

Follow the Derby on the 'Radio Times' Plan (page 392).



The Journal of the British Broadcasting Corporation.

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MAY 27, 1927.

Every Friday. Two Pence.

Sir Henry Wood of the B.B.C.

BRITISH listeners have welcomed the news that Sir Henry Wood has been engaged by the British Broadcasting Corporation to conduct a number of special concerts. Sir Henry is to be closely associated henceforth with broadcasting on its musical side. The enthusiasm with which this announcement has been received by Press and public alike shows conclusively how singularly apt and fortunate it is. Sir Henry Wood's activities in the world of music throughout a long and distinguished career have covered a wide field. Few other conductors can lay claim to such a record of achievement. A Londoner by birth, he had the advantages as a boy, both of musical heredity and of musical environment—at six he could take part in Bach and Haydn and at ten he was playing the organ in a City church. A couple of years at the Royal Academy of Music followed, and then began an active career as accompanist and composer, especially of songs, and at nineteen as conductor of a travelling opera company. Before the young musician had come of age he was engaged by Sir Arthur Sullivan and D'Oyly Carte to carry out the rehearsals of 'Ivanhoe.' Then he joined Cellier at the Savoy and soon passed on to the Carl Rosa Company;



From the original in the possession of the Kapp, Ltd.

SIR HENRY WOOD—An Impression by KAPP.

other important engagements followed. For a generation now, Sir Henry Wood, who received his knighthood in 1911, has carried out in London an annual season of nearly three months of daily orchestral concerts which have been thronged by all classes of music lovers, probably the most diverse, constant and enthusiastic audience which has ever assembled in this country. The conductorship of these concerts—the 'Proms' of friendly, colloquial speech—together with that of many occasional concerts in every large city of the country, and the direction of many of our greatest musical festivals, has made Sir Henry's name a household word in musical circles throughout the land. In America his reputation as a conductor has been established by the concerts which he has given in recent years with the Los Angeles Philharmonic Orchestra. In 1925, in four concerts with this orchestra, he played the works of living British composers to audiences of 80,000 people in the great outdoor amphitheatre known as Hollywood Bowl. And now this distinguished musician is to bring his experience, his knowledge, and all his great gifts to the task of assisting the work of the B.B.C. It is a significant appointment and it marks an advance for Broadcasting in this country.

Broadcasting and the Theatre.

Reginald Berkeley, Author of 'The White Chateau,' Reviews the Situation.

(Captain Reginald Berkeley is the well-known author of 'French Leave' and many other plays—including 'The White Chateau,' which was first broadcast on Armistice Day, 1925, and has since proved the most popular of all radio plays.)

It is human failing—perhaps even a human virtue—to regard everything new with suspicion (it is left to half-human creatures like Bohemians and New Yorkers to welcome whatever is strange and novel).

But one would have imagined that an art so long and securely established as that of the theatre, an institution with an appeal so universal and so deeply rooted, could afford to beam tolerantly upon broadcasting.

But apparently this is not so. As a dramatist with a long experience of the stage and as a radio-playwright who can lay claim to some acquaintance with the ether, I feel that the present wary and even hostile attitude of the theatre towards broadcasting is a matter of profound regret. Fortunately it cannot last for ever!

Why, I wonder, are the people of the theatre so scared of broadcasting? Do they seriously imagine that it can ever offer a substitute for the sheer thrill and magic of the theatre, the enchanted expectancy of a crowded auditorium, the flesh-and-blood appeal of a favourite artist?

It is not excessive to claim that broadcasting has played a large part in awakening an intelligent interest in the theatre for the theatre's sake—by giving broadcast versions of plays, stimulating talks on the theatre and on dramatic writers, lively and authoritative criticism of plays of the moment. A service which keeps the world alive to the forward march of events, which brings it into touch with new developments, preventing it from stagnating in a trough of outmoded ideas, is doing the theatre an immeasurable service.

Present differences will, of course, be healed. First resentments and suspicions will die of lack of nourishment—and very soon the theatre will be able to view in true perspective the situation as it affects itself and broadcasting, and the people of the theatre will begin to ask: 'How can we best profit?' instead of 'What do we lose?'

WHAT has broadcasting to give the theatre? The answer is brief—its plays. The radio playwright aims to achieve his

effect by appealing to the ear of his audience and, by way of his ear, to his imagination. His task is harder than that of his stage brother. He is like a composer who is denied a full orchestra and must achieve his emotional effect with a few instruments only. He can appeal only to the hearing of his audience; he has to convey to them in what they hear all that an ordinary dramatist can convey by an additional appeal to their eyes.

The 'idea' behind his play must be a big one, one which catches the imagination, and he must take care to shape it as faultlessly as is in him—for his audience, without the visual and sensual glamour of the audi-

will be more poignantly dramatic than many of the plays which are written for the stage alone.

Broadcasting, far less shackled by 'box office considerations' than the average theatre-manager can ever hope to be, can experiment with new angles of the drama which, once it has the listening public interested, it can hand over for acceptance, adaptation or modification by the theatre. The theatre cannot allow itself to stagnate—disaster lies that way—but financial considerations compel it to play safe rather than risk experiment. The radio-playwright can break fresh ground for the theatre, he can open up new horizons. It is hardly an

exaggeration to say that the nursery of the serious, intellectual drama of the future may well be the B.B.C.



A SCENE IN 'THE WHITE CHATEAU.'

Many listeners who heard the broadcasts of this moving play will have pictured in their mind's eye some such dramatic and terrible scene as this—the moment of attack. The beauty and terror of 'The White Chateau' are now made actual for those who go to see the play in the theatre, where it is now one of the outstanding successes of the London season.

torium to lull and distract it, will be keenly alive to flaws in his story's unfolding. He must make words his servants and exact full service from them. He must give them sharp meaning and keen beauty.

And yet the broadcast play must not be 'merely words.' It must move and develop, it must have drama. The dictionary tells us that 'drama' means 'a set of events moving towards a catastrophe or consummation.' A broadcast play, like a stage play, must move, it cannot be static—a mere conversation.

The theatre will gain by 'taking over' broadcast plays—gain because there is already prepared for them a vast potential audience; and because of the quality of the plays themselves in which the 'idea' and the dialogue have been so carefully handled that, when visible action is added to these, they

familiar with it—as familiar as his ear would allow him to be. A London manager, realizing the interest these broadcasts had awakened in the play, agreed to put *The White Chateau* on the stage. At the St. Martin's Theatre, those who 'heard' the play can now 'see' it. It will be for them the same play, yet a different one.

Here, then, is a case in which broadcasting has given something to the theatre, something new, which the theatre has been glad to take. And so I firmly believe it will be with other broadcast plays in the future.

Frankly, I do not think the English theatre can much longer afford to look askance at broadcasting when, by breaking new dramatic ground and by creating vast new audiences, this newcomer can do so much to widen its scope and appeal.

Coming to the Microphone.

A Glance at Future Programmes.

THE first performance of a String Quartet by Mr. J. B. McEwen will be heard during the programme from Looxox between 8.30 and 9 p.m. on Friday, June 17. It will be performed, together with other works by the same composer, by the Virtuoso Quartet at the Wigmore Hall, from where it will be relayed. Mr. McEwen was the first composer in the series of programmes of Chamber Music of Living British Composers which were instituted in 1924. His programme following the announcement of his appointment at that time as Principal of the Royal Academy of Music. His chamber works are outstanding in quality and individual in style, though sometimes strongly national in character (Mr. McEwen is a Scot). Earlier the same evening a performance of Gounod's *Philomena et Hircanis*, the next in the series of operas for which libretti have been prepared, will be given under the conductorship of Mr. Percy Pitt. The solo artists are Mr. Tudor Davies, Miss Elsie Suddaby, Mr. Harold Williams and Mr. Norman Allan.



Mr. J. B. McEwen.

Music by the Cambridge University Dance Club Band will be relayed from the Rensselaers, Cambridge, to Coventry listeners, between 11 p.m. and midnight on Tuesday, June 7.

TUNBRIDGE WELLS is providing the second of several concerts which, as already stated in *The Radio Times*, are to be relayed from various holiday resorts, seaside and country, during the summer months. The Tunbridge Wells 'Night' will be given on Thursday, June 16, and listeners to DAVENTRY and the RELAY STATIONS will hear it as well as those who rely on LONDON for their wireless fare. The programme will include a short introductory talk by the Mayor, Alderman C. E. Westbrook, a concert by the Band of the 13th-18th Hussars, with vocal items by Miss Violet A. C. Godfrey (contralto) and Mr. Lym Hepworth (baritone), an entertainment by the Fares Concert Party, under the direction of Archie Wallen, relayed from Mount St. George, and dance music by the Allegro Dance Orchestra relayed from the Pump Room. These varied items will occupy the whole of the evening programme from 8 to 10.30 p.m., with the exception of the usual interval for news and a talk at 9 o'clock.

A new story entitled 'The Swit Case,' will be told by A. J. Allen from the London Studio on Monday evening, June 13.

THE opening ceremony in connection with the new building of the University College of the South-West, Exeter, is to be broadcast from PLYMOUTH between 1.30 and 2.45 p.m. on Tuesday, June 7. Previously there will be community singing by the students, and this will also be heard by listeners. The ceremony consists of prayer by the Bishop of Exeter, the Rt. Rev. Lord William Grosvenor Cecil, a speech by Sir Henry Lopes, after which M.R.H. the Prince of Wales will give an address. The proceedings will be terminated by a speech by Mr. John Murray, Principal of the College. On Sunday, June 5, the Rev. J. H. Childs Clarke is broadcasting an appeal from Plymouth on behalf of Truro Diocese Jubilee Fund.



The Bishop of Exeter.

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THE programme from London and other stations on Whit Monday—one of several specially attractive features for that week—will include dance music and a concert party entertainment, relayed from a seaside resort between 3 and 5 p.m., a variety feature at 7.45 and a popular concert from 8 to 10.15 p.m. The latter, which is to take place in the studio, will contain items by Mr. Harold Williams, Miss Doris Vane, Mr. Ronald Gouley, and the Wireless Military Band, conducted by Lieut. Walton O'Donnell, as well as Flotsam and Jetsam, as already mentioned. They will be heard on each night throughout the week. There will be an interval for news at 9 p.m. and a talk at 10.15, following which dance music will be available until midnight.

The 'Gang' Concert Party is giving its final performance from London and other stations between 9.45 and 10.30 p.m. on Saturday, June 11.

ONE of the features of the afternoon concert from Looxox on Sunday, June 12, will be a joint recital by Mr. George Pitche, the distinguished Belgian cellist, and Miss Yvonne Arnaud (piano). Miss Arnaud, who, as everyone knows, is a brilliant actress, is also a musician of high attainments, being a particularly fine chamber music player of the harpichord as well as the piano. The programme will also contain items by the London Plate Quartet, which made its first appearance in the broadcast programmes some weeks ago. This Quartet is well known as among the best chamber music organizations.



Miss Yvonne Arnaud.

A performance of Vaughan Williams's 'The Sea Symphony,' by the Cambridge University Musical Society, relayed from the Guildhall, Cambridge, will be broadcast from London and other stations on Friday, June 10.

A PERFORMANCE of Wagner's *Das Liebesmahl der Apostel* (The Holy Supper), under the conductorship of Mr. Eugene Goossens, will occupy the main part of the programme on Sunday, June 5. The work, which is one of Wagner's earlier works, is a Biblical scene; it was specially composed for a Male Voice Choir Festival which he was to conduct in 1843, and is dedicated 'to the widow of his unforgettable teacher' (Weinlig). It is written for male chorus, being divided into two, and sometimes three, parts, together with soloists representing the twelve Apostles. The beginning of the work is entirely unaccompanied. The latter part of the programme will consist of light chamber music, including the *Amor Bruja* (de Falla) and the *Rhythmic Dance* by Goossens himself.

Mr. P. F. Warner will give a description of the Middlesex v. Nottinghamshire Cricket Match, which is to be relayed from Lord's Cricket Ground and broadcast through London and other stations on Saturday, June 11.

THE Southern Command Military Tattoo, which takes place at Tidworth, is to be broadcast. The actual date has not yet been decided, as the Tattoo is repeated each weekday between July 30 and August 4. Not only will listeners hear music by military bands and the usual tattoo effects, such as have been broadcast from similar functions at Aldershot, but also a running commentary of some of the various events, as they are performed.

THE use and abuse of coal-gas is to be dealt with in a talk, entitled 'How Gas is Made,' which Professor Arthur Smithells is giving from LONDON at 7 p.m. on Tuesday, June 7. Professor Smithells has for many years been closely associated with the scientific side of the gas industry and has held many important posts. He was President of Section B of the British Association in 1907, and was for many years Professor of Chemistry at the University of Leeds. From 1916 to 1919 he was Chief Chemical Adviser, G.H.Q. Home Forces, and is now Director of the Salters' Institute of Industrial Chemistry.



Prof. A. Smithells.

The monthly talk on International Affairs under the auspices of the League of Nations Union on Wednesday, June 8, will be given by the Hon. Walter Runciman. His subject is the Economic Conference, which will then have concluded at Geneva.

WHAT kind of programmes would listeners have heard in 1870 if broadcasting had existed at that time? That was the year in which Dickens died; the Franco-Prussian War was being fought; the Church in Ireland was disestablished and Women's Suffrage was coming to the fore. Wireless programmes might have contained numerous references to such important affairs, and Mr. Cecil Lewis, who has arranged a transmission dealing with that period, will probably include most of them in a special programme which takes place from LONDON on Wednesday, June 8. Further details will be announced in due course.

Hermann Scherchen, one of the outstanding young German conductors, is paying a special visit to this country to conduct a light symphony concert from LONDON on Thursday, June 9. It will be remembered that Scherchen made his first appearance in England to conduct the B.B.C. National Concert in the Royal Albert Hall on February 3.

LANCASHIRE and Yorkshire listeners to the Manchester Station will have some special wireless fare on Whit Monday. The transmission begins in the afternoon with a running commentary on the second day's play in the cricket match between the respective counties, relayed from the Old Trafford Ground and introduced in appropriate places into the studio programme. Mr. F. Stacey Lintell, one of the best-known sporting journalists in the North of England, will be the commentator. The evening concert is divided into two parts, the first consisting of 'My White Rose Programme,' arranged by Major Lupton, Captain of the Yorkshire Cricket Club, and announced by John Henry, the Yorkshire entertainer. The second period will be 'My Red Rose Programme,' arranged by Major Leonard Green, Captain of the Lancashire Cricket Club, and announced by Foden Williams, the Lancashire entertainer. Among the artists will be Miss Elsie Suddaby (Yorkshire), and Mr. Norman Allan (Lancashire), who was born in Lancashire. The White Rose of York Military Band and the Eccles Borough Prize Band will also take part.



JOHN HENRY.

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The Tale of Miss Tott.

A Prize Poem and this Week's Competition.

THE fifth of Miss Royde-Smith's Prose and Verse Competitions, the report on which she broadcast from London and Daventry on May 12, was for a short story in not more than thirty lines of English verse.

As Miss Royde-Smith explained in her broadcast report, the task of judging the entries was to a certain extent simplified by the fact that numbers of people failed to write to the subject. There were laments, philosophic dissertations and all sorts of pleasant little poems that could not fairly be called stories in verse.

After these had been disqualified, however, there remained over two hundred entries with a claim to the prize. On account of their number, Love Stories, Animal Stories, Fairy Stories, and imitations of Thomas Hood were ruled out. Finally, the choice was narrowed down to two, which divided the prize—'Fit and Popper,' by the Rev. Walter Pichford (Littlehug, Bridgnorth), which is printed below, and 'The Rowan,' by Miss May Kendall (5, St. Maurion's Road, York), which we regret we have not space to print.

'Fit and Popper.'

THE following were the results of words uttered by little Miss Tott, standing in front of her shop (*Modes and Robes*) for the weather was hot.

Popper, our local photographer, living just over the road,
Heating them, panted down High Street, pop-eyed,
to the curate's abode.

There sat the Reverend Jenkinson, back from the Wednesday Litany,
Cool in his flannels and blazer, and deep in the 'Abbey of Brittany.'

Forthwith he leaped o'er the window-sill, hurrying back to the Vicar;
(Tidings of good travel fast, but had ones considerably quicker.)

This was the window which massive Miss Emily Higgs kept her eyes on,
Stamping on errands of mercy round the parochial horizon.

She, having interviewed Popper, and anxious to be of assistance,
Swiftly inflating her cycle, propelled herself into the distance.

Next, through the shimmer of noon, and the odorous breath of the limes,
Waddled the bun-headed Vicar, clasping the current *Church Times*.

Into the Post Office diving, he thus at the telephone spoke:
'Tell Doctor Dickens I hear Lady Bastard has had a bad stroke.'

Postmistress thus made aware of her ladyship's dangerous condition, her
Riper experience made her send word to the rival practitioner.

Spreading official alarm, our constable hied toward his dear one,
Deeming that care in the kitchen might cause a sad heart to draw near one.

Hence Lady Bastard beheld, as she gathered her roses in gaiety,
Seeking the halls of her sire, quite a number of clergy and laity.

While, rapt in wonder, she gazed, up the hill,
passing doctor and minister,
Swept the fulfilter of fates, our chariot final and sinister.

Silently ran to the rear, like a blackhectic baleful and burnished.

Bearing the eloquent legend:

S. TOMKINS AND SON:

FURNISHERS.

What'er be in store for Miss Tott, her chief hope is that never again
Will so many people at once invite the poor soul to explain.

From the milliner's ample attempt, some irrelevant words I omit;

But her point was: 'I said as she passed—"Well, her Ladyship 'as a bad fit."

WALTER PITCHFORD.

THE NEW COMPETITION.

COMPETITION VII, for which the usual prize of Two Guineas is offered, is for

A new and original Hymn for Whitsuntide, in not less than twelve and not more than twenty lines of English verse.

Miss Royde-Smith will announce this competition in her broadcast from London and Daventry at 9.20 to-night (Friday, May 27) when she will also give the report on Competition VI—the best set of six thoughts of a man who has just missed the last train home.

The rules for Competition VII are as follows, and should be carefully noted by intending competitors:—

(1) All entries must be written on one side of the paper only, and the name and address of the competitor must appear at the top left-hand corner of each page. Where more than one page is used the pages must be carefully numbered and pinned together.

(2) Where a word-limit is given, every fifty words must be clearly marked off in red.

(3) Entries need not be typewritten, but if they are written by hand, neatness and legibility will be taken into account in awarding the prize.

(4) Competitors may, if they choose, use a pseudonym or pen-name. This must be written in black letters at the top left-hand corner of each page of the entry.

(5) Entries should reach the B.B.C. office in envelopes marked in the top left-hand corner 'Prose and Verse Competition,' and addressed B.B.C., Savoy Hill, London, W.C.2, by the first post on Friday, June 3, but entries arriving up to noon will be forwarded to the examiner.

(6) A full report of the competition will be broadcast from the London and Daventry Stations on Friday, June 10, at 9.30 p.m., and the prize-winning entry will subsequently be published in *The Radio Times*.

(7) Copies of the report will be sent on receipt of 3d. and a stamped addressed envelope. Applications for this report must not be sent with entries for the prize, but in separate envelopes marked 'Competitions Report.'

(8) The Competition Judge's decision will be final, and it should be noted that no correspondence can be entered into respecting the award of any prize.

A Look Ahead.

News and Notes from the Stations.

Hull.

Solloway, the brilliant young violinist, Mr. Herbert Thorpe and Mr. Harry Brindle, will be heard in the local programme on Friday, June 10.

Leeds-Bradford.

The Whit-week afternoon programmes include an orchestral concert on Tuesday from the Golf Hotel, Grange-over-Sands, and another by the Morecambe Municipal Band on Thursday. The evening programme on Friday will be relayed from Blackpool via Manchester.

Liverpool.

A request programme by the Station Orchestra and Miss May Blyth (soprano), is arranged for Friday, June 10. Mr. Lionel Tertis will also give a viola recital the same evening, the programme concluding with a cabaret entertainment entitled 'So this is Broadcasting.'

Birmingham.

The British Vocal Quartet is giving 'A Liza Lehmann Hour' on Wednesday, June 8.

'The Poultry Yard in June' is the title of a talk which Mr. G. F. J. Harrington, one of the first lecturers to broadcast on that subject, is giving on Thursday, June 8.

Bournemouth.

The Whit-Sunday evening service will be relayed from Christchurch Priory. It will be addressed by the Vicar, the Rev. W. H. Gay.

The Mayor of Winchester is broadcasting an appeal on behalf of the Winchester County Hospital on Sunday, June 5. This hospital, the first of its kind to be founded outside London, dates back to 1734.

Major St. Maurice Shiel will describe the pleasures of a day's trout-fishing in a talk on Tuesday, June 7. The coming of the May-fly on the trout streams of Hampshire and Wiltshire is an event to which fishermen are eagerly looking forward at the present time.

Cardiff.

A concert by a choir of boys from St. Julian's School, near Bath, prize winners at the Bristol Festival held in March, will be heard on Wednesday, June 15.

Evening on Sunday, June 19, will be relayed from Llandaff Cathedral. Later a programme by Don Pedro's Mexican Band will be broadcast from the fields adjoining the Cathedral.

'Ribbons and Frills' is the title of Tuesday's programme, June 14, which will also be relayed to London listeners. As 1927 feminine fashions are departing from the severe masculine lines of 1926, this programme is a timely one and should earn the approval of Herrick's Julia, to whom, incidentally, it is dedicated.

Manchester.

A Schumann Symphony Concert, in which Harold Hymas (baritone) is the vocalist, will be given on Wednesday, June 8, in honour of the birth of that composer.

Arrangements have been made to broadcast speeches from the Clive Banquet, arranged by the authorities of Bolton for Thursday evening, June 9, in connection with the Centenary Celebrations of the birth of Samuel Crompton, inventor of the spinning mule. Lord Derby and Mr. William Howarth, President of the Bolton Master Cotton Spinners' Association, will be present. A talk from the studio on the life of Samuel Crompton, by Professor G. W. Daniels, Professor of Commerce and Administration at the Manchester University, will be broadcast on Tuesday, June 7.

Yesterday, Today, and Tomorrow.

A Review of '100 Years of Working Class Progress.' By R. H. Tawney.

We have asked Mr. R. H. Tawney, who is widely known as a historian and for his work on behalf of adult education, to review the syllabus of Talks on 'One Hundred Years of Working Class Progress,' which are now being broadcast by Mr. D. A. Ross. The pleasure and enlightenment one derives from a book or an address depend partly on the mood in which one approaches them. We ought to ask ourselves in advance what it is that one expects to derive from reading or listening, so that the information which is conveyed to us may not merely satisfy our curiosity, but help to answer the questions and solve the problems which we have already formulated. Mr. Ross in his lectures is dealing with a particular phase of history, the progress of the working classes in the last century. In the following article Mr. Tawney asks listeners to consider for a moment what it is that makes the subject worth pursuing. *—Radio Times.*

PEOPLE study history for different reasons. But one reason, and a good reason, is a practical one. It is that we may understand the world in which we live, and, by understanding it, help, according to our opportunities, to improve it. If, however, we are to understand any living organism, we must see it acting over a considerable period of time, so that we may grasp its essential characteristics and obtain an idea of the deeper and more permanent forces which move it.

History is not, as is often thought, concerned with the past, or it would not be worth while for busy people to trouble with it. It is concerned with the present—with the society in which we live today, and the problems of 1927, and, indeed, for that matter, of 1937. But the society of today has a long life behind it; the problems of 1927 have passed through a number of different phases. If we are to grasp the real nature of either we must watch them continuously over a period long enough to allow the characteristics which are permanent and essential to be distinguished from those which are temporary and accidental. By doing so, we shall not only immensely widen our own experience, but shall come nearer to understanding the forces at work in our own generation. And to understand those forces is the first step towards controlling them.

SOCIETY has many aspects—political, economic, religious, cultural—and for that reason there are many different kinds of history. But the aspect with which Mr. D. A. Ross is concerned in the series of lectures he is now broadcasting is obviously one of the most important. He is speaking of the changes through which the social conditions of the mass of Englishmen have passed during the last hundred and fifty years. The point at which he ends is the present day: the point at which he began is just about the time of the birth of the great-grandfather of a man of his own age. In that short period, the physical appearance of England, and the material con-

ditions of its inhabitants, have changed more profoundly than during the preceding four centuries. What is the nature of that change? What were its causes? What is our judgment upon its effects?

The last question is the most interesting. But a jury must hear the evidence before they give a verdict, and we should postpone attempting to answer it till we have considered the first two.

The first thing we need is a starting-point—an initial standard by which we can judge

its own; but, except here and there, they were different from ours, which are those of an urban and industrial civilization. The first question is: How and why did the change from that type of society to our own take place?

That question, which Mr. Ross discusses in his following lectures, is usually answered by saying that there was an 'agrarian revolution,' which resulted in the consolidation of peasant holdings into large farms, and an 'industrial revolution,' which was marked by the rise of factory production, with power-driven machinery, by the drawing apart of wage-earners and capitalist employers, and by the concentration of industry in towns.

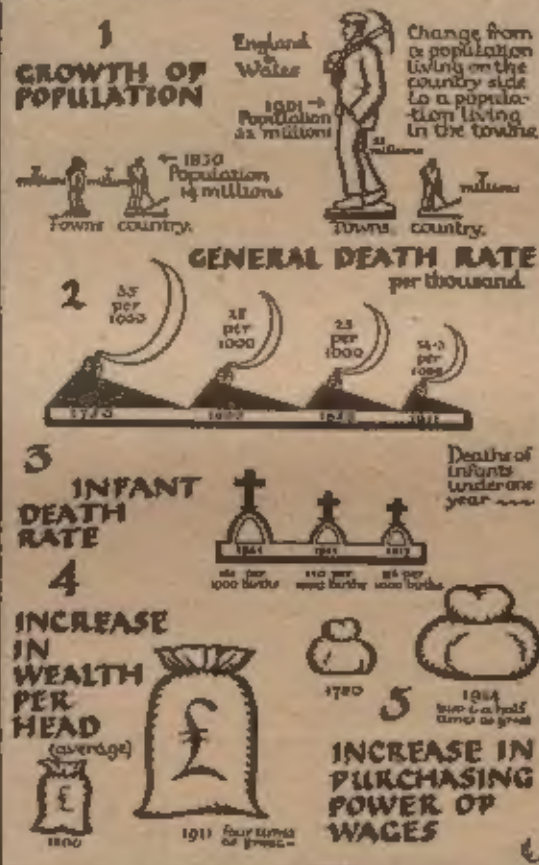
How far that answer is adequate is a point which everyone should consider for himself. He can do so in many cases by tracing the agricultural and industrial development of his own locality, for example, the progress of enclosures, the growth of industrial enterprise, and the sites of early factories; in others, by studying the social problems to which the industrial movement gave rise, the early days of trade unionism and co-operation and the immense difficulties created by the conversion of villages into towns; in others, again, by reading the novelists, such as Disraeli's 'Sybil,' Charlotte Brontë's 'Shirley,' Mrs. Gaskell's 'Mary Barton' and 'North and South' and, above all, Dickens!

WHICHEVER he does, the student will notice that somewhere about the middle of the century this phase of dislocation passes into another. That phase, with which Mr. Ross deals in his third lecture, may perhaps be called the Age of Podsnappery (from Mr. Podsnap in Dickens's 'Our Mutual Friend'—Dickens, by the way, is a splendid guide to social history—who said that 'This island, sir, is blessed by Providence, to the direct exclusion of such other nations as there may happen to be'). But, in spite of the Mr. Podsnape, a mass of social misery remained. Mr. Ross describes it, and the growth of the new forms of social organization by which it was partially met, in his fourth and fifth addresses. This brings us to the eve of our own day.

Here, therefore, we may appropriately pause to survey the ground which has been traversed, and to frame a provisional judgment, as Mr. Ross suggests in his final lecture, on the progress that has been achieved. But it will not, if we are wise, be more than provisional.

The lecture summaries, diagrams and pictures, and book references which Mr. Ross has provided in the special pamphlet issued by the B.B.C. covering his series, serve admirably to guide those who want to seek further for material to aid them in their studies.

SOME STRIKING COMPARISONS



This is one of the many interesting diagrams and pictures which appear in the pamphlet issued by the B.B.C. in connection with the series of talks which Mr. D. A. Ross is now broadcasting on a century of working-class progress. This diagram shows graphically the advance that has been made in the material welfare of the nation during the last hundred years.

the magnitude of the economic revolution, a gauge to show the point from which—so to speak—the flood began to rise. That Mr. Ross gave us in his first talk. The life which it describes—the life of Englishmen in 1750—is that of a sparsely populated, predominantly rural society, with few and small towns, growing enough food to feed itself, a community with a good many peasants and many more agricultural labourers, with inconsiderable coal and iron industries, extremely primitive methods of transport, much economic energy, but judged by the standards of today, little economic achievement. It had grave enough social problems of

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WIRELESS**



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PARK ROYAL, N.W.10.

PROGRAMMES for SUNDAY, May 29

2LO LONDON. 361.4 M.

3.30 THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

DOROTHY BENNETT (Soprano); KEITH FAULKNER (Baritone)

ORCHESTRA

Overture to 'Much Ado about Nothing' German Gavotte from 'Iphigenia in Aulis' Gluck Ballet Air, 'Dance Perseus' (Perseus Dance) Gluck

VERY soon after he left the Royal Academy of Music (in 1887) Edward German began to make his mark, first with music for the theatre. His *Richard III* music, written within two years of that event, was a great success. For some time after that he was busy almost every year with commissions either for incidental music to plays, or for works to be produced at Musical Festivals.

The Overture and incidental music for *Much Ado about Nothing* were written for the late Sir George Alexander's production of the play at the St. James' Theatre in 1893.

The Overture opens gaily, as befits the general mood of the play.

The more sober, thoughtful Second Main Tune is associated with Hero and Claudio. A third theme, a March, is that to which, in the play, Don Pedro and his followers enter.

3.50 DOROTHY BENNETT

Aria, 'Caro Nome' ('Dear Name') (from 'Rigoletto') Verdi

4.0 ORCHESTRA

Pastoral Suite Debussy Folk Tune and Fiddle Dance (for Strings) Fauré

CHABRIER, who died thirty-three years ago, was a French Composer of wit and gaiety. He loved striking rhythms and gaudy orchestral colourings. The piece by which he is most frequently represented on orchestral programmes, his *Rhapsody, Spain*, gives a good idea of his flamboyant personality.

The *Pastoral Suite* was made out of his *Picturesque Pieces* for Piano, four of these being included—an *Idyll*, a *Village Dance*, a piece called *Under the Trees*, and a *Scherzo-Valse*.

4.20 KEITH FAULKNER

King Charles M. T. White In Summer-time on Breton Graham Peel So Perverse Frank Bridge The Year of Bray Traditional

4.30 ORCHESTRA

The 'Unfinished' Symphony Schubert

WHY it was never finished nobody knows. For the composer lived six years after completing what we are now about to hear, which consists of two Movements out of the intended four. In these two Movements musicians have one of their greatest treasures. Next to Beethoven's Fifth Symphony, Schubert's 'Unfinished' is probably the most popular symphony in the world. The Movements are as follows:—

FIRST MOVEMENT. (Moderately quick.) After a few bars of mysterious introductory music, for Cellos and Double Basses alone, the First Main Tune enters, a rapid one for Strings, with, soon after, a mournful strain added above, by Oboe and Clarinet together.

After a time we come to a few bars of link, for Horns and Bassoon, and then the Cellos bring in the cheerful Second Main Tune. Out of these prophetic Tunes the Movement is made.

SECOND MOVEMENT. (Gently moving along—neither fast nor slow.) This is one of the most serene pieces ever written. After two bars of Introduction for Horns and Bassoon, with Double Basses (pizzicato) beneath them, we reach the First Main Tune, flowing beautifully off the bows of the Violins. After a time there comes a little link, this time for Violin alone, and then the Second Main Tune, a slow one for Clarinet, with a delicate syncopated accompaniment in the Strings beneath. From these twin shoots the Movement grows.



Dr. J. D. JONES.

whose address from the Puncheon Memorial Church will be broadcast from Bournemouth (S.B. to London and Daventry) today.

4.53 DOROTHY BENNETT

A Blackbird Singing Michael Head Song of the Nightingale Saint-Saëns Mighty Like a Rose Nipper

5.0 ORCHESTRA

Boston Rhapsody Saint-Saëns Overture to 'Anacreon' Cherubini English Dances Couperin

ANACREON, or *Fugitive Love*, is one of the many Operas that have been ruined by poor libretti. Cherubini's music had plenty of life in it, but the plot never had any, and so the work was a failure when it was brought out at the Paris Opera in 1803.

The Overture sparkles along in the liveliest way imaginable, putting one in just the right mood for some operative, happy-go-lucky tale of love-making and humorous intrigue.



MAGDALEN TOWER

This drawing of the most famous tower in Oxford, as seen from the river on the other side of Magdalen Bridge, is one of Mr. Edmund H. New's illustrations to 'Oxford and its Colleges.' The singing of the Magdalen College choir is to be relayed from Oxford this evening at 9.15.

5.25-5.30 TALES FROM THE OLD TESTAMENT: The Witch of Endor—Samuel I. Ch. xxxiv. 1-25

8.0 A RELIGIOUS SERVICE

Relayed from the PUNCHEON MEMORIAL CHURCH, Richmond Hill, Bournemouth S.B. from Bournemouth See Bournemouth Programme

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of Alexandra Day, by Miss MAY BEEMAN

NONE of the 'charity days' of the year is better known than Alexandra Day, when roses, the making of which in itself gives employment to 300 cripples all the year round, are sold for the benefit of hospitals and charities for the sick. Founded in 1912, in honour of Queen Alexandra, it is being continued after her death as a lasting memorial of her sympathy with the sick. Last year over £41,000 were distributed to the hospitals and charities of London alone.

This year Alexandra Day will be held on Wednesday, June 22. Listeners who are willing to help as depot holders or rose sellers, or to lend their cars on June 21 or 22, should send their names to the Organizer, Miss C. May Beeman, 33, The Grove, The Boltons, S.W.10.

(Picture on page 381.)

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

9.15 THE MAGDALEN COLLEGE CHOIR

(Relayed from the Choirs of Magdalen College, Oxford)

Motet, 'Exultate Deo' Palestrina Motet, 'Shepherds Sing' R. D. Stewart Anthem, 'Sing joyfully to God' Byrd

THE CASANO OCTET

Tenth Slavonic Dance (By Request) Dvorak Maria Mari Capin Adieu de l'Hôteesse Arabe (The Arab 'Hostess' Farewell) (By Request) Bizet

EVERYONE likes the vitality, resource and usefulness in the music of Dvorak, the Bohemian butcher-innkeeper's son who became the most famous of his country's composers. He delighted to use his native folk-song as the basis or motive power of a great many of his works, and no Composer has made happier use of such melodies. His nationality nowhere comes out more strongly than in his early Slavonic Dances, originally written for Piano Duet (in which form doubtless many listeners have enjoyed playing them). These Dances first brought him fame.

9.40 THE MAGDALEN COLLEGE CHOIR

Madrigal, 'Cuckoo' Anon., arr. Beeson from British Museum MS. Part Song, 'The Blue Bird' Stanford Chanson, 'Aime-moi, bergère' Lefèvre

9.50 THE CASANO OCTET

Berence Grieg Waldstille (Peace in the Woods) Grieg At Your Feet Handel Minuet from 'Berence' Handel

10.0 ETHEL HARTLEY and RAE ROBERTSON (Two Pianos)

Gavotte } from Red Suite Arensky Scherzo } Nocturne } The Nymphs Albini Andalusian Dance Infante

10.15 THE CASANO OCTET

Selection from 'La Bohème' Puccini

10.30 EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Greenwich: Weather Forecast

3.30-5.30 S.B. from London (4.0 Time Signal)

8.0 S.B. from Bournemouth

8.55 S.B. from London

9.10 Shipping Forecast

9.15-10.30 S.B. from London (10.0 Time Signal)

Sunday's Programmes continued (May 29)

5IT BIRMINGHAM. 326.1 M.
3.30 SYMPHONY CONCERT
FRANCIS MORRIS (Soprano); GORDON BRYAN (Pianoforte)
THE STATION ORCHESTRA, conducted by JOSEPH LEWIN
ORCHESTRA

Overture to 'Peter Schmitt' Weber
**PETER SCHMITT AND HIS NEIGH-
 BORS** was one of the works written in
 intervals between the restless wanderings of
 the Weber, father and son, during the latter's
 early years. Weber was only fifteen (1801)
 when he wrote the Opera, in Salzburg, one of
 their places of exile. It was produced a year or
 two later, but without success.

FRANCIS MORRIS and ORCHESTRA
'O, Had I Jobal's Lyre' (Jephtha) ... Handel

THE words of this exhilarating song of rejoicing
 and of praise to God for the preservation of
 a loved one run thus:—

O had I Jobal's lyre,
 Or Micah's tuneful voice,
 To sound like him I would aspire,
 In songs like here rejoice.
 My humble strains but faintly show
 How much to Heav'n and thee I owe.

GORDON BRYAN and ORCHESTRA
Second Concerto Bachmaninov

BACHMANINOV has written con-
 siderably in the larger forms,
 his compositions comprising several
 Operas, three Symphonies, four Piano-
 forte Concertos, Piano-forte and con-
 certed String music, and many notable
 songs.

The Second Piano-forte Concerto
 contains three Movements.

FIRST MOVEMENT. (At a moderate
 speed.) Some opening chords for the
 pianist alone, beginning very softly,
 and gradually becoming louder, lead
 straight into the First Main Tune
 of the Movement, a broad, impassioned
 one given to Strings and
 Clarinet (the Piano meanwhile accom-
 panies, with rapid, harp-like passages).

This continues for some time, and
 then works up to a climax, and stops
 dead, the Viola and Clarinet just keeping things
 going for a bar or two by a softly-played phrase
 that leads into the Second Main Tune of the
 Movement, a song-like, rhapsodical passage, given
 out as a Piano Solo, with occasional orchestral
 trimmings.

The chief material of the Movement has now
 been heard, and all that follows grows out of it.

SECOND MOVEMENT. (Slow and sustained.)
 Here the Stringed instruments wear their robes
 throughout, so producing a silvery tone.

After a few bars of very quiet Introduction,
 the Piano is heard alone, and then, whilst it
 continues, there creep in little solo passages
 for Flute and for Clarinet. A few moments
 later the Piano takes over these bits of tune,
 and the Clarinet with the First Violins (plucked,
 instead of bowed) takes over the accompani-
 ment formerly played by the Piano.

Much in this style the Movement continues.
 In one place, towards the end, a brilliant Cadenza
 (or showy flourish) offers the Pianist an oppor-
 tunity.

THIRD MOVEMENT. (Quick and playful.) This
 opens with quiet, detached chorals in the Orches-
 tra, which gradually get louder and lead into
 another Cadenza by the Pianist.

A few more bars of Orchestra, and then the
 Pianist takes over again, this time giving out,
 near the top of the keyboard (the Orchestra
 taking a rest meanwhile) the First Main Tune
 of the Movement, a florid, light-handed one.
 This is then repeated (in a shortened form) with
 a light orchestral accompaniment.

The passage works up to an impressive climax,
 answered by the Piano alone, and there enters
 the Second Main Tune, played by the Oboe,

in its lower range, with the Viola doubling it
 (soft Horn chords and plucked Cellos and Double-
 basses as accompaniment.)

This is the musical material of the Movement,
 and having noted it and so attained a sub-
 conscious intimacy with it, the listener will
 readily follow the rest of the music.

FRANCIS MORRIS

An die Nachtigall (To the Nightingale) } Bryan
 Liebestreu (True Love) }
 Auf dem Wasser zu singen (Boating Song) } Schubert

ORCHESTRA
Symphony in B Flat Haydn

IT used to be almost impossible to say exactly
 how many Symphonies Haydn wrote, for
 some of his works could be described either as
 Symphonies or Overtures, or by other names;
 and of some compositions described as Haydn's
 it could not be surely said that they were authen-
 tically his. Now a hundred and four Symphonies
 have been certified as truly the Composer's
 work. Of these the one we are to hear is
 No. 102. It is one of the set called 'Salomon'
 Symphonies, because a London concert promoter
 of that name arranged for their performance
 at his concerts during the years 1791 and 1795.
 There are the usual four Movements.



Cardiff Station is broadcasting a Territorial Church Parade from Bristol Cathedral today. On the left is the Rev. E. H. Thorold, who will preach; in the centre is General Sir A. J. Godley, who reads the Second Lesson; and on the right the Ven. H. L. de Candole, Dean of Bristol.

It is interesting to note that Haydn, a Croat,
 often used bits of Slavonic folk-tunes for his
 themes. The slow opening melody of this Sym-
 phony has a melodic curve like that of many
 such tunes, and the Finale, a particularly fine
 example of Haydn's powers, is much like a
 march often played at country weddings in the
 districts Haydn knew well.

GORDON BRYAN
Larghetto from 'Connotation' Concerto
Mozart, arr. Ignaz Friedman
Minuet in D Mozart, arr. Polignien
ORCHESTRA
Hallet Suite, 'Sylvia' Delibes
5.25-5.30 S.B. from London
8.15 A RELIGIOUS SERVICE
FROM THE STUDIO

Introit, 'Grieve not the Holy Spirit' Stainer
 Hymn, 'O Christ, our hope, our heart's desire'
 (English Hymnal, No. 144)

Reading

Anthem, 'Send out Thy Light' Gounod

Address by the Rev. Canon G. E. POWELL
 of St. Peter's, Leicester

Hymn, 'The Head that once was crowned with
 thorns' (English Hymnal, No. 147)

**8.55-10.30 S.B. from London (9.10 Local An-
 nouncements)**
6BM BOURNEMOUTH. 491.8 M.
1.30-5.30 S.B. from London
8.0 A RELIGIOUS SERVICE

Relayed from the **PURKIN MEMORIAL CHURCH**,
 Richmond Hill, Bournemouth
 Relayed to London

THE Purkin Memorial Church was the first
 Wesleyan Church to be built in Bournem-
 outh the services having previously been held
 in the Bellevue Assembly Rooms. The Church
 was opened in June, 1880, as a memorial to the
 late Dr. Morley Purkin, D.D., an eminent
 Wesleyan Divine, who was Superintendent
 Minister of the Bournemouth Wesleyan Circuit.

ORGAN RECITAL by FREDERICK P. BEAVER

Finale—Alla Marcia Schubert
 Prelude and Fugue in E Minor Bach

8.15 Hymn, 'Come, let us join our cheerful
songs' (Methodist Hymn Book, No. 97)
The Lord's Prayer
Scripture Reading
Psalms
Prayers
Anthem, 'God is a Spirit' (Unaccompanied)
Address by the Rev. Dr. J. D. JONES, Minister
of the Richmond Hill Congregational
Church

AN exceptionally eloquent preacher,
 Dr. Jones returned last year
 from an Empire tour, in the course
 of which he preached and lectured in
 Canada, Australia, New Zealand and
 India. He has been Minister of the
 Richmond Hill Congregational Church
 in Bournemouth since 1898; in 1909
 and again in 1925 he was Chairman
 of the Congregational Union of
 England and Wales, and he was
 Moderator of the Federal Council
 of Free Churches from 1921 to
 1923.

Hymn, 'Crown Him with many
 Crowns'

(Methodist Hymn Book, No. 208)

Benediction
ORGAN
Offertory in B Flat Beethoven
**8.55-10.30 S.B. from London (9.10 Local An-
 nouncements)**
5WA CARDIFF. 359 M.
3.30 TERRITORIAL CHURCH PARADE
RELAYED FROM THE CATHEDRAL, BRISTOL

Processional Hymn, 'Glorious things of Thee
 are spoken' (A. and M., No. 545)

Evening Song to the Third Collect

The First Lesson will be read by the Canon in-
 Residence

The Second Lesson by General Sir A. J. GODLEY,
 G.O.C.-in-C. Southern Command

Magnificat and Nunc Dimittis to E Flat
 Charles Wood

Anthem, 'Lift up your heads' Orlando Gibbons

Sermon by the Rev. E. H. THOROLD, Assistant
 Chaplain-General, Southern Command

Hymn, 'Onward, Christian Soldiers'
 (A. and M., No. 591)

The Blessing
The National Anthem

Organ Voluntary, 'Marche Pontificale' Weber

THE Band of the 4th Gloucesters will accompany
 the Hymns, and special music will be sung
 by the Cathedral Choir. General Sir A. J. Godley
 will inspect the Units as they march past outside
 the Cathedral after the Service.

These Parades have been held for some years
 by mutual arrangement between the Unit.

Sunday's Programmes cont'd (May 29)

standing Officers, and the date chosen is usually the Sunday after Empire Day.

The following Units of the T.A. are expected to attend: 60th (South Midland) Brigade, R.F.A.; 48th Divisional Engineers, 4th (City of Bristol) Bn. Gloucestershire Regt., 6th Bn. Gloucestershire Regt.

4.53 app.-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55 S.B. from London (9.10 Local Announcements)

10.40-11.0 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

3.35 A HYMN SINGING FESTIVAL

Relayed from the Pavilion, Buxton Gardens

Conducted by Sir Ivor Atkins

O worship the King (William Kethe, c. 1593 and Robert Grant, 1785-1838, to Tune Hammer - *Cant.*, 1678-1727)

When I survey the Wondrous Cross (Lunar Watts, 1674-1745, to Tune 'Rockingham' - *Edward Miller*, 1735-1807)

Praise to the Holiest in the Height (Cardinal Newman, 1801-1890, to Tune 'Richmond' - *Thomas Hawes*, 1732-1820, altered by Samuel Webber)



Sir IVOR ATKINS

As a conductor, an organist and a composer, Sir Ivor Atkins holds a high place in contemporary British music. He has been organist and master of the choristers at Worcester Cathedral for thirty years, and he has on many occasions conducted such important festivals as the Three Choirs Festival at Worcester. His own compositions have also been performed on many such occasions.

4.0 INSTRUMENTAL INTERLUDE from the Studio
The Boyd Roberts Trio; John Lowndes (Violin); Alan Morton (Cello); S. Boyd Roberts (Pianoforte)

Second Trio Mendelssohn
THE two Trios which Mendelssohn wrote for Piano, Violin and Cello do not rank among his most famous works, but they are admirable examples of his sincerity and tunefulness, and every Movement in them is put together with great accomplishment.

The First Movement of the C Minor Trio (the Composer's Op. 86, dedicated to Spohr) has capital vigour and good tunes.

The tranquil Second Movement is in a vein of melody that will be recognized by all who grew up to the sound of Mendelssohn's *Songs without words*.

Then comes the Scherzo, a word that to a musician means lark. Mendelssohn's larking is cheerful, but he is careful not to offend against the proprieties.

Fourth Movement. In this 'Quick, impassioned' Movement the Cello has the First Main Tune, and then (after a little treatment of part of it) a Pianoforte arpeggio brings in the Second Main Tune, loudly announced by the Strings. These two ideas, and one or two tributaries, form the basic material of the Movement, which swing along in bold and brilliant style, the Pianoforte especially having a splendid time of it.

4.30 HYMN SINGING FESTIVAL (Continued)

Fight the Good Fight (S. M. B. Mansell, 1811-1876, to Tune 'Duke St.' - *John Hatton*, harmonized by *Charles Stevenson*)

For all the Saints (Bishop Row, 1823-1897, to Tune 'Sine Nomine' - *R. Vaughan Williams*, Verses 1, 2, 3, 7, and 8)

Now thank we all our God (Martin Rinkart, 1586-1649, trans. Cath. Winkworth) to Tune 'Nun danket' - *Johann Crüger*, 1598-1663)

5.0 INSTRUMENTAL INTERLUDE from the Studio

Boyd Roberts Trio

Trio in C W. Y. Hurlstone

HURLSTONE, who died in 1906 at the age of thirty, was a composer of sensitive feeling who left some fragrant Chamber music.

This Trio has four Movements: the First strong and graceful, the slow Movement in thoughtful mood, a high-spirited Scherzo, and a fiery Last Movement that has as its Second chief tune a Scots folk-song

5.25-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55 S.B. from London (9.10 Local Announcements)



ALEXANDRA DAY.

Miss May Beaman, who makes the appeal on behalf of Alexandra Day (London, 8.55, amongst the roses that are made by cripples and sold for the benefit of the sick.

9.15 STUDIO CONCERT

THE YORKSHIRE BRITISH LEGION MILITARY BAND, conducted by H. W. Kell

As its name suggests, this band is entirely formed of ex-Servicemen, the majority of whom belonged to well-known Service bands. Two compositions by the conductor, Mr. H. W. Kell, will be included in this evening's programme.

Overture to 'Marschella' Fuchs
Suite, 'Egyptian Ballet' Loeigini

ROSE MYRTLE (Mezzo-Soprano)

Abashed (Parting) Brahms

The Vain Self Schubert

Death and the Maiden Schubert

BAND

Selection from 'Carmen' Bizet

ROSE MYRTLE

Resting Place Schubert

Secretary Wolf

Wouldst thou call the fairest flower? Wolf

BAND

Bell Piece, 'Borne on the Wind' Kell

March, 'British Legion' Kell

10.30

EPILOGUE

(Continued on page 382)

THE DEPARTMENTAL COMMITTEE of the MINISTRY of HEALTH stated in a recent report:—

"Our view is that flour should be a product of the milling of wheat without the addition of any foreign substance."

THIS is exactly what Allinson's have been urging for years.

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There are Allinson bakers in every district. Allinson Wholemeal Flour for home baking is sold in sealed bags (3½-lb., 7-lb., and 14-lb.) by most Bakers and Grocers.

Useful and valuable Gifts may be obtained in connection with Allinson Wholemeal Flour, with the aid of Coupons (valued in accordance with the size of the bag). Particulars of these gifts, together with a book of 101 Recipes for tasty dishes that may be made with Wholemeal, are contained in every sealed bag of Allinson Flour.

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UNADULTERATED
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Sunday's Programmes cont'd (May 29)

6KH HULL. 294 M.

3.30-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55-10.30 S.B. from London (9.10 Local Announcements)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

3.30-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55-10.30 S.B. from London (9.10 Local Announcements)

6LV LIVERPOOL. 297 M.

3.30-5.30 S.B. from London

8.0 The BELLS OF ST. LUKE'S CHURCH, 340, ST. STREET

Rung by the ST. NICHOLAS CHURCH BELLRINGERS

8.10 A RELIGIOUS SERVICE

FROM ST. LUKE'S CHURCH

Address by Rev. T. HOLME, Vicar of St. Luke's Church by the CHURCH CHORUS, directed by Mr. W. G. JONES

8.55-10.30 S.B. from London (9.10 Local Announcements)

5NG NOTTINGHAM. 275.2 M.

3.30-5.30 S.B. from London

8.0 The ROYAL MEMORIAL BELLS OF THE CHURCH OF ST. JOHN THE DIVINE, LEICESTER

9.10 A RELIGIOUS SERVICE

Relayed from the CHURCH OF ST. JOHN THE DIVINE, LEICESTER

Hymn, 'The Road that once was crowded with thorns' (A. and M., No. 301)

Psalm 24

Magnificat, Garrett is D

Antiphon, 'Let all the Angels' *Handel*
Hymn, 'Jesus, our hope, our heart's desire' (A. and M., No. 150)

Address by the Rev. H. V. WILLIAMS, Vicar of St. John the Divine, Leicester

Hymn, 'Holy Father, cheer our way' (A. and M., No. 22)

Benediction

8.55-10.30 S.B. from London (9.10 Local Announcements)

5PY PLYMOUTH. 400 M.

3.30-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55-10.30 S.B. from London (9.10 Local Announcements)

6FL SHEFFIELD. 272.7 M.

3.30 S.B. from Manchester

5.25-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55-10.30 S.B. from London (9.10 Local Announcements)

6ST STOKE. 294 M.

3.30-5.30 S.B. from London

8.15 A RELIGIOUS SERVICE

FROM THE STUDIO

Conducted by the Rev. E. A. PAVITT, Vicar of Newcastle

The CHORUS of St. Giles' Church

8.55-10.30 S.B. from London (9.10 Local Announcements)

5SX SWANSEA. 294 M.

3.30-5.30 S.B. from London

8.0 S.B. from Bournemouth

8.55 S.B. from London (9.10 Local Announcements)

10.40-11.0 THE SILENT FELLOWSHIP, S.B. from Cardiff

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.30-5.30: S.B. from London. 8.0: Roman Catholic Service from the Studio. Choir of St. Michael's, Newcastle: Hymn, 'Lord of my Saviour' (O Bone Jesu's (Psalms); Soprano Solo and Chorus, 'Ave Verum' in C (Gounod). Address by the Rev. Father G. Wheatley, Choir: Bone Pasce (Tallis); Adieu Te (Bach); O Quam Suavis (Turner). 8.55-10.30: S.B. from London.

5SC GLASGOW. 405.4 M.

3.30: Choral and Orchestral Programme, Conducted by Herbert A. Cameron. Station Orchestra: Overture, 'Carnegie' (Bach); Andante from Symphony No. 2 (Mahler); Chorus Choir, The Good-will Tunes (Bach); The Splendid Fall (Bach); Waltz, 'Orchestra' (Mozart); (Bach); Andante Cantabile from Quatre Op. 11 (Tchaikovsky); Toccata on Bach's (Bach); The Station Male Voice Choir: Songs from the Street Anthology (Harris); Orchestra: Sunday Dance (Bach); Minuteman Suite (Carter); Suite, 'Chanson Chica' (Bach); Ballet Suite, 'Coppelia' (Bach); Overture, 'Onion' (Weber); Choir and Orchestra: Jerusalem (Percy). 5.25-5.30: S.B. from London. 7.45: A Special United Service and Demonstration in Favour of International Peace. Relayed from the United Free Church Assembly Hall, Edinburgh. (S.B. from Edinburgh.) The Moderator of the United Free Church of Scotland (the Very Rev. Dr. James Weatherhead) will preside. Speakers: Lord Macdonald, K.C.S.I.; Sir Frederick Whyte, K.C.S.I.; the Very Rev. J. A. McClymont will also take part. 8.55-10.30: S.B. from London.

2BD ABERDEEN. 500 M.

3.30-5.30: S.B. from London. 7.45: S.B. from Edinburgh. (For Details see Glasgow Programme.) 8.55-10.30: S.B. from London.

2BE BELFAST. 306.1 M.

3.30-5.30: S.B. from London. 8.10: Religious Service from the Studio. Order of Service: Choir, Hymn, 'Rock of Ages' (L.C.H., No. 243); Bible Reading, Psalm 100. Anthem, 'O God in the Lord' (Mendelssohn). Address by the Rev. D. Henderson, F.C.D., of Great Victoria Street Baptist Church, Belfast. Hymn, 'Jesus, Lord of my Soul' (L.C.H., No. 267). Closing Prayer and Benediction. 8.55-10.30: S.B. from London.

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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illustrated
are some of the
features, nearly 50 in
all, of the **JUNE**
Wireless
Magazine
Now on Sale 1/-

Monday's Programmes cont'd (May 30)

5NG NOTTINGHAM. 275.2 M.

2.55 London Programme relayed from Daventry
4.45 EVA WESTBY (Continued). Talk by CAPTAIN
5.15 THE CHILDREN'S HOUR
6.15 MORNING NEWS
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

5PY PLYMOUTH. 400 M.

11.0-12.0 Concert relayed from Daventry
2.55 London Programme relayed from Daventry
5.15 THE TINKLE OF THE GLASS
A Detective Radio Play in Three Acts
by ANTHONY WENDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

6FE SHEFFIELD. 272.7 M.

11.30-12.30 Music phone relayed
3.15 THE VALUE OF A WEEK
6.0 INTERLUDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

6ST STOKE. 234 M.

11.0-1.0 Concert relayed from Daventry
2.55 London Programme relayed from Daventry
5.0 THE VALUE OF A WEEK
6.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

SSX SWANSEA. 294 M.

2.55 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 THE TINKLE OF THE GLASS
A Detective Radio Play in Three Acts
by ANTHONY WENDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local



A WELSH MEMORIAL IN THE USA

The Wrexham Tower at Yale, one of the most famous universities in the United States, is a replica of the tower of Wrexham Parish Church. Mr F. J. Harries was in Cardiff last night at 4.45 this afternoon about the Welsh founder of Yale.

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30-12.30 Music phone relayed
2.55 London Programme relayed from Daventry
5.15 THE TINKLE OF THE GLASS
A Detective Radio Play in Three Acts
by ANTHONY WENDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

5SC GLASGOW. 405.4 M.

2.55 London Programme relayed from Daventry
5.15 THE TINKLE OF THE GLASS
A Detective Radio Play in Three Acts
by ANTHONY WENDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

2BD ABERDEEN. 500 M.

11.0-1.0 Concert relayed from Daventry
2.55 London Programme relayed from Daventry
5.0 THE VALUE OF A WEEK
6.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

2BE BELFAST. 306.1 M.

2.55 London Programme relayed from Daventry
5.15 THE TINKLE OF THE GLASS
A Detective Radio Play in Three Acts
by ANTHONY WENDE
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 11.0 S.B. from London 9.15 Local

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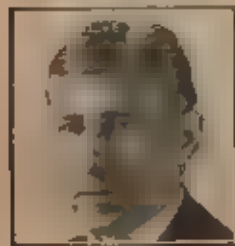
361.4 M

JACK HULTON'S BAND, composed
of Jack Hulton
Relieved from the Royal Army

Tuesday's Programmes continued (May 31)

EBM BOURNEMOUTH. 491.8 M.

- 12.0 ... C. K. Royston; ARTHUR ...
 12.30 1.0 ...
 2.55 ...
 5.15 ...
 6.0 ...
 6.30 ...
 7.0 ...
 ... Mr. J. K. MURRAY, Prin ...



Mr. JOHN MURRAY.

MR. MURRAY is Principal of University College, Exeter. He is a member of the South West of England Association of the College in part of his work. He is a member of the Prince of Wales is to visit Exeter to lay the stone of the new extension building at the University College on Tuesday next week.

- 7.15 ...
 7.45 ...
 8.0 ...
 ...
 8.40 ...
 ...
 9.0 ...
 ...

SWA CARDIFF. 353 M.

- 2.55 ...
 4.45 ...
 5.0 ...
 5.15 ...
 6.0 ...
 6.30 ...
 7.0 ...
 7.15 ...
 7.45 ...

COMMUNITY SINGING ...
 Relayed from the Grand ...

THE 20th Annual Festival of these Competitions is being held this year, for the first time, from May 26 to June 2. The entries constitute a record, 6,000 competitors taking part. (Continued at top of col. 3.)



THE MAYOR OF ... THE FRENCH ...

(Dover and Bournemouth)

8.0 ...
 ...
 ...

FRENCH NAVAL SQUADRON

visiting the City
 Relayed from the ...

THE KING ...
 ...

THE PRESIDENT OF THE REPUBLIC OF FRANCE
 Proposed by THE MAYOR ...

...
 Ambassador of the Republic of France
 MESSIEUR DE FLEURY, G.C.V.O.
 Commandeur Lenoir, D.Honour, etc.
 ...



THE GUILDHALL, PORTSMOUTH

... his magnificent building that the Mayor of Portsmouth is to entertain the officers and men of the visiting French Naval Squadron tonight. The speeches from this banquet will be broadcast by Bournemouth Station (S.B. in Daventry), starting at 8.0.

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Here's a Heart ...

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(Continued on page 204)



The artist may have drawn on his imagination for some of the details of this picture but this is the actual Derby course so use the drawing when you listen to the Derby broadcast

Going to the Derby.

At Epsom with the B.B.C.

on Wednesday, June 1.

THERE is one sporting event of the year that needs no explanation to English people. Wherever Englishmen congregate one hears the Derby discussed; all over the world English races are busy picking the winner, and the result of the race goes out to every habitable spot where a word of English has ever been heard.

And, if as a race it is the Blue Riband of the Turf, it is also the supreme occasion of the year for the goal of the supreme ambition of owners, trainers and jockeys alike—as a spectacle also the Derby is unique. The roads from London to Epsom are thronged all day, every class of the community is represented in the Derby crowd. And Epsom and its neighbourhood may be the resort of fashion and Antree brings together the people who really know, but the Epsom crowd on Derby Day is a mixture of English social life, mixed together in the most care-free moment. From the sportsman whose whole wandering year revolves around it—the tipsters who prepare for it as an athlete prepares for a championship—the still surviving costers rattling and the family parties who shut up shop for the day and the Epsom in the old-fashioned car to the latest in the motor car—to the thousands of people who do the



Mr. GEOFFREY GILBEY
who will read the race for the B.B.C.

in style—every sort of person goes to Epsom on Derby Day.

This year's broadcast will take in both aspects of the Derby—the spectacle and the race. Broadcasting will begin at 2.30, half an hour before the start of the race itself. For some fifteen minutes two microphones will pick up some of the varied sounds that accompany the scene on Epsom Downs but as so vividly portrayed in Mr. Kirby's picture reproduced on this page. All the splendour of a great crowd—sounds, smells, scraps of dialogue, music from the back of the stands who reap their money on Derby Day—will help listeners

to visualize a scene that is without parallel in England now.

At about a quarter to three the story will be taken up by the other microphones (four altogether will be used) in the B.B.C. hut on the top of the Club stand, dead in line with the finish. Here will be Mr. George F. Allison, the man who broadcast the Cup Final and contributed so much to the success of the Grand National broadcast, and he will give a short introduction to the race until the horses come out. The Parade and the line-up for the start will be described by Mr. Geoffrey Gilbey, who will then go on to read the race itself.

Mr. Gilbey is one of the few racing journalists who can be relied upon to give his countless listeners the thrilling story of the great race, run at a tremendous pace amidst furious excitement, and with hundreds of thousands of pounds hanging on the result. Although he is not yet forty he had won distinction in many lines before he took up racing journalism. At Eton and at Oxford he made his mark as an athlete, winning the School Mile and his Blue, and when he left Oxford he went on the stage with Arthur Bourne and remained there till the War. For a year he served in the trenches with the Rifle Brigade, and after a breakdown in health he stayed at Divisional Headquarters, where

(Continued in column 3, page 395)



EPSOM DOWNS ON DERBY DAY

All the life and clamour of the Downs, which listeners will hear in the first part of the Derby broadcast, are suggested in this brilliant picture by Mr. J. Kyrenesley Kirby, which is being shown in the Spring Exhibition at the New Chisil Galleries, Chelsea.

Wednesday's Programmes continued (June 1)

5IT BIRMINGHAM. 326.1 M.

- 2.30 a.p. London Programme relayed from
4.0 THE STATION WIND QUARTET
4.45 GVERNMENT CHAMBER: The Lordy Sea
6.15 THE CHILDREN'S H
6.30 PATT BANNER and his ORCHESTRA, relayed
from Lezells Picture House
6.28 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester

7.45 'SEMELE'

Handel's Sembr. Oratorio
THE STATION ORCHESTRA and REPERTORY

Semele, Daughter of
Queen
The
The sister to Semele
Jupiter
Apoll
Cerberus, King of Thebes
Semele

THE Libretto of *Semele*, by Congreve, the
original, had been prepared for an opera, but
Handel wrote the music for concert performances.
Act I. Semele, the daughter of Cadmus,
King of Thebes, is betrothed to Athamas, but
is loved by Jupiter, whose love she returns.
Semele appeals for help to Jupiter, who descends
in the form of an eagle and carries her away.
Act II. Juno (known also as Saturnia), the
mortal wife of Jupiter, and Iris, the swift-
footed messenger of the Gods, join to revenge
Act III. Juno and Iris visit Semele, the Queen
of Sleep, and gain his assistance. Juno appears
before Semele in the guise of her sister Ino,
and urges her to demand from Jupiter that he
should come to her as the God himself, and not a
mortal form. Jupiter reluctantly consents, and
by the thunderbolts which inevitably accompany
him in his godlike form, Semele is destroyed.

9.12.0 S.B. from London (8.15 Local Announcements)

6BM BOURNEMOUTH. 491.8 M.

- 2.30 a.p. London Programme relayed from
4.0 THE STATION QUARTET: MORIEL BARRAS
(Soloists)
5.15 THE CHILDREN'S H
6.0 ORCHESTRAL MUSIC from the
6.20 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 S.B. from London (8.15 Local Announcements)

THE FOUR NATIONS

ENGLAND

THE STATION QUARTET
Rounds and Two Dances from The Con-

- 9.40 THE KELETON SINGERS
Early in Our Alley
The Keys of Heaven

SWA CARDIFF. 353 M.

2.30 a.p. London Programme relayed from
4.0 THE STATION WIND QUARTET

4.45 GVERNMENT CHAMBER: The Lordy Sea

6.15 THE CHILDREN'S H

6.30 PATT BANNER and his ORCHESTRA, relayed
from Lezells Picture House

6.28 London Programme relayed from Daventry
6.30 S.B. from London

7.25 S.B. from Manchester

7.45 DICK ROBERTSON'S
THE AMERICAN RADIO JESTER

8.0 MID-SOMERSET MUSICAL COMPETITION

PRIZE WINNERS' CONCERT

Relayed from the GRAND PIER PATRON.

The names of the winners will be announced,
as will the Test Pieces when not given in the

Programme

Last for Two Prizes: A. of the year
Op. 46

Song, We are (Lady Voca)

Time Bowl

Chorus, We are (Lady Voca)

Chorus, We are (Lady Voca)

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SINGERS IN 'SEMELE'

Handel's oratorio is being broadcast from
Birmingham this evening. Above are Miss
Certrude Johnson and Mr. John Armstrong, and
below, Mr. Joseph Yates and Miss Esther
Coleman.

SWA CARDIFF. 353 M.

2.30 a.p. London Programme relayed from
4.0 THE STATION WIND QUARTET

4.45 GVERNMENT CHAMBER: The Lordy Sea

6.15 THE CHILDREN'S H

6.30 PATT BANNER and his ORCHESTRA, relayed
from Lezells Picture House

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Chorus, We are (Lady Voca)

Sir EDWARD ELGAR, O.M. Born June 2, 1857.

Tonight's Programme

11 745 90

PART

For Winds

and Strings

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BEATRICE HARRISON (with Orchestra)
Violoncello



Sir EDWARD ELGAR - a caricature by KAPP

9 35 10 35

PART II

THE ORCHESTRA

For Winds and Strings

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under S. KN

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Part Songs

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Penic and Circumstance, Military March

No. 2 in A Minor

Violoncello and Orchestra

For Winds and Strings

THREE

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Song Cycle 'Sea Pictures'

Sea Sluiper Boat (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

in Haven (from New

2LO LONDON. 361 4 M.

EARLY Tocatas ("touch" pieces) were the chiefly means of displaying brilliant technique on the keyboard. Each a piece, the first of a number of works he styled "Tocatas," is much more. It falls into several sections. The first of these begins like the other Tocatas, with brilliant passages work. A sudden change of pace brings some dignified chords, music. To this succeeds a *Fugue* of fair length, curiously built on two

LOCKHART'S is of Scott in no way inferior to the other. It is a particularly interesting character. w. j. has early been a poet, his long treatment of his identity as the author of the Waverley Novels. His Royalist sympathies and the fact that made him work in itself.

The Little Heart Peggy Cochran
Cuckoo Song Quilte



This interesting view of the interior of a Chinese theatre, with the play in progress on the stage, is from a rare print in the British Museum. Mr. Clifford Collinson will describe a visit to a Chinese theatre in his talk from London this afternoon at 3.30.

of *A Midsummer Night's Dream* at Percy Lake

the Army, ending up as a member of the Supreme War Council in 1918. After the war he transferred his interest to the air, and was Air Minister in the Labour Government.

0.20-11.5 A SHORT RECITAL

Miss Groves (Soprano)
The King Lear's Song
A Girl to her Queen
Percy Lindley
W. J. W. W. W.

ДОНА КИЧЕРЪВ (Pseudofoca)

HAVE GHOVES
 Go from my Window } *arr. Somerset*
 Gathering Daffodils }

The Little Heart Peggy Cochran
Cuckoo Song Quilte

Friday's Programmes

5XX DAVENTRY. 1,600 M

10.30 *Three Sunnys*, *Greenwich*; *Weather*

11.0 *THE DAVENTRY QUARTET*
(JOHN MESSIAH CHRISTIAN Soprano)
Miss MABEL BARTON
Miss RUTH BARTON (Pianoforte)

12.30 *ORGAN BEAT*
by
LEONARD H. WALKER
from St. Botolph's, Bishopsgate
Hymn of Praise 'Symphony',
No. 2
Scale (Symphony II) Wider

10.20 S.B. from London

2.55 S.B. from London 4.0 *Time Square*

9.15 *St. George's Forum*

9.20 S.B. from London (11.0 *Time Square*)

11.0 *DANCE MUSIC* ALFRED...
BAND and HAL SWAIN and his...
Orchestra from the New...
Club

12.0-1.30 *THE RIVIERA CLUB DANCE BAND* from
the Riviera Club

5IT BIRMINGHAM. 325.1 M.

3.0 London Programme relayed from Daventry

4.45 *RUTH MASCHWITZ*: A Peep at Sydney-
New South Wales. WINIFRED VAUGHAN (Sop-
rano)

MISS RUTH MASCHWITZ, a young Bir-
mingham writer of distinction, spent part of her
childhood in the former capital of Australia.
In her talk this afternoon she will give a picture
of life in the sunniest city in the world.

5.15 *THE CHILDREN'S HOUR*

6.0 *HAROLD TIDLEY'S ORCHESTRA*, relayed from
London

6.30 S.B. from London

7.45 *CLARINET*
Soloist for Clarinet...
Harrison

8.10 *HIGH TEA*

A Play by H. E. HOLMES. Presented by SIX MEN

James Carter Master-at-Arms on board H.M.S.
(Inquisition)... JOHN MOSS
Henry Brown Party Officer First Class of
the ship

Fred Wilson (Carter's Nephew and a Traveller
Royal Harlan Garib) STUART VINDEN
Florence Carter (Carter's Daughter)

MELBY HALL

8.35 S.B. from London (8.15 Local Announ-
cements)

9.20-11.0 *FROM THE LIGHTER CLASSICS*

THE STATION ORCHESTRA

CONCERTS...
STANISLAV NIKOLAI (Pianoforte) and On
the...
First Concerto...
ALICE MOKON (Soprano)
Over the Mountains...
Have you seen but a White Lark now?
Love Went a-Riding...
On...
March and Tripak from...
Alice Mokon and Orchestra
Lark Air (The Provingal Son)...
Valse (Romeo and Juliet)...

STANISLAV NIKOLAI (Pianoforte) and On

First Concerto...
ALICE MOKON (Soprano)

Over the Mountains...
Have you seen but a White Lark now?

Love Went a-Riding...
On...
March and Tripak from...
Alice Mokon and Orchestra

Lark Air (The Provingal Son)...
Valse (Romeo and Juliet)...

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Valse (Romeo and Juliet)...

ALICE MOKON and Orchestra

Lark Air (The Provingal Son)...
Valse (Romeo and Juliet)...

ALICE MOKON and Orchestra

Lark Air (The Provingal Son)...
Valse (Romeo and Juliet)...

ALICE MOKON and Orchestra

6BM BOURNEMOUTH. 491.8 M

2.55 London Programme relayed from Daventry

4.45 *TEA TIME MUSIC* from Bente's Restaurant
Old Christchurch Road, directed by GRACE

5.0 London Programme relayed from Daventry

5.15 *THE CHILDREN'S HOUR*

6.0 Special Gramophone Record

6.30 S.B. from London

7.45 *THE STATION ORCHESTRA*
Selection from *Gipsy Love*...
Lester

8.0 *THE GLADSTONE TRIO* WENDELL and HAROLD
GREATON Mezzo-Soprano and Baritone, MARY
HOLLIDAY at the Piano
Talking to the Moon...
I Haven't got a Sweet

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(Continued on page 42)

Friday's Programmes cont'd (June 3)

6IV LIVERPOOL. 297 M.

3 15 3 45 BROADCAST TO SCHOOLS
WALLACE: "Beethoven" 1

4 0 VALERIE WATKIN (TODAY)

4 15 THE STATION PIANOFORTE QUARTET

5 0 London Programme relayed from Daventry

5 15 THE CHILDREN'S HOUR

6 0 THE ...

6 30 S.B. from London

7 45 S.B. from Manchester

8 0 SYMPHONY CONCERT
FROM THE ROYAL HALL, HARBOROUGH
S.B. from Manchester.
For Programme see under Leeds-Bradford

9 0-11 0 S.B. from London (9 15 Local Announcements)

5NG NOTTINGHAM. 275.2 M.

11 30 Morning Lecture relayed from Daventry

2 55 London Programme relayed from Daventry

5 15 THE CHILDREN'S HOUR

6 15 'A READER': 'New Books'

6 30 S.B. from London

7 45 THE NATIONAL ANTHEM
ROYAL UNITED SERVICES PRIZE BAND
Overture to "Pope and Penance" ... Supper
LAWRENCE PARKER (Entertainment at the Palace)
Songs of His Own Writing and Composition

THAT FELLOW TAVIS
By ...
W ...
Molly Corleigh ... YERA WESTMORELAND
...
... Very modest

YOUNG people will play games, especially after
summer in Christmas Eve, and Mr. Corleigh
... an attempt to get forty winks before
... from his hair. He is sitting before
... on a chair, and is not visible to

Selection ... H. T. ...
... H. R.

State, 'A Rustic Holiday' ...
... the Corleighs, 'A Serenade through the
Meadows' By the Old ...

9 0-11 0 S.B. from London (9 15 Local Announcements)

5PY PLYMOUTH. 400 M.

3 30 ...

5 15 THE CHILDREN'S HOUR

6 0 R. M. M. B. M. K. (Violin)

6 30-11 0 S.B. from London (9 15 Local Announcements)

6FL SHEFFIELD. 272.7 M.

11 30-12 30 Gramophone Record—Dance Music

3 0 LONDON POST ... from London

5 15 THE CHILDREN'S HOUR

6 0 Musical Interlude

6 30 S.B. from London

7 45 S.B. from Manchester

8 0 SYMPHONY CONCERT
From the Royal Hall, Harrogate
S.B. from Manchester
For Programme see ... (Leeds-Bradford)

9 0-11 0 S.B. from London (9 15 Local Announcements)

6ST STOKE. 294 M.

3 20 BROADCAST TO SCHOOLS. Mr. E. Sims
HOLDING: "Folk Music of the Nations" with ...

3 45 London Programme relayed from Daventry

5 15 THE CHILDREN'S HOUR

6 0 London Programme relayed from Daventry

6 30-11 0 S.B. from London (9 15 Local Announcements)

5SX SWANSEA. 294 M.

3 20 BROADCAST TO SCHOOLS. Mr. W. H. Jones.
The Port of Swansea—Past and Present.
1. The Story of the Port in Days Gone By

3 45 London Programme relayed from Daventry

5 15 THE CHILDREN'S HOUR

6 0 'My Piano and I' A Short Lecture Recited
by T. D. Jones

6 30 S.B. from London

7 45 S.B. from Cardiff

9 0 S.B. from London (9 15 Local Announcements)

9 20-11 0 S.B. from Glasgow (See Cardiff for ...)

Northern Programmes.

5NO NEWCASTLE. 512.5 M.

12 0-12 30 ... 2 55 ... 4 45 ...
... 5 15 ... 6 0 ...
... 7 45 ... 9 20 ...
... 10 25 11 0 ...

5SC GLASGOW. 405.4 M.

11 30-12 30 ... 2 0 ...
... 2 20 ... 3 35 ...
... 3 42 ... 5 0 ... 5 58 ...
... 5 15 ... 6 0 ... 6 40 ...
... 6 30 ... 6 50 ... 7 0 ... 7 45 ...
... 9 20 10 ...

2bD ABERDEEN. 500 M.

3 30 ... 3 45 ... 4 4 ...
... 5 0 ... 6 0 ...
... 6 15 ... 6 30 ... 6 50 ...
... 7 45 ... 9 0 ... 9 20 11 0 ...

2RF BELFAST. 306.1 M.

2 55 ... 3 0 ... 3 15 ...
... 3 30 ... 4 45 ... 5 0 ...
... 5 15 ... 6 0 ... 7 45 ...
... 8 0 ... 8 25 ... 9 0 ...
... 10 20 11 0 ...

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cleanse,
purify,
restore,
and tone
the system*

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PROGRAMMES for SATURDAY, June 4



TROOPING THE KING'S COLOUR THE SCENE ON HORSE GUARDS PARADE

This year's ceremony will be broadcast, with a running commentary, this morning at 11.0. This striking picture shows the brilliant scene of the year during the King's inspection of his Guards.

2LO LONDON. 361.4 M.

11.0 THE TROOPING OF THE COLOUR

Replayed from THE HORSE GUARDS PARADE

THE Trooping of the King's Colour is the most impressive day of military ceremony that London sees during the year. The Ordinary Trooping of the Colour, that takes place every morning on the Horse Guards Parade is itself an imposing affair, and today's performance is carried out on a grander scale by guards drawn from the whole Brigade of Guards.

The B.B.C. commentators will be in an ideal position over the Horse Guards arch leading from Whitehall to the Parade. Directly below them will be the King himself and the whole of the ceremony takes place under the eye of the monarch. The sharp words of command shouted across the square, the cling of rifle butts and jingling of harness, and the music of the massed bands will all of it be hoped come into the microphone as well as the eyes of the nation.

2.45 PRINTERS' PENSION FUND CONCERT

Replayed from THE ROYAL ALBERT HALL

PART I

THE BAND OF H.M. SCOTS GUARDS conducted by LIEUT. F. W. WOOD

Introduction to Act III 'Lohengrin' March and Chorus, 'Tannhäuser' ... Wagner (The Imperial Stadium Choir)

FIRST ACT SCENE The Hour of Power ... Stanley Dickman

THE WESTERN CONCERT PARTY
Singing the new song 'Reverence'

HUGHES MA KINE (Trio) ... Barquet

JANE NIGHT ... Flower Song ('Carmen') ... R. J.

THE BAND OF H.M. SCOTS GUARDS Selection, 'The Thistle' ... Myddleton

THE IMPERIAL STADIUM CHOIR Part Song, 'The Lullaby of Life' ... Leslie

THE BAND OF H.M. SCOTS GUARDS and the BAND OF H.M. SCOTS GUARDS Conducted by HENRY JAXON

Land of Hope and Glory ... Elgar

3.55 Topical Talk

4.15 THE PRINTERS' PENSION FUND CONCERT, PART II

THE BAND OF H.M. SCOTS GUARDS

Pot Power, 'The Lightning Switch' ... Alford

GALAXY (Musical)

Lo, Here the Gentle Lark ... Bishop (Flute Obligato by Sergt. A. E. LUMLEY HOLMES)

THE WESTERN CONCERT PARTY

ROBERT LANTON and

THE STADIUM MALE VOICE CHORUS

See Slaves ... arr. Taylor Harris
Wood pile Down! A Long Time Ago
Fit down below ...

Speech by THE RT. HON. LUSH RIBBELL

CONCERT PERFORMANCE OF THE

FAMILY MILITARY TATTOO MUSIC

As performed at the Imperial Stadium, Wembley, to over two million people, during August, September and October, 1926

THE BAND OF H.M. SCOTS GUARDS

THE IMPERIAL STADIUM CHOIR

W. J. ...
Jolly Good Luck to the Girl who loves a Soldier ... Lytle

Ship Ahoy ... Scott

Soldiers of the King ... Stuart

I'll make a man of you ... Finck

March Past of the Brigade of Guards

Slow Troop, 'Les Huguenots' ... Meyerbeer

Quick Troop, 'El Abasco' ... La Grange

Last Post

Battle Echoes

It's a Long Way to Tipperary ... J. Jye

Pack Up your Troubles in your Old Kit Bag ... J. Jye

HYMN

Our Lord's Church ... Sullivan

Abide with Me

GOD SAVE THE KING

EDWARD C. HOLMES at the Piano

STANLEY CLUTIS at the Organ

Concert under the sole direction of

HENRY JAXON

5.30 THE CHILDREN'S HOUR: 'Come to the Fair!' A Concert Party Programme by half-a-dozen well-known Children's Hour Artists

6.15 THE LONDON RADIO DANCE BAND, directed by SIDNEY FRYMAN

6.30 TIME SIGNAL, GREENWICH, WEA, FIVE CAR, FIRST GENERAL NEWS BULLETIN

LONDON RADIO DANCE BAND (Contd.)

7.0 Mr. J. W. ROBERTSON SCOTT, The Month of June

7.15 BACON
Played by JAMES COING
French Suite in G Major

7.25 Sports Talk

7.45

VARIETY

THE LON VOICE QUARTET

BOBBY BROWN (Xylophone and Sax)

OLIVE FOX (Comedienne)

MARIE DAINTON (Impersonations)

NEIL KIRCH and BOBBY ALDERMAN

A Medley of Harmony on Banjo, with Piano

8.45 Writers of Today Mr. IVAN ALAN SEYMOUR reading a Short Story

9.0 W. J. ... FIRST SECOND GENERAL NEWS

9.20 THE VICTOR VOICE QUARTET

The Merry Wife of Windsor

The Merry Wife of Windsor

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Each musical instrument retains its characteristics, each voice its individuality. There is no unnatural accentuation of the treble, no deliberate emphasis of the bass, no artificial "sharpness" or "mellowness" in the new Amplion Cone Speaker—just a natural rendering of notes and tones.

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has the following outstanding features—

- ❶ An adjustable unit of improved type, remarkably sensitive and efficient, yet robust.
- ❷ A cone diaphragm made not of paper but of strong seamless material, acoustically correct and entirely impervious to changes in temperature and moisture—a vital point.
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- ❹ A carefully considered and well-balanced design such as to eliminate the necessity for a special amplifier in effect, the AMPLION CONE gives—on any ordinary recording set—remarkable fidelity in reproduction.



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FOR all its low price, the C.2 is an challenge comparison with loud speakers costing two and three times as much. In fact it is doubtful whether there is a better horn loud speaker at any price. Listen to a C.2 at your dealer's, then consider the superlative quality of the reproduction given by this very inexpensive instrument—the only full sized, full-toned loud speaker at or near £3 0 0

The photograph opposite shows the B.T.H. C.2 in its original packaging.

The C.2 is a 100 watt speaker with a 24" horn and has a 44 Harp.

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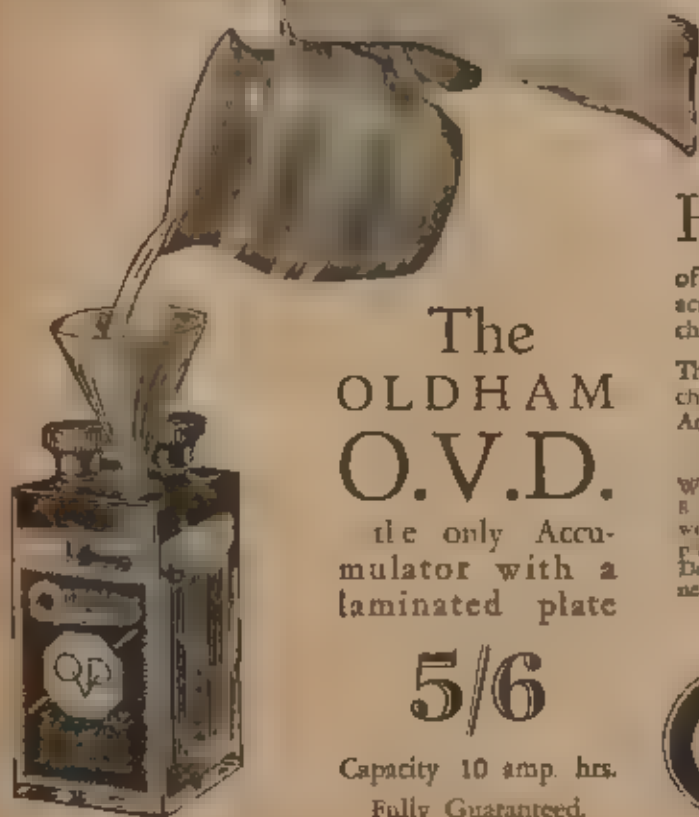
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TYPE **C.2.**



The B.T.H. Loud Speaker Co. Ltd.

Merely fill it with acid—within an hour it is ready for use



The OLDHAM O.V.D.

the only Accumulator with a laminated plate

5/6

Capacity 10 amp. hrs.
Fully Guaranteed.

Something quite new in Accumulators

HERE is a new and better Accumulator specially designed for use with Dull Emitter valves. It fully bristles with revolutionary ideas. First of all no first charge is required. Merely fill it with acid—within an hour you can use it with your Set. No chance of being disappointed or missing a programme.

Then, again, owing to its special plates it holds its charge much longer than any other type of Accumulator. It is particularly free from sulphation even if left for comparatively lengthy periods.

When it requires recharging any garage will do it within 8 hours—instead of the 30 or 40 hours usually required with the ordinary slow discharge accumulators. Its laminated plates afford free circulation of electrolyte. See your Dealer about time to-day—no other Accumulator at anything near the price can give such long and economical service.

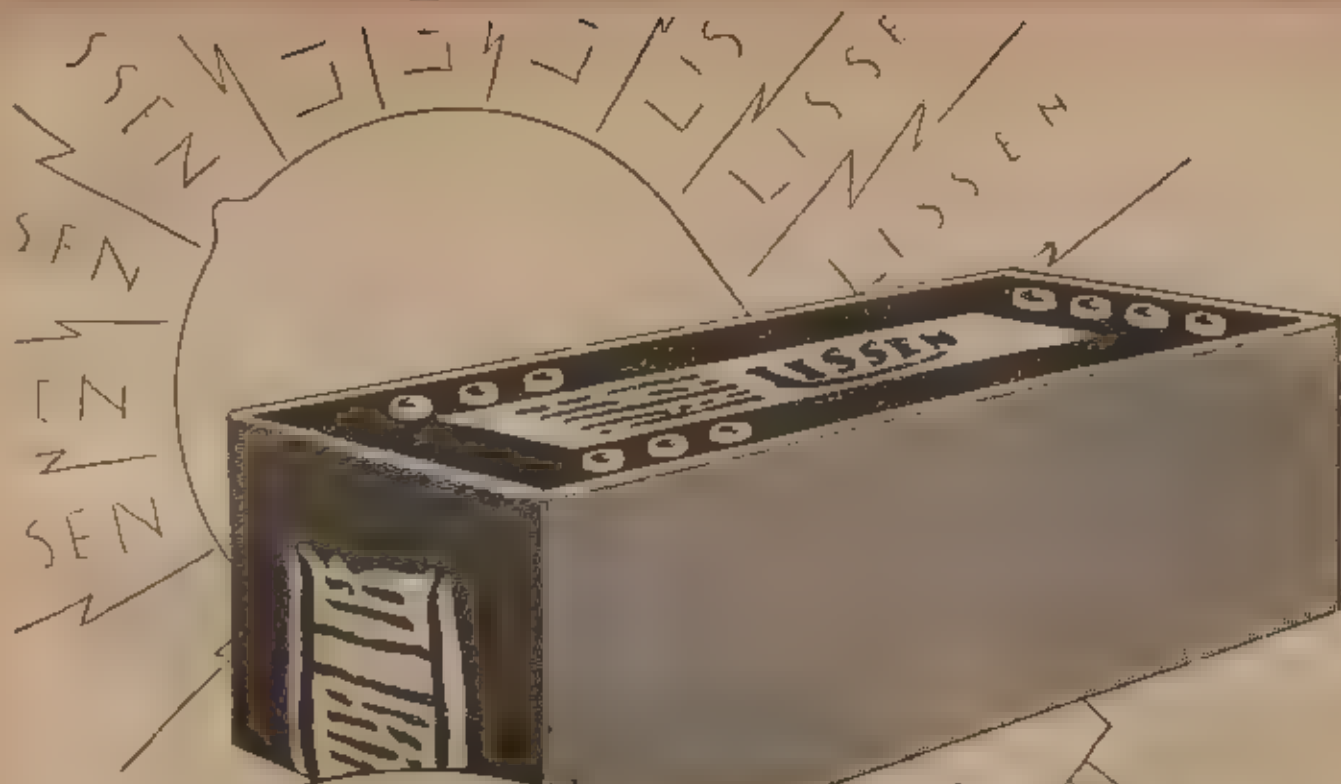
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Used with the new 1 amp. Dull Emitter Valve & a 100 W. D. will give the following hours of continuous service without re-charging: 1-valve Set, 180 hours; 2-valve 70 hours; 3-valve 40 hours; 4-valve 30 hours.

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- 5) You can get it on your way home at one of the 19,000 dealers who handle LISSEN products. Get one for your week-end radio.

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of more than 66 units
are required connect the
batteries in series

A SECRET BETWEEN TWO MEN AND A BATTERY

We know of manufacturers who have on their own tests proved the LISSEN New Process Battery to be better than their own. So anxious have these manufacturers been to know what makes the LISSEN battery so good that they have bought many new LISSEN New Process Batteries to take them to pieces. They have analysed them. Their research staff has worked on them, they have tried by every conceivable means to probe the secret, but are still none the wiser. Say you were the maker of a battery and you had discovered a formula and a method of making high tension batteries which gave you a battery more in use and speaker which lasted longer than any other battery which could be seen at the biggest programmes without being affected because of a good oxygen content a battery that gave a free and a long discharge of clean smooth flowing energy would you be inclined to let everybody know exactly what the formula was? It is not very likely. And that is exactly why only two men and they are in the LISSEN group know and the battery itself knows what goes to the making of the LISSEN New Process battery in secret. For its remarkable properties. A few use of this chemical combination that subsequent analysis does not reveal the secret of the reaction and the chemical upon another. The secret is therefore secure and as exclusive to LISSEN.

Yet this LISSEN battery has been made easy for you to obtain. Price and the LISSEN policy of marketing has placed it within your reach.

This LISSEN battery was first intended for sale at 10/6, and we knew that it would sell at that price as it is the best. However we put into operation a new direct to retail shop policy of distribution which cut our wholesale profits and made the price 10/6. Then on January 24th, 1927 we took the bold step of asking our retail friends to help us in giving you this battery at a still lower price by accepting less discount. We made a sacrifice for a profit merely in the hope of bigger sales. We were both to increase discounts, but we felt that the step would be justified by larger sales, at the now remarkably low price of 7/11.

Your nearest dealer has one of these batteries ready for you. Call for it and get it the next time you want a good battery. Call for it in a way which shows you mean to go to your assistance; if he is regarded by a new policy of kindness and a new clarity of tone in your loud speaker. If you may wish to have difficulty in obtaining a battery direct from factory. No postage charged. Or will be sent C.O.D. by return of receipt of postcard.

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Circuit Silver
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The Cosmos Valves take a kind of personal care of the human voice. They add nothing to it. They let it sing for itself. Cosmos Valves—owing to the *Shortpath construction*—bring the music somewhat nearer; make it infinitely clearer; and yet are not any dearer than any other valves.

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RADIO VALVES
FOR ALL CIRCUITS

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EVERYWHERE

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FELLOWS WIRELESS

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ON PAGE 378.

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A really powerful H.T. Battery that will surprise you by the new life it will give your set.

It reaches you fresh, too, because it comes straight from our factory—no waiting about in stock.

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And it lasts!!!

54-Volts with lead for Grid Bias — post free 6/6

60 " tapped every 3 volts and supplied complete with wander plugs. post free 7/6

108 " tapped every 6 volts and supplied complete with wander plugs. post free 13/-

7 DAYS' APPROVAL Excepting Louden Valves, H.T. Batteries and accumulators, all Fellows Products are sent on 7 days' approval on receipt of full cash price or first instalment. If you send them back undamaged your money will be returned without question.

All goods are sent packing free, carriage forward, except where postage is stated.

GET YOUR CATALOGUE



Its 48 pages give full descriptions of all our wireless goods, at direct-to-public prices. All of them are high quality goods and their low price is due to two things. First, cutting out all middle profits and discounts by selling direct. Second, economy in production due to our ever-expanding sales.

BUY DIRECT AND SAVE MONEY

Louden Valves



It is fair to suppose that thousands of people first bought Loudens because they were much cheaper than other British Valves. But why do they continue to buy them? Why do their friends buy them? Why do they write letters of enthusiastic praise to us by dozens every week? There is only one answer. Because valve for valve, Loudens can hold their own with the best—for purity, for power and for long life.

4/6 Diode Pentodes LF Amplifier PER HF Amplifier PER Detector PER 5.5 volts 0.4 amps.	8/- Diode Emitters LF Amplifier PER HF Amplifier PER Detector PER 2 volts 0.2 amps.	8/- Diode Emitters LF Amplifier PER HF Amplifier PER Detector PER 4 volts 0.1 amps.
9/- Diode Emitters LF Amplifier PER HF Amplifier PER Detector PER 6 volts 0.1 amps.	11/- DE Power Valves Transformer Amplifier PER Resistance Amplifier PER 4 volts 0.2 amps.	12/- DE Power Valves Transformer Amplifier PER Resistance Amplifier PER 6 volts 0.2 amps.

Postage and Packing: 1 Valve 4d. 2 or 3 Valves, 6d.
4, 5 or 6 Valves, 9d.

HOW MUCH DO YOU PAY



to keep your accumulators charged? If you have A.C. electric light in your home you can cut out the cost entirely and all the worry and trouble as well. The Fellows Accumulator Charger needs no skill, is perfectly safe and will do all your charging at the rate of less than 1d. or 10/- per Try one on seven days' approval.

For 2, 4 and 6 volt **45/-**
Accumulators

For H.T. Accumulators **50/-**

State carefully voltage and (frequency cycles) of your mains. You will find these shown on your meter.

Insist on a Fair Test when choosing a Loud Speaker



WHEN choosing a car you don't test one out on the level and its competitor on a hill. It would not be a fair test—for either. You insist that your trial runs in *different* cars shall be over the *same* ground under the *same* conditions. Insist on the same fair test when buying a Loud Speaker. Hear various makes on the *same* Set. Don't compare jazz on one Loud Speaker with oratorio on another—hear them reproducing the same (or similar) music. Above all, don't choose a Loud Speaker on its performance with a super-het for use with your "two-valver"!

Insist on hearing it with a similar set to your own, or, better still, get your Dealer to demonstrate on your set.

More than likely such a fair test will lead you to choose the Brown. For the Brown tells the truth... and, after all, that is all you want from a loud speaker. Isn't it?

Among ten Brown Loud Speaker models is a type to suit every need. Prices are from 30/- to £15 15s. All good Wireless Dealers stock them. Illustrated here is the H.Q. Price £6.

Brown

—the Loud Speaker that tells the truth

S. G. BROWN, LTD., Western Avenue, North Acton, London, W.3.
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DISPENSE WITH EXPENSIVE HIGH TENSION BATTERIES

INSTAL A "GOLSTONE" ELIMINATOR



Entirely removes the troubles, worries and expense associated with H.T. Dry Batteries and Accumulators.

The Goltone Eliminator is a reliable investment, quickly saving its first cost.

The constant voltage adds considerably to the volume and purity of reception.

List Price giving full particulars post free on request.

D.C. Model for Direct Current Mains, working from 200-250 volts - £4 4 0
A.C. Model for Alternating Current Mains
Type P.A. for 1-4 valve sets - £5 10 0 Type P.X. for 1-4 valve sets - £6 10 0
Minimum Royalty on A.C. Models 12/6 extra.
Other models from 35/-.

Cut out Local Broadcasting at will and bring in additional Stations

"GOLSTONE" SELECTOR WAVE TRAP

"A marked advance on anything yet produced."

The "Goltone" Selector Wave Trap enables local Broadcasting (on wavelengths up to 150 metres) to be cut out when desired, and brings in a range of home and foreign Stations hitherto unobtainable.

Clearer production, greater selectivity and increased range is ensured, and the addition of this unit to existing sets provides a refinement which will be appreciated by those who wish to add an additional range of Stations to their log.

The "Selector" is fitted in a few moments without any alteration to the existing Set.

Price, complete with instructions

35/- POST FREE

"INDISPENSIO" HIGH TENSION ACCUMULATOR CHARGER



Indispensable for charging high tension accumulators. The device is a complete unit, with a glass tube, a large number of terminals, and a large number of terminals.

Indispensable for charging high tension accumulators. The device is a complete unit, with a glass tube, a large number of terminals, and a large number of terminals.

6/- POST FREE

THE BEST TEST GOLSTONE 3 BEAD HYDROMETER

AN INFALLIBLE TEST.

Stick in a full tube of acid from your accumulator as illustrated.

3 Beads rise, accumulator fully charged.

2 Beads rise, accumulator 2/3rd charged.

1 Bead rises, time for charging.

If all Beads sink, charge immediately.

5/- POST FREE

"ALTERNO" RECTIFIER

For charging high tension accumulators from alternating current circuits.

It will charge at a negligible cost and will be found of immense convenience to those who desire from time to time to re-charge their H.T. Accumulators from A.C. Lighting Supply. Complete with Adaptor, Connecting Cords, and full instructions, price 21/-.



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Illustrated List B.F. post free on request.

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is the average cost per head of hiring a fully furnished wherry, yacht, motor-lugger, houseboat, bungalow, camping site, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. MAY and JUNE are the ideal months.

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THE BON BETTY ON THE RIVER.

THE GILSMAN (impatiently): I am not a bit

kind of a bit better.

M.B.: I don't see "kind of a bit" — I don't

mean the word.

THE GILSMAN: Confound this detestable of mine!

M.B.: What does the word "detestable" mean?

THE GILSMAN: Just fancy wearing a kind

of dress on my cap with a heading top.

M.B.: And here I find kind of mental

some, honey.

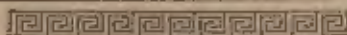
THE GILSMAN: What do you mean?

M.B.: That I want an Assistant—honey does the

work, and you are not there to do it.

THE GILSMAN: (Grimly smiling) Tell me where I

can get a bit of assistance for this thing, Betty.



TO THE DEAF

There are still thousands of deaf people suffering loneliness and waste, empty houses they are prolonged around waiting a hearing aid. They are not of touch with the world, unable to develop their full potentialities and to be of any use to society. A deaf person is a person who is not hearing and must be educated and trained. Hearing must be restored to the deaf. A full range of hearing aids is available for sale. For more information, write to the M.P.A. (The M.P.A. of our society).

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Cold Cream Soap Works,
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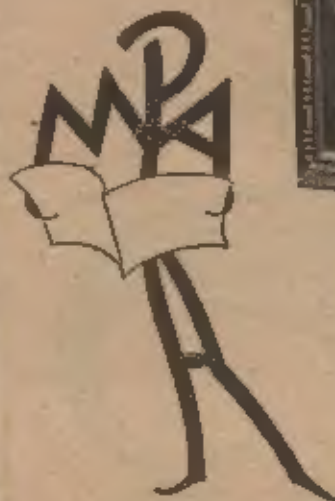
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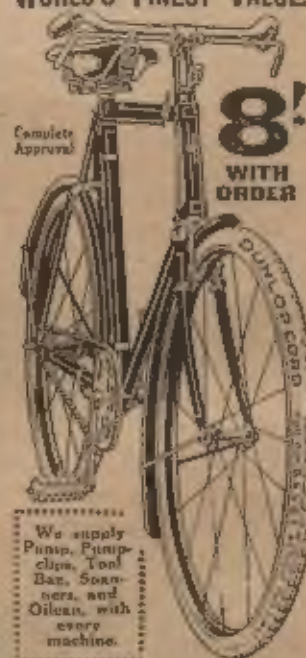
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WHEN Cossor Valves are used Radio music becomes infinitely more true-to-life. The terrific emission given off by the Kalenised filament makes it possible to reproduce the liquid tones of the Cornet, the sweet high notes of the Violin, the majesty of the Cello, the throbbing of the Drums, the deep chords of the Organ, and the rich harmony of the Piano. Nothing is lost—nothing is added. Every note is

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For 2, 4 and 6-volt Accumulators



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But decide by the filament! . . . upon this vital part depends the value you receive for your money.

Demand a big filament, a tough filament—a filament that cannot be broken except by the very roughest handling . . .

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This supreme filament will serve you a thousand times round the clock and then continue the same perfect operation as when new. Obtainable in a complete range of Mullard P.M. Valves to give improved results in all circuits.

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