUINTET
Fantasy, 'Cavalleria Rusticana' Mascagni

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

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

6.45
REGINALD
KING'S
ORCHESTRA

SATURDAY, July 5
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE WIRELESS
MILITARY
BAND

- 3.30 *National Programme*
- 4.45 **A BALLAD CONCERT**
BEATRICE ELBURN (*Mezzo-Soprano*)
GERALD ADAMS (*Tenor*)
- GERALD ADAMS
The Bloom is on the Rye.....*Bishop*
Once again.....*Sullivan*
- BEATRICE ELBURN
Here in the quiet Hills.....*Gerald Carne*
Looking back.....*Cyril Scott*
- 5.0 GERALD ADAMS
All mine Alone.....*Lyll Phillips*
Annabelle Lee.....*Leslie*
- 5.8 BEATRICE ELBURN
Harvest.....*del Riego*
My Message.....*d'Hardelot*
Poppies for forgetting.....*Coningsby Clarke*
- 5.15 **DANCE MUSIC**
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN: Announcements and General
Sports Bulletin
- 6.40 Sports Bulletin

- 6.45 REGINALD KING'S ORCHESTRA
NELSON JACKSON (*Entertainer*)
Chant d'Espagne (Song of Spain).....*Albeniz*
Prelude; Orientale; Sous le Palmier (Under
the Palms)
- 7.0 NELSON JACKSON
- 7.8 ORCHESTRA
Selection, 'Song o' my Heart' arr. *Reginald King*
Grasshopper's Dance.....*Bucalossi*
- 7.23 NELSON JACKSON
- 7.30 ORCHESTRA
Serenade.....*Delius, trans. Reginald King*
Musical Snuff Box.....*Liadov*
Dark red Roses.....*Grey, trans. Reginald King*
Canzonetta.....*Godard*
- 7.45 **A Symphony Concert**
(From *Midland Regional*)
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
DORIS VANE (*Soprano*)
MARY ABBOTT (*Pianoforte*)
- ORCHESTRA
Overture, 'Suzanna's Secret'.....*Wolf-Ferrari*
- DORIS VANE and Orchestra
Adonais.....*Landon Ronald*
- 8.3 MARY ABBOTT and Orchestra
Pianoforte Concerto in D Minor (K.466)...*Mozart*
Allegro; Romanza; Rondo
(See note on page 715)
- DORIS VANE
Music, when soft Voices die.....*Quilter*
In the Bud of the Morning O.....*Quilter*

- ORCHESTRA
Symphony, No. 3, in F.....*Carsa*
(Conducted by THE COMPOSER)
- 9.0 Regional News
- 9.5 **The Wireless Military Band**
Conducted by Captain W. A. FEATHERSTONE
DOROTHY TILLET (*Soprano*)
BAND
- March, 'Pomp and Circumstance,' No. 4 *Elgar*
Overture, 'Nell Gwyn'.....*German*
Drake's Drum.....*Stanford*
The old Superb.....*Stanford*
- DOROTHY TILLET
Batti, batti (Beat me) ('Don Giovanni') *Mozart*
Love has Eyes.....*Bishop*
Spring Waters.....*Rachmaninov*
- 9.30 BAND
Valse Triste.....*Sibelius*
Praeludium.....*Järnefelt*
Gopak (Russian Dance).....*Mussorgsky*
- 9.47 DOROTHY TILLET
Ah, Love, but a Day!.....*Beach*
Fragile Things.....*Phillips*
When Love is Kind...*Old Melody, arr. A. L.*
- 9.56 BAND
Drink to me only.....*arr. Quilter*
A Musical Switch.....*Alford*
- 10.15-10.30 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

SAMUEL PEPYS, LISTENER, By R. M. Freeman

June 4 (Derby Day).—A notable thing was, I gone golping to Scisdon with Mr. Mullings—having noe mind to the Epsom crouds this sweltering day—here under the beeches at the 9th rests a mixt 4-some, who have a portable sett with them and they listen-in to the Derby. Just over by the time we come up with them, and did acquaint us of Blenheim's winning. For which Mullings, who have betted on the colt, did openly praise God; but having mine own money on Rustom Pacha, it vext me wholly off my game. Hereby driving at the roth, I sliced a new ball into the hay and lost it, to my great discontent. The great swift growth of hay everywhere this lush season is altogether devilish, and how manie balls it swallows up daily, Lord knows.

June 6.—Having an occasioun to King's Cross this afternoon and returning by underground to Victoria, we did, after Baker St., begin to fly through stations beyond my expectation. Hereby, having flown through 4 or 5 of them, I did conclude for my having boarded a wrong train. So askt a gentelman in the carriage whither this train goes, and he answers Harrow, and the 1st stopp is Northwick Park in abt. 10 min. Which troubled me to the heart, having promist my wife to be home at 5 to help her with her after-bridge-tee (3 tables, all she): and here it is hard on 4 allready and I whirled

in the opposite directioun through the wilds of Middlesex.

Come to Northwick Park and Kenton, as they name the statioun—whereof I had never before in my life heard of either—I was held waiting about 15 min. for a return train, during which did watch the golphers on a links hard-by, and mighty pleasant, albeit flatt, this unknown country looks in the June sun. Set me musing of this part of Middlesex; not above 10 miles from Charing Cross, I suppose, yet to how many millions of Londoners beside myself a *terra incognita*, even to the outlandish names of its statiouns: which is verie strange.

Return-train a crawler, stopt everywhere, the most cursable train, I believe, that a man in a hurry, with a waiting wife ready to goe up into the ayr on any provocation, did ever travel in. See into a circle train at Baker St., and at St. John's Wood in comes an elderly gentelman with field-glasses slung about his neck and sits beside me. Of whom I did enquire whether he comes from Epsom from the Oaks, but he rather indignantly to repel the imputacioun, being, it seems, naught less innocent than the *Australiens versus Middlesex at Lords!*

By-and-by a hefty young she, rising to quit while the train still moves, she fouls his nees in passing; whereat whispers me, scowling, why

cannot these damned women, keep their seats till the train stop? Goes on to inveigh against the great influx of them in the train, more than there are men allmost, and what in the devil's name do they gadding abroad, like this, instead of minding theyr lawfull duties at home? But this was more than I c^d tell him.

June 9 (Whit Monday).—My wife having a sudden fancy that I take her this day, albeit banque-holiday, to her favourite spot of Coldharbour by Leith Hill, while the weather holds, I did rather weakly consent to the fool herein. However will not risque the carr abroad on such a day. See by rail from Victoria. Going down none so ill as I had lookt for; onelie 10 in our 1st class carriage. But coming back, the flooding into the train there was at Box Hill; 18 of them into our carriage; whereof 2 or 3 happily foxed, in particular a plump matron of a woman, with her hatt askew and a tipsy wink to her eye, that begins by warbling sentimental ditties in a husky tremolo, then proceeds to confide her day's adventures to us, among other matters her having been unable to keep her feet down the hill, soe finisht the descent sitting; hereby both suspenders gone with other fastenings, and (as her own words were) 'every button left on me working over-time.' Whereat, the quaint way she says it, did set ceven my wife laughing.

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Saturday's Programmes continued (July 5)

CARDIFF

988 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-2.0 National Programme

3.30 An Orchestral Concert
(National Programme)

NATIONAL ORCHESTRA OF WALES
(Cerdoria Genadlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE
Ballad in A Minor Coleridge-Taylor

HERBERT SIMMONDS (Baritone) and Orchestra
Ladies have such Variations ('Cosi fan Tutte')
(The School for Lovers) Mozart

THE ORCHESTRA

Flight of the Bumble Bee ... } Rimsky-Korsakov
Dance of the Tumblers }
Berceuse } Massenet
Entr'acte Sevillana }

HERBERT SIMMONDS

Tavern Mulliner
Slumber Song Delius
The Roadside Fire Vaughan Williams

THE ORCHESTRA

Comedy Overture Balfour Gardiner

HERBERT SIMMONDS and Orchestra

Galitsky's Song ('Prince Igor') Borodin

THE ORCHESTRA

Rhapsody on March Themes German

4.45 National Programme

5.15 THE CHILDREN'S HOUR

WILLUM WURKMAN—His Wit and Wisdom
ARTHUR LESLIE'S BOHEMIAN DANCE BAND
In some Novelty numbers

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 The Rev. T. A. DAVIES, I.E.S.: 'The Witches and Conjurors of Monmouth'

7.20 National Programme

9.15 West Regional News

9.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-2.0 National Programme

3.30 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 National Programme

12.0-1.0 Gramophone Recital
A Miscellaneous Programme

3.30 National Programme

5.15 THE CHILDREN'S HOUR
Book your seats early for the New Revue
'JULIUS'
With HENRY WENDON (Tenor)

6.0 National Programme

6.40 Sports Bulletin

6.45 National Programme

9.15 Local News and Items of Naval Information

9.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-2.0 National Programme

3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 11.0-12.30 app.:—The Annual Tynwald Ceremony of the Isle of Man, relayed from the Tynwald Hill. 12.30-1.0:—National Programme. 3.30:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Musical Interlude. 6.45:—National Programme. 7.0:—Mr. W. P. Crossier: 'How the North Moves.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 9.15:—North of England News. 9.20:—National Programme. 9.40:—Requests from Northern Listeners. The Northern Wireless Orchestra. 10.40-12.0:—National Programme.



OPEN LETTERS TO BROADCASTERS

Candid Comments from Listeners
Enlivened by George Morrow



TO DR. GEORGE DYSON.

DEAR DR. DYSON.—I feel sure that I am going to give utterance to the opinion of all those Listeners interested in the theory of music, when I say how enjoyable and how interesting I find your music talks, and how delightful your playing. To succeed such a popular, and, indeed, beloved, figure as Sir Walford Davies, can be no easy task; and it would be easy for a talk, however instructive, to sound dry and dull after his humour. But your talks certainly do not; your enthusiasm is infectious and inspiring, and one looks forward keenly to 9.25 on Tuesday, and goes to bed 'wiser' and the reverse of 'sadder.' I delight in your pleasant voice, and in your epithets such as 'joyful fussiness,' which so aptly describes much of Mozart's music. I hope this humble tribute may be brought to your notice, but you must have seen lots of others.—*M. B., Blusham, Oxford.*

TO MR. KAIKHOSRU SORABJI.

DEAR SIR.—I listened to your rendering of your own piano-forte composition, 'The Gardens of Fragrance,' some time ago, and I am delighted to say that the impression I received was most wonderfully realistic. Many thanks for your presentation of such a difficult work. I should welcome immensely a broadcast of some of your other piano-forte compositions in the near future.—*J. T. Savage, 14, Heber Road, Cricklewood.*

TO MR. RONALD GOURLEY.

DEAR RONALD.—We do not get the whistling of thrushes and blackbirds all the year round, and I, for one, rejoice that you always have you—though not often enough—to take us back to the woods and fields, even in the depth of winter, with your bird-like trilling. The 'Village band,' too, is always a source of great enjoyment, and an old favourite which never falls flat, although you make it sound as if it were so. But give us the birds every time.—*Lucy Morton, 8, Ditrachi Road, Ealing.*

TO ALL REGULAR BROADCASTERS.

LADIES AND GENTLEMEN.—May I say how much I admire your courage for still carrying on and doing your best before the microphone, despite the whims, criticisms, and even unkind



abs of listeners. I often wonder if those same listeners would remain equally level-headed and courageous if the tables were turned and the B.B.C. and you told them what you really thought of them.—*E. Suter, 4, Foxon Lane, Caterham, Surrey.*

TO THE DIRECTOR OF TALKS.

DEAR SIR.—May I suggest that the attention of all givers of talks be drawn to the letter addressed to them by 'A Yorkshire Woman' in *The Radio Times* of June 13? Copies of that letter might be printed in large type and hung in a prominent place in every studio. People who will not, or cannot, speak distinctly should not be asked to broadcast. The importance of the subject is immaterial if the delivery of it cannot be heard distinctly.—*An Isle of Wight Man.*

TO HERR OTTO SIEPMANN.

DEAR HERR SIEPMANN.—I thank you for your very interesting German lessons and delightful readings on Wednesday evenings. As the main difficulty for English students is the translating of English into correct German, it would be very helpful to beginners if more of the English-German exercises set could be corrected the following week, or if those students interested could be provided with a Key. Thanking you again.—*H. Naylor, Lucerne Cottage, Grassington, Nr. Skipton.*

TO UNCLE COLUMBUS.

DEAR UNCLE COLUMBUS.—Unlike 'P. M.,' who wrote to you in the issue of June 13 complaining of your Children's Hour, I think that your daily three-quarters of an hour are well arranged and include a great variety of 'material.' There are plays and stories to suit everyone. Although I am sixteen (some think this age too old for listening to the C.H.), I enjoy many of your programmes; personally, I prefer the musical plays, some of which are quite miniature Gilbert and Sullivan Operas in their way (I say this with all due respect to those delightful works). Your family parties, too, are liked by many whom I know—they are a change from the other formal, though excellent, B.B.C. programmes.—*Henry Haydon, The Banks, Carshalton, Surrey.*

TO MR. PETER CRESWELL.

DEAR MR. CRESWELL.—Congratulations and thanks for your recent 'Reynard the Fox' excerpts. Partly because of the doleful accents in which poetry readings are almost invariably intoned (and our Poet Laureate has proved himself one of the most depressing), and also partly by its complete contrast with the rest of the programme, your vivid and stirring delivery of this was a delightful surprise, and every friend to whom I have spoken agrees with me in hearty praise. Those who have been taught by earlier experience to shut off as soon as a poetry reading was announced will never again risk losing a treat. But they will quickly revert to their normal policy if the B.B.C. allows the Diabolical Jemmes to come back on this special line.—*Ray, Bford.*

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN.—Your very interesting article in *The Radio Times* of May 23 reminded me that I possess volumes of Pepys' Diary. I find they are edited by Lord Braybrooke—third edition, dated 1848. You tell us in your article that Lord Braybrooke 'showed us only about half of Samuel . . . and that 'it was reserved for Wheatley, close on a generation afterwards, to give us the whole Samuel.' I extract the following from the preface of the volumes—'I determined, therefore, in preparing the forthcoming edition, to insert in its proper place every passage that had been omitted, with the exception only of such entries as were devoid of the slightest interest and many others of so indelicate a character that no one with a well-regulated mind will regret their loss.' In spite of these remarks in Lord Braybrooke's preface, must it still be considered that there was no almost complete edition before that of Wheatley?—*W. F. Hunt, 8, Barclay Road, Walthamstow, E.1.*

Mr. Freeman writes:—
Mr. Hunt's query is rendered a little vague by the ambiguity of the term 'almost complete.' Lord Braybrooke's enlarged edition of the Diary no doubt merits this description by comparison with his original edition of 1825. But it is still not as complete as Wheatley's, not even 'almost as complete.'

TO MR. HUBERT EISEDELL.

DEAR MR. HUBERT EISEDELL.—Since the much-lamented death of the greatest of our English tenors (I refer to the late Mr. Gervase Elwes), I consider that we have no one better fitted to take his place than yourself. It is with the greatest pleasure that I listen to your broadcasts. Doubtless your time is fully occupied in places other than the B.B.C. studio, but I am positive a little more of your singing would be very much appreciated by people, who, like myself, have all too little opportunity of listening to a really cultured artist. With the exception of an annual orchestral and musical society concert we have only a music club which caters more for the lovers of string quartets than for individuals like myself who prefer a first-class vocalist. Can you do anything for a number of your Lincoln admirers?—*R. R. Lincoln.*

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN.—I have never missed one of your instalments since you began 'Samuel Pepys, Listener.' They are highly interesting, humorous and original, and I shall continue to dash for *The Radio Times* on its arrival next Friday. Carry on in the same vein, please.—*P. Foster, Doncaster.*

TO MR. JACK PAYNE.

In a certain fox-trot which you play frequently, called 'Gunga Din and his Lute,' there is a verse which you sing and which I think I am right in attributing to Mr. Rudyard Kipling. Might I inquire your reason for persistently misquoting the said poet? If you must include verses with Hindustani in them, please leave them as they were originally written.—*A. F. E., Wokingham.*

TO MR. REGINALD FOORT.

DEAR MR. FOORT.—I beg to offer you my compliments and thanks for the brilliant organ recitals provided by you. Your playing, upon a very responsive and sweet-toned instrument, is superb and entralling, to say the least, also the programmes rendered by you contain compositions to suit all tastes. I look forward to many more of these recitals played by a gifted exponent of the orchestral unit organ.—*BM/ZTKD, London, W.C.1.*

TO SIR HAMILTON HARTY.

DEAR SIR HAMILTON HARTY.—May I congratulate you on the very fine performance you gave us of Wagner music on Monday, June 2. The whole concert was most enjoyable and all the artists excelled themselves. Nowadays there is so much harsh criticism of wireless music that when one enjoys a programme it is only right that a word of thanks be given to the one who richly deserves it.—*Geo. W. Walker-Simmons, Hungate, Pickering, Yorks.*

TO MRS. STUART SANDERSON.

ON page 582 of *The Radio Times* of June 6, the following recipe for Parsley Sauce is credited to you: 'Melt margarine in a saucepan, remove it from fire, stir in flour, and add milk gradually. Return pan to fire and stir till the sauce boils, add pepper, and boil three minutes to cook flour.' This sounds all right in its way, but a mere Sassenach may be excused for wondering at which stage the Parsley gets into the sauce. Perhaps the answer will explain why Scottish cookery is so difficult.—*H. J., Mowley, Birmingham.*

TO THE NIGHTINGALE.

DEAR MR. NIGHTINGALE.—I feel bound to protest at this fuss over the singing of one who has not even got a beautiful grey coat like mine. Of course, your songs are not bad, but I think I can do a lot better myself. In fact, one morning, after a broadcast the previous evening, I caught quite a number of people by imitating you. It was funny to see them staring round as if they had become crazed. I can bark like a dog, too, and meow like a cat, but no one ever wants me to broadcast. It is a very unfair world for us chaps.—*A. Parrot, Esq., Birdcage Walk, Peckham.*

TO MR. GERSHOM PARKINGTON.

DEAR MR. GERSHOM PARKINGTON.—As one listens out of thousands, I wish to thank you for the many programmes of music broadcast by your quintet. To my mind, you serve up the kind of music which is appreciated by the average listener, and I do hope that we may enjoy many more broadcasts by your quintet.—*I. Gibbon, 85, Abbots Road, Southall, Middlesex.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE.—After reading two letters in *The Radio Times*, I quite agree with these two fellow listeners.—Firstly, that your 'family' of musical boys that you keep trained so well, not forgetting the boy with the bad cough who is so worried in 'You'll die if you worry, and die if you don't,' and yourself, do not appear enough in the National Programme. We listeners here think the 'Marching Song' is jolly good, and we are quite disappointed because we never heard it before we dropped off to sleep on the night of June 12. About the old songs—it would be a change if you would give us a programme now and again, and try and dig up some pre-war marches, and oblige.—*J. H., Old Windsor, Berks.*

TO 'UNCLE STUART.'

DEAR 'UNCLE STUART.'—Sadly must we agree that Byron spoke truly when he said:
'The devil hath not in all his quiver's choice
An arrow for the heart like a sweet voice.'
—*C. Webster, Jersey's.*

TO THE 'MUSIC HATERS.'

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
—*Shakespeare, Merchant of Venice.*
Enough said.—*R. W. M., Harpenden.*

TO MR. HIBBERD, CHIEF ANNOUNCER.

DEAR MR. HIBBERD.—The little paragraph in the Second News Bulletin of June 9, as to the small percentage of Siamese Cats, to wit, one genuine Siamese to forty-nine common or garden 'tabbies'—seemed to tickle your sense of humour,



and, very improperly, you gave way to a chuckle. Most improper of you, but you are forgiven, for your humour was infectious and we chuckled with you. In fact, your chuckle was as human as your voice, and we liked it. Did you remember that burlesque debate 'Do Siamese cats eat haggis?' broadcast some time ago by alleged M.P.'s?—*Elber, Worthington, Cumberland.*

TO MR. PHILIP RIDGEWAY.

DEAR MR. RIDGEWAY.—I have just heard your 1917 Period Vaudeville and I would not have missed it for worlds. Please let us have more—what memories.—*A. Betts, Canal Road, Bow.*

TO THE DIRECTOR OF PROGRAMMES.

DEAR DIRECTOR OF PROGRAMMES.—I wish that you could arrange to give us an occasional service of hymn singing, preferably from a church where they would have the proper organ accompaniment. Now that we have so many new and splendid hymn tunes—never forgetting the old and revered—what a desirable opportunity this would afford for making their better acquaintance! Much of the interest in radio music consists in the listener being able to join in. Multitudes do so with gusto on Sunday evenings when church services are broadcast. Everybody knows hymns and enjoys singing them—there are no tunes in all the wide world of music which make such a common appeal.—*G. C., London.*

TO CANON S. C. CARPENTER.

DEAR CANON CARPENTER.—I am just writing these few lines to thank you very much indeed for your interesting talks every Sunday from 5.0-5.30. You must have converted many souls to God. Thanking you once more, and trusting the B.B.C. will give you an opportunity to broadcast to us in the future.—*An Interested Listener.*

TO MAJOR BOURNE-MAY.

DEAR MAJOR BOURNE-MAY.—May I tell you the great pleasure which your description of the 'Trooping of the Colour' gave to me? I think it was perfect, not too much talk, yet enough.—*Frank W. Edwards, Chelsea.*

TO MR. BERT AMBROSE.

DEAR MR. AMBROSE.—Having read the remarks by 'J. E. S.' in the last issue of *The Radio Times* I would like to say how heartily I agree with him. One has only to hear a few leading American bands in person to realize what a terribly low standard the average English broadcasting band is in comparison. Mr. Elizalde and yourself have certainly shown this country the real stuff, and may we have many more of your inestimable broadcasts.—*J. B. T., Millhouses, Sheffield.*

(Send 'Letters to Broadcasters' to 'The Radio Times.' If we cannot print them we pass them on.)

MERCIAN'S' Notes for Midland Regional Listeners.

MANDOLINS AMONG THE MANGOES

How a Successful Family Quartet was Formed—The Midland Wireless Chorus in a Saturday Evening Concert—The Old Man in a Curiosity Shop—Another Appeal for Children—Orchestral Concerts.

A Mandolin Quartet.

THE music to be played by the D'Alton Instrumental Quartet in the Midland Regional Programme at 6.45 p.m. on Saturday, July 12, was originally intended as a solace in the wilds of Central Africa. An Irish family living in England was about to leave the country and settle in Africa. They expected to be cut off from all association with civilized entertainment, so they formed a quartet of mandolins to amuse themselves in their loneliness. Eventually, however, they gave up the idea of going abroad, but having become so proficient in their art, decided to turn it to practical account. They appeared on the concert platform both by themselves and with Mario de Pietro, the mandolinist, as part of his 'Plectra Orchestra.' They are not limited to their mandolin combination, but play also as an Hawaiian Quartet (first and second steel guitars, ordinary guitar, and ukulele), while one of their number is a skilled zither banjoist.

The combination consists of the mother of the family and three boys. Herbert Thorpe, however, who is to present the item—*Under Neapolitan Skies*—is not a member of the family. All the instruments used in this quartet were made in Naples especially for the players.

An Audition and a Dedication.

AT 9.50 p.m. on Saturday, July 12, listeners will hear the Midland Wireless Chorus broadcast a part-song written especially for these singers by Stanford Robinson. A few years ago, when some changes were being made in the personnel of the chorus, Mr. Robinson came down to Birmingham to help with the auditions. The visit was a happy and successful one, and when Mr. Robinson returned to London he wrote a charming little work, *Summer Days and Winter Days* which he dedicated to 'Mr. Joseph Lewis and his Singers.' The members of the B.B.C.'s happy family have often expressed their comradeship in the arts, in that musicianly way; listeners will no doubt recall other instances.



A DAY'S OUTING FOR BIRMINGHAM CHILDREN.

A happy crowd of children at Sutton Park on last year's outing of the Royal Robins Fund, for which Mr. McCulloch (seen in this picture, with the megaphone) will appeal on July 6.

The Origin of 'The China Cupboard.'

THE programme of music by Liza Lehmann to be broadcast from the Midland Regional Station on Friday, July 11, contains an orchestral suite which has a curious origin. The composer one day visited an old curiosity shop, not far from Fleet Street, kept by a strange old character who wore a skull cap and velvet coat. On this particular day the old man was not in the shop but, peeping through the glass door into the 'parlour,' he could be seen sound asleep in front of the fire, surrounded by his rare china and holding an old Staffordshire Toby-jug on his knee. Fearing he might drop it, Miss Lehmann stole into the room and took it from his hands. At her touch he opened his eyes, but seemed still to be dreaming of his treasures. In a few seconds, however, he was wide awake, and pouring a stream of abuse upon the astonished composer. The incident made such an impression on Miss Lehmann that she turned her ideas into an orchestral suite and called it *The China Cupboard*. The quiet introduction suggests the quaint old man asleep in his chair. Soon the china figures become alive and move before him in graceful dance. Each number of the suite is associated with a piece of rare china. The fourth gives us the very Toby-jug which the old fellow was fondling as he fell a-dreaming.

The Tired Fiddle.

HOW Kreisler's violin grew tired after three hours' continuous work is a story told by Baron d'Erlanger, whose *Violin Concerto* will be broadcast from the Midland Regional Station on Thursday, July 10. The great violinist was to play the work for the first time in England at one of the Royal Philharmonic Concerts in 1903, having returned the previous day from a tour on the Continent.

He memorized the music in the railway carriage, and on reaching the rehearsal room took off his coat and set to work with indomitable energy. For three hours he studied uninterruptedly, but eventually said he must rest, for though he was perfectly fresh, his violin was exhausted with work. And, indeed, the famous violin had lost tone and resonance, and responded half-heartedly to its master's touch. That first performance was a memorable one for the composer; the concerto, written in the romantic style, with many lovely melodies in which a violinist could revel, would take on an added glamour in the beauty of Kreisler's playing.



The D'ALTON INSTRUMENTAL QUARTET, a versatile family combination, will broadcast on Saturday, July 12.

A Day's Outing.

THE Week's Good Cause appeal on Sunday, July 6, will be on behalf of the Royal Robins Fund for the Birmingham children's outing. It will be made by Mr. E. McCulloch, who was in charge on the children on their visit to Sutton Park last year. Early in the morning three thousand poor children were bundled into trains and arrived, excited and happy, to run wildly about the open spaces. Ginger-beer ran freely and a few grown-ups organized games and races, an old-fashioned Punch-and-Judy caused a lot of fun, while a huge tea, which included a cup of ice-cream, was tremendously appreciated. It is hoped to raise enough money by this appeal to take a thousand children from tenements for a day at Rhyl, probably the only chance they will ever have as children of seeing the sea.

A Birmingham Singer.

MISS EVA TOLLWORTHY, who is to sing in the Light Orchestral programme to be broadcast from the Midland Regional Station on Thursday, July 9, is a prominent amateur operatic singer. She began operatic work about seven years ago, when she sang the part of the Gipsy in *Il Trovatore*. Later she made a success of the part of Sophie in *Tom Jones*. During these years she was singing regularly at concerts all over the Midlands, but her real love lay with Grand Opera work, and when the Birmingham Grand Opera Society was formed some years ago, she was among the first members. Her charming voice and personality marked her as a principal from the start, and soon she was one of the Society's most valued singers. Her most outstanding success came last year, when she gave a most beautiful and moving interpretation of 'Laura' in *La Giocanda*.

'STEEP HOLM' writes on Forthcoming Programmes.

WELSHMEN PREFER THE COUNTRY

Never at their Best as Townsmen—More Broadcasts from Bristol—A Talk by Glamorganshire's Cricket Captain—Concerts by the N.O.W.—The Unspoiled Beauties of Gower—Newport Hospital Appeal.



AN UNSPOILED STRETCH OF COAST.

A lovely glimpse of Mewslade Bay, on the Gower Coast. Mr. W. H. Jones will talk about the Peninsula of Gower, and the walks that it provides, on Tuesday, July 8.

Midsummer Carnival.

A CONCERT by the Lockier String Orchestra, conducted by Harold Bernard, relayed from the Midsummer Carnival at the Zoological Gardens, Clifton, Bristol, will be broadcast to West Regional listeners on Friday, July 11, at 3.45 p.m. This carnival, which is in aid of the Children's Hospital, Hotwells Day Nursery, and the Bristol Zoo, is the biggest of the year in the West of England. It opens on Wednesday, July 9, and closes on Saturday, July 12.

Welsh Explorers.

AN interesting talk on Welsh Explorers, by Mr. D. Rhys Phillips, Joint Librarian for Swansea and the historian of the Vale of Neath, is promised for Friday, July 11, at 6.0 p.m. Sir Owen M. Edwards, the well-known Welsh historian, once said that no colonist throws himself more readily than a Welshman into the life of his adopted country, adding that the new country must have an eisteddfod and a Sunday school. One of the explorers of whom Mr. Rhys Phillips will speak was Timothy Richard, who, fired by the example of Livingstone, Dr. Griffith John of Swansea, and others, started with Cardigan doggedness to further the cause of education in China and became the first president of a Chinese university.

Cricket Here and There.

MR. M. J. TURNBULL, the well-known cricketer, who was Captain of Cambridge last year, and who this year is Captain of the Glamorgan team, is coming to the microphone on Saturday, July 12, at 7.0 p.m., to talk on 'Cricket Here and There.' Mr. Turnbull first played for the county when he was fifteen years of age and last winter was a member of the M.C.C. team which visited New Zealand. He comes from a well-known sporting family in South Wales, his brother, Mr. R. B. Turnbull, being a Cambridge Blue and a Welsh International Rugby football player.

Welsh Town Life.

WELSH TOWN LIFE' is the subject of Mr. Iorwerth Peate's next talk in his series on 'Life in Bygone Wales,' arranged for Tuesday evening, July 8. The town has never been an integral part of Welsh life. The Welshman has always preferred the country, and even his villages are disappointing. Corporate life has always been introduced by invaders. The Romans created an urban centre at Caerwent, which withered away with the disintegration of their empire; the Normans introduced the borough system and royal officials founded towns, but they never became integral

elements in Welsh life; while the development of the modern industrial centres produced a type of social unit previously unknown in Wales and bearing no relation to its culture. Consequently the Welshman is never at his best as a townsman, nor is his social philosophy given its opportunity of development there. To find him at his best, one has to turn to remote hillsides and wide valleys where the typical Welsh rural society flourishes.

National Orchestra of Wales.

HERE are some brief details of forthcoming concerts to be given by the National Orchestra of Wales. Sunday evening, July 6: Concert at the Pavilion, Llandaff Fields, with Ben Williams (tenor). This concert will be broadcast from 9.5 p.m. Monday, July 7: Museum Concert with Wagner programme, relayed on the National wavelength, at 1.15 p.m. Wednesday, July 9, 1.15 p.m., Museum Concert with items from Beethoven Symphonies. Friday, July 11, (9.40 p.m.), Light Symphony Concert in the studio, with Walter Widop (tenor), for broadcast on the National wavelength. All these concerts will be conducted by Warwick Braithwaite. A Musical Comedy Programme, conducted by Reginald Redman, will also be given at 9.40 p.m. on Wednesday July 9, Hilda Blake (soprano) being the singer.

Windows of Youth.

MISS MURIEL O. WILLIAMS, Vice-President of the Students' Union of the University College of South Wales and Monmouthshire, Cardiff, is giving the first of a new series of talks under the general title of 'Windows of Youth,' on Thursday, July 10, at 6 p.m. The series will be given by the Presidents and Vice-Presidents of the Students' Unions of the three colleges, Bristol, Cardiff, and Swansea.

Round About Swansea.

A SEASONABLE talk, entitled, 'A Tramp Abroad: Walks round Swansea,' will be given by Mr. W. H. Jones, Director of the Royal Institution of South Wales, on Tuesday, July 8, at 6.0 p.m. The Peninsula of Gower, which might be described as a pendant to Swansea, possesses unspoiled beauties of sea and coastline. Swansea townfolk consider Gower as their park, and do not mind that it is not often invaded by strangers. Places up to about twenty miles distant can be partly reached by motor omnibuses. Thus, Brandy Cove, or Pennard Castle, Three Cliffs Bay and Mewslade Bay, the fairest piece of coastal scenery in all the Bristol Channel, are well within an afternoon's, or a whole day's trip. Mr. Jones will also describe walks to the north of Swansea which will delight the pedestrian who is not averse to climbing.

The Week's Good Cause.

AN appeal for funds on behalf of the Royal Gwent Hospital will be made by the Rev. A. A. Matthews, Rural Dean of Newport, on Sunday, July 6, at 8.45 p.m. During recent months accommodation has been taxed to capacity, and there is a daily average of 170 in-patients under treatment. More than four hundred patients are awaiting admission, and the number is continually increasing. Attendances of out-patients last year totalled 72,483, while 2,519 patients were received into the wards.



MIDSUMMER CARNIVAL AT THE ZOOLOGICAL GARDENS. A concert by the Lockier String Orchestra will be relayed from the Carnival at Clifton Zoological Gardens on Friday, July 11.

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