

FULL PROGRAMMES FOR JUNE 12th-18th.



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Every Friday. Two Pence.

Radio to the Rescue.

Jan Kiepura tells how Broadcasting is bringing about a Musical Revival.

Four singers have achieved a more immediate rise to fame than Jan Kiepura, who, prior to his recent appearance at the Albert Hall in one of the B.B.C.'s National Concerts, was almost unknown in this country, although an enthusiastic Continental press had hailed him as legitimate successor to the great Caruso. In the accompanying article the young Polish tenor summarily dismisses the notion, current still in some quarters, that broadcasting is harmful to the cause of music. His opinion is strikingly confirmed by an announcement on page 466 regarding the Queen's Hall.

LIKE every new thing, broadcasting is often the subject of bitter criticism. On the one hand, I find in England certain eminent musicians who speak of wireless in terms so forceful that I have difficulty in understanding them even with the aid of a skilled interpreter; and on the other hand, London concert promoters tell me that broadcasting is driving them out of business.

But these critics are easily answered. If broadcast music were really as bad as it is sometimes declared to be, there would not be so many famous musicians associated with it. It is, after all, a matter of opinion whether the sounds that come from a loud speaker are so very different from the music as it is heard in the broadcasting studio. For my part, I find it difficult to point to any substantial difference between music when broadcast and the same music when heard in a concert hall.

The most suitable attitude for concert promoters to adopt is, I think, to realize that broadcasting has come to stay, and not to waste breath in condemning it. The great

in filling concert halls in England may be due to quite other causes than broadcasting. A generation is growing up which, because of the war, did not have the same opportunity as its predecessor of learning to appreciate music. By giving young men and women good music to listen to every night, broadcast programmes in this country are training them in musical taste and appreciation, and inevitably many of them will become keen concert-goers.

By bringing before a people naturally conservative in their artistic tastes the best of new music and the best of new artists, the broadcasting authority in England is doing music a good turn. The authority has considerable resources and is in a position to give concerts and performances of a quality and character which would not perhaps, in the ordinary way, prove "box-office successes."

Surely the recently completed series of National Concerts organized by the B.B.C. is an example of how broadcasting, when directed in the right channels, can help music. Several of the eminent conductors at these concerts were men whose names were known everywhere on the Continent, but who, through lack of opportunity, had never, or rarely, visited England. Their Continental reputation might not have proved a "draw" from the

point of view of the concert promoter, but now that these distinguished musicians have been, so to speak, introduced to some millions of English music-lovers, it is safe

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AT REHEARSAL.

Jan Kiepura and Sir Landon Ronald photographed at the Albert Hall during a rehearsal of the Ninth of the B.B.C. National Concerts, at which the singer made his English debut.

task now is to devise a scheme by which wireless can be made to help the general cause of music and eventually, therefore, the concert promoter himself.

It seems to me that the present difficulty

I Heard the Miners Sing.

An Appreciation of the Welsh Miners' Programme. By James Welsh, M.P.

I WANT to thank the B.B.C. and all who were responsible for arranging and broadcasting the programme on May 17, when Hywel Precelly presented a Welsh Miners' Night for Cardiff and Daventry listeners.

Nothing but good, I am sure, can come from such a broadcast, and many thousands of people, whose ideas about miners are gained wholly from what they read in their newspapers during a miners' strike or lock-out, must have felt it necessary to revise their stock of ideas as a result of listening to the beautiful singing and to the hearty human banter of the miners in the pit that was broadcast from the Cardiff Station that evening.

As I listened to that wonderful programme I was struck by the thought—as I am sure many another listener must have been—that here was a class of men demonstrating to all who had ears to hear that musical talent and genius, and a high standard of artistic culture can be attained, even without the opportunities that are the prerogative of the more fortunate classes of the community. The songs I heard with such delight were rendered with fine taste, and with an artistry that one does not always find in the concert hall. I could imagine as I listened to the lively rendering of the Pennillion singing, how thousands of feet all over the country would be beating time to those enchanting airs. How many lonely folk, bored with the monotony of their lives, would find their old limbs impelled to movement, and happiness flooding their hearts at the memory of other days when such strains as these perhaps had been the expression of their moods. I could see in my mind's eye lonely cottages in country glens filled with smiling faces, and the eyes of those who were fortunate enough to hear those glorious Welsh voices glowing with pleasure. Such music could not fail, I am sure, to have its effect upon those who, more fortunate, sat listening in comfort in more pretentious dwellings, and would add to their appreciation not only of life in general, but of the class from whom those singers came.

This, I think, is of inestimable value, for



Mr. James Welsh, in the accompanying article, gives some of the impressions that come to him when listening to the Welsh Miners' programme which was broadcast recently from the Daventry and Cardiff Stations. Mr. Welsh was for many years a working miner, and is now an official of the Lanarkshire Miners' Association and a Member of Parliament, for Gouthridge. He is, moreover, a writer of distinction, and his volume of poems, "Songs of a Miner," and his two novels, "The Underworld" and "The Marlocke," have attracted wide attention.

who could listen to such a performance and continue to hold in his heart feelings of hate or even dislike against those gifted colliers? In my view such a programme as this is one of the most socially useful things the B.B.C. has ever done, for it is bound to lead to a better understanding between different sections of the community.

I WAS delighted with the realism of the sounds that came through from the pit-head, and with rough, genial humour that rang so true when the miners greeted each other before descending the shaft. The jokes of Johnny Vach and his comrade Di had the genuine *collier* stamped upon every word of them. They were so hearty, so human and spontaneous. And behind these cheery voices I could hear, as I sat listening in an armchair in a house barely a stone's throw from the House of Commons, the harsh noises of the pit-head machinery in that far-off Rhondda Valley: the descent into the pit, the peculiar swishing noise

which the cages make as they rush up and down, the rattling of the guides, and then the slight bump as the cage settles at the bottom of the shaft. These sounds were all exactly as I have heard them in actual life in the mine hundreds of times. The rattling of the trams going to and fro in their journeys, the constant tap, tap, tap of the pick undercutting the coal—all these characteristic noises and many more besides came to one's ears just as if one were among them, hundreds of yards beneath the surface in the pit at Pontypridd. The singing of the miners in the pit must have been a revelation, I am sure, to the majority of people in the vast radio audience that night. Its exquisite quality was all the more remarkable, when one remembers that these men were singing with the roof so low above their heads that they were probably not able to stand up straight.

Perhaps the day is not far distant when the B.B.C. will be able, not only to let us hear men at work in a coal mine, but to let us see them, too. Surely then the miners will be better understood than they are today. I pray that the coming of that day may be hastened; for not only will understanding come, but with it, inevitably, a deeper sense of human brotherhood.

Men who can sing as these men have shown that they can—men who have shown that culture and talent and artistry are not the monopoly of a few, but are the treasured possessions of the many—these men have proclaimed to the world in this expression of their souls that though they may labour in hard conditions and in dangers which cannot be imagined, yet through the darkness of the pit they have beheld the stars.

These are some of the reasons why I thank not only the B.B.C. for showing by such a broadcast that there is imagination behind and directing its work, but I thank also those Welsh colliers for the splendid thing they have done in showing to the world what manner of men they are. Thanks be to you, too, Johnny Vach, and tell Di that at least one Miners' Agent listened and heard your joke against him, and that he appreciated it, because he understood you all.

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to say that any enterprising agent could engage them, confident that their concerts would be well attended.

I myself had the privilege of making my debut in England at one of these National Concerts. I had already met with some success on the Continent, but my name was, I believe, unknown to most English concert-goers. I cannot think of a better way of being introduced to a nation than being allowed to sing to the vast radio audience! Anyone anywhere who cared to hear me could judge for himself, instead of having to take the opinion of the newspapers' critics next morning.

I confess I was glad that there was a big audience in the Albert Hall on the night of

my concert, for I feel that the bigger my audience, the better I sing.

Many artists, I believe, dislike broadcasting because in the studio they cannot see their audience. The obvious way to overcome this difficulty seems to be to give the concerts in a public hall, as was done in the case of the National Concerts. This makes it easier for the artist to sing his best, and enables those who prefer to see as well as hear to do so. There must be advantages too from the financial point of view, I imagine, for the revenue from the sale of tickets must make it possible to engage famous artists more frequently.

I may, perhaps, be permitted to add a personal experience in this connection. A well-known London concert promoter who

heard me sing at the B.B.C.'s National Concert, immediately engaged me for another concert in London a few weeks later; so that I, at any rate, cannot agree with those who say that broadcasting is bad for the artist.

Every musician, of whatever nationality he or she may be, must regret that Britain has no National Opera House, but broadcasting, if it continues to bring to England famous artists from the Continent, can perhaps help to remedy this sad state of affairs. A series of National Concerts is not, of course, a substitute for an opera house, but if such concerts become an institution they will go far to promoting the musical revival in England for which artists all over the world are waiting.

A Glance at Future Programmes.

Some Dates for Your Radio Diary.

TWO generations of music-lovers will be pleased to learn that Mr. Ben Davies, the *doge* of English tenors, is taking part in a ballad concert in the London Studio on Monday, June 27. His contribution will include one or two songs specially asked for and another group of old favourites. It is not only among those who have listened to his singing that Ben Davies is so beloved; no artist was ever more kindly and sympathetic towards younger and less fortunate performers than he. As a boy Ben Davies became a member of a choir that competed at an Elstfield at Carmarthen. He has sung in opera for the Carl Rosa and D'Oyley Carte Opera Companies, and on the concert platform. His success in America, which he has visited many times since he first went in 1893, has been as great as in his own country.



MR. BEN DAVIES

Special programmes are being arranged for London listeners in honour of Dominion Day (Friday, July 1) and Independence Day (July 4). Full details of these transmissions will be given later.

ALL the noises associated with aerial warfare will be heard on Saturday, July 2, from Hendon Aerodrome, when between 4.55 and 5.50 p.m. part of the Royal Air Force display will be broadcast from London and other Stations. The events which are to take place in this period include the destruction of a life-buoy by aircraft, an aerial combat between two 'planes, and the representation of the rescue of a beleaguered British population from a barbarian town by means of aircraft—which not only bring up military assistance, but carry away the sick and wounded—followed by the destruction, by bombs, of a fort and bridge. The various events will also be described from a portable hut, to be erected in the corner of the Grand Stand, and music by the Royal Air Force Band will be included in the programme.

The effect of the forthcoming eclipse on radio transmission is the subject of a short topical talk to be given by Mr. de A. Donisthorpe in the London Studio at 9.20 p.m. on Monday, June 20. Professor H. H. Turner will also talk about the eclipse, at 4.15 and 7.25 p.m. on Tuesday, June 21.

A MUSICAL comedy programme, in which Miss Margaret Cochran and Mr. Sydney Granville will be the soloists, has been arranged by the Bournemouth Station for Monday, June 20. It will be remembered that these singers took part in a similar concert a few weeks ago, and as a contrast their next programme will consist of songs and orchestral pieces taken from French comic opera, of which there is no better or more tuneful light music in the world. Listeners will hear selections from such famous works as Offenbach's *La Belle Hélène*, which enjoys a perennial popularity in France, Leboeuf's *La Fille du Mademoiselle Angot*, the delightfully tuneful opera of the Directoire period, successfully revived at Drury Lane just after the war, and Audran's *La Poupée*, which was well-known in this country in the later nineties.



MISS M. COCHRAN

INTIMATION has already been given in *The Radio Times* that running commentaries are to be broadcast of the more important Centre Court matches in connection with the Wimbledon Lawn Tennis Championships. These will be heard from London and Daventry on Wednesday, Thursday, Friday, and Saturday, June 26, 27, 28, and 29, and 2—an hour or more being devoted to each day's transmission, starting at times varying between 4 and 4.45 p.m. on the first three days. The narrative on Saturday, July 2, will begin at 2.30 and continue at intervals until 4.45 p.m.

A radio version of Shakespeare's *A Midsummer Night's Dream*, produced by B. E. Jeffery and Howard Rose, will be heard from London and other stations on Tuesday, June 21.

'HOW Women Police Work' is the title of a talk to be given from London on Friday, June 24, by Commandant Mary Allen, Head of the Women's Auxiliary Service (late Women's Police Service). Commandant Allen was the first uniformed policewoman to work under Civil authorities in an English borough, and between 1916 and 1918 was responsible for the training of nearly a thousand women for the Ministry of Munitions. Later she took a squad of British women police to Cologne, where she trained a number of German women to act as women police in the occupied area. Later the same evening Mr. Colin R. Coote is giving the fourth of the series of talks on 'The Capitals of Europe,' his selection being Rome.



COM. MARY ALLEN

In order to meet the wishes of those listeners who may have missed important news that has appeared in the morning or evening papers, arrangements have been made for the General News Bulletin to contain reference to such news, when its importance seems to warrant it.

HENRY GEEHL, one of the best-known writers of present day British light music, whose work is always stamped by pleasing individuality and sound musicianship, will conduct a programme of his own compositions at the London Studio between 9.45 and 10.20 p.m. on Monday, June 27. It will include songs sung by Megan Thomas, and a new orchestral suite *From the Samoan Islands*, in which there is a real part written for the ukulele—this being played by Mr. Sydney Nesbitt, in his own sphere a radio favourite.

A feature of this year's Theatrical Garden Party, which is to be held at the Royal Hospital Gardens, Chelsea, on June 21, will be a D.B.A. marquee, in which listeners will be able to see and hear their favourite radio artists.

THE ECLIPSE OF THE SUN.

Special Time Signals for the benefit of Observers will be transmitted from Daventry in the early morning of June 29. A short rehearsal and explanation of these time signals will be given at 9.55 a.m. on Saturday, June 11.

THE REV. W. B. SELBIE, Principal of Mansfield College, Oxford, who is giving the address at the Studio Service at the Lisson Station on Sunday, June 19, will be remembered in the Metropolis for his long association with Highgate Congregational Church, where he was minister from 1890 to 1902. He has been Chairman of the Congregational Union and President of the National Free Church Council, and between 1921 and 1924 was Wilde Lecturer in Natural and Comparative Religion at the University of Oxford. Besides being the author of many theological works, among them 'Nature and Message of the Bible,' 'Belief and Life,' and 'The Psychology of Religion,' he was also Editor of the *British Congregationalist* from 1890 to 1906.



REV. W. B. SELBIE

Such movements as the Young Farmers' Clubs will be described in a talk on village life in America, which Miss E. Nightingale is giving for listeners to London on Wednesday afternoon, June 22. Miss Nightingale, who is associated with the National Federation of Women's Institutes, recently returned from a lengthy visit to the United States.

A CONCERT by Russians, exiled voluntarily or otherwise from their own country, will occupy the last part of the Jackson programme on Saturday, June 25. It is to take place on Chiswick Mall, at the house of Vladimir Polunin, whose work as a scene painter in connection with the Russian ballet is known throughout Europe and America. Nearly sixty guests will be present, among them being Mr. A. P. Herbert and Mr. L. de G. Sieveking, who will act as 'go-betweens' for the benefit of listeners. The concert will be absolutely Russian in character, the principal artists being Mme. Edouard (the professional name of Princess Galitzin Zinoviev) and Mme. Marie Rubinsk, Vladimir Polunin, who has organized the programme, acting as conductor.

The first monthly bulletin by the National Council of Girls' Clubs will be given from London at 6.25 p.m. on Monday, June 20. These bulletins, which in the future will be heard on the third Monday in each month, will include information on the activities of the Girls' Friendly Society, the Y.W.C.A. and similar organizations.

WEST COUNTRY listeners are to have a particularly attractive vaudeville programme from Plymouth at 7.45 p.m. on Friday, June 24. It will include items by Mario de Pietro, well known as a mandolinist, who will be paying his first visit to the local station, though he has often been heard from London. His items will include *Giardas* (Monti) and *Serenade* (Brdlay). With him will be Miss Joan Revel, another artist well known to listeners. The programme will be linked up and will also include selections by the Station Radio Dance Band.



MARIO DE PIETRO

At 7 p.m. the same evening Jock Walker, the Scottish entertainer, will be heard in song and story.

Thoughts on Missing the Last Train

The Winning Entries—and Next Week's Competition.

THE prize in Prose and Verse Competition VI for six thoughts of a man who has just missed his last train home was divided between Mr. D. Moore, Colegio Ingles, Valladolid, Spain, and Mrs. H. M. Pearce, 18, Paradise Lane, Hall Green, Birmingham, for the two sets of thoughts printed below.

I

1. Thank Heaven I've missed it!
2. For they will all be waiting for me at the station;
3. And it certainly would look bad in the press, if related
4. That the cynical young author (age twenty-seven) of the best-seller of the day, 'Hatred of Women,'
5. Arrived at Waterloo by the last train on Friday,
6. Only to be surrounded, fawned, and hugged—by one adoring mother—three hysterically ecstatic sisters—and two syren cousins.

D. MOORE.

II

- That if Philosophy is useful to the man whose grandfather has not left him that thousand pounds;
And Wit to the fellow who thinks he will do well at politics;
And Resource to the man whose wife is a shade too loving;
And Intelligence to the parent beset by inquisitive offspring;
And Courage to anyone who has to drive an Austin Seven down Regent Street;

Well, there doesn't seem to be anything that meets a situation like this except a really choice vocabulary.

H. M. PEARCE.

COMPETITION VIII, for which the usual prize of Two Guineas is offered, is for the best Portrait of MYSELF, in not more than 350 words of English prose.

Miss Royde-Smith will announce this competition in her broadcast from London and Daventry at 9.20 tonight (Friday, June 10), when she will also give the report on Competition VII—a hymn for Whitentide. Competitors should note that Miss Royde-Smith's next broadcast will be, instead of Friday, on Thursday, June 23, at 10.15.

The rules for Competition VIII are as follows—

- (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 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 block 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 17, but entries arriving up to noon will be forwarded to the committee.
- (6) A full report of the competition will be broadcast from the London and Daventry Stations on Thursday, June 23, at 10.15. The winning entry will appear 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.

Geography Without Tears.

THE man or woman who first suggested that the B.B.C. should broadcast a special transmission to schools is worthy of a laurel-wreathed memorial in every school in Great Britain. I am convinced that that unknown person is already unshrined in the devotion of countless thousands of youthful hearts. I write with some practical knowledge of this matter, and an experience I enjoyed a few months ago in the broadcasting of a series of talks to school children from the B.B.C.'s Swansea Studio confirms my view.

For my own part, I confess that I greatly enjoyed giving these talks on 'Children of other Lands.' In order to convey my impressions of Continental scenes and peoples in the most attractive manner to my juvenile audience, I adopted the simple expedient of creating an imaginary French, Italian or Swiss school-girl or boy. In my talks I gave these children of my imagination suitable names, I described them as vividly as I could, their clothes and appearance, and then, with a 'let-us-pretend,' visited these foreign chums in their own homes. Then in simple language they each in turn described the charms and wonders of their own country side.

An appeal to my young listeners to make full use of their own imaginations was all that remained necessary for the success of these talks. Regularly every Friday afternoon my unseen audience and I left Swansea to spend, say, a day with Granaro, a happy little gondolier on the Grand Canal, Venice, or at Pompeii with Pietro,

a bright little Neapolitan. Our journeyings included the Bernese Oberland, where Francois and Bidloewas, two little Swiss peasant children, taught us how to ski, whilst Rene showed us the loveliness of the towns and villages around Lake Geneva.

An unimaginative onlooker in the quiet broadcast studio might have considered mine a thankless task had he seen me there addressing myself to a cold and unsympathetic microphone, but I knew that every word was being eagerly listened to by a vast appreciative audience of school children. I knew this because on each visit to the Studio I was presented with thick bundles of charming letters written in childish handwriting generally upon blue-lined leaves of exercise books. In an early talk I had quite casually invited the children to send me their comments, queries, and criticisms, and at once these began to arrive in almost overwhelming numbers.

I may perhaps explain that my main idea in this series of talks was simply to teach geography by a method not quite in line with conventional school teaching, but by way of story telling.

The task, if indeed it can be called a task, of giving these geography lessons (surely such lessons have never been given before in all the long history of education) was a delightful and inspiring experience, and one which I shall never forget. It has convinced me that here in broadcasting a great new way is opening up for all who have to do with the teaching and the training of the child mind.

HARRY T. RICHARDS.

A Look Ahead.

News and Notes from the Stations.

Plymouth.

'Some Pleasures of Cruising' is the title of a talk by Miss Muriel Stone at 7 p.m. on Tuesday, June 21.

Hull.

A bright and popular entertainment can be looked forward to on Wednesday, June 22, when 'The Kingstonians' will present a radio revue by E. A. Bryan.

Liverpool.

The British Insulated Cables Silver Band, with Miss May McLeod (mezzo-soprano), gives a popular concert on Wednesday, June 23. On the same date Sydney Nesbitt, Toni Farrell, George Hill, and the Liverpool Male Voice Quartet will contribute a variety programme.

Bournemouth.

Mr. Leonard Gowings is the principal artist in a Midsummer Day Concert on Friday, June 24. Another Sunday evening service will be relayed from the Panshau Memorial Church on June 19. Reminiscences of some of the music popular during the war years will be given in Saturday's programme, June 25.

Sheffield.

A programme by the Dore and District Choral Society is arranged for Monday, June 20. The soloists are Miss Ena Roberts (contralto) and Mr. Alan Morton (cello). Mr. George Jefferson, official accompanist at the Sheffield Station, who is responsible for the formation and training of the Society, will conduct.

Manchester.

John Henry and Blouson make a joint appearance in the local studio on Friday, June 24. The Don Hyden String Quartet and Miss Mavis Stoddard (mezzo-soprano) are taking part in a concert of light chamber music on Sunday, June 19.

A new type of play by Miss Patience Raymond, based on Claude Arnould's song-cycle, *A Country Cottage*, will be presented on Saturday, June 24.

Birmingham.

Mr. T. W. North, Borough Organist of Walsall, is taking part in a chamber music concert on Friday, June 24.

M. René Thibault, whose French talks are so well known to Midland listeners, will be in charge and will act as announcer in a 'French Programme' to be given on Monday, June 20. All the items will be in French and are by French composers. Later there will be a programme by Midland composers, the names of which are Michael Mulliner, Joseph Engelman and Graham Godfrey.

Cardiff.

An orchestral concert of the works of York Bowen, conducted by himself, will be given on Sunday, June 26. His wife, Sylvia York Bowen, will also sing some of her husband's songs.

The first of a short series of readings from favourite prose-writers will be given by Mr. Richard Barron on Tuesday, June 28. His first choice will include selections from John Bunyan and a description of *Vanity Fair*.

'Memories of Theatre Land,' a new series of programmes, starts on Friday, July 1. The first Memory—the series will be dated backwards—is based on the Winter Garden, one of the younger theatres, when items will be given from *Kissing Time*, *The Cabaret Girl* and *The Beauty Prize*.

'This was the way it was.'

LIAM O'FLAHERTY owns up—with Pictures by JOHN AUSTEN.

Mr. Liam O'Flaherty is recognized as the finest writer of fiction that post-war Ireland has produced. His short stories, which have been republished in such volumes as 'The Tent,' and his novels 'The Informer' and 'Mr. Gilhooley,' have treated Irish life, in Dublin and the islands of the West, with the uncompromising realism of the Russians, of Sean O'Casey or Eugene O'Neill.

I AM an utterly unreliable person. Lest the B.B.C. might be rash enough to ask me to broadcast again, I make the following confession.

Some time last winter somebody at Savoy Hill honoured me by writing to say that he would be pleased if I would consider the possibility of my reading something for the B.B.C. Of course I was delighted, as is usual with me when I am asked by a stranger to do something. Having expressed my delight and my acquiescence I forgot all about it, as I always do after I have promised to do something for somebody.

A little later I was informed that I would be called upon to read a story on April 30. Would I go to Belfast for a voice test? Yes, of course I would. And would I send a photograph to *The Radio Times*? A long-sought-for pleasure. I did not send the photograph. Neither did I go to Belfast. I undoubtedly promised the Belfast officials to arrive at their studio at a certain hour on a certain day. But when that day arrived I said to my wife: 'Hang this business. I'm going to the races. I'm sure I'd have much better fun.' She was horrified, but she said nothing.

The idea of broadcasting had begun to inspire me with horror. I said to myself: 'It's all right, though. They'll forget all about me and get someone else. I'm sure they have lots of fellows hanging around delighted to read something. The best thing is just to keep quiet and pretend to be dead or gone to America.'

A little later I got a letter from Belfast asking me what had happened. Since nothing special had happened I made no reply. I said to myself: 'I'll just pretend they have the wrong address.' However, I began to get worried, and my wife suggested that if I did not want to broadcast the polite thing to do was to write and say so; or else go to Belfast. But I was temperamentally incapable of doing either. 'Just hang on a little,' I said to myself. 'They'll forget about it.'

THEY did not forget. A telegram arrived. I felt that perhaps I had better hide somewhere. I told the boy that there was no reply. Another telegram arrived. I made no reply. Then an enormous telegram arrived, not from Belfast, but from London, and it was prepaid. It had all the appearance of a bailiff's process. I spent a whole evening concocting a reply. I hit upon an amazing scheme for getting myself out of the scrape with honour.

I conceived the extraordinary idea of trying to persuade everybody that I was a



Alas! nobody would believe that I was a dangerous political terrorist.

political refugee who was forbidden to enter Belfast. Nowadays, you see, writers may be dangerous characters, and if they are dangerous they are not allowed to broadcast; just like George Bernard Shaw. So I sent off a telegram: 'Cannot enter Belfast. Would London do instead?'

Alas! Nobody would believe that I was a dangerous political terrorist, and the reply came: 'Certainly.' So away I went at last to take the devil by the horns. I was accompanied by my wife, who came to protect me from any further indiscretions. In this manner we arrived in London.

I always feel miserable when I get to London. The first time I came I had to live in a military barracks. The next time I was forced to live in a garret. Now I can never get the idea out of my head, when in



I may be pounced upon by an orderly sergeant and warned for guard duty.

London, that I may be pounced upon by an orderly sergeant and warned for guard duty, or by my former landlady and warned that I have not paid my rent. More recently there has been a still worse terror: the characters, well-meaning, who pounce upon me with offers of drinks, lunches, or 'You must meet so and so.'

I WAS to broadcast on Saturday night. I spent all Saturday looking for my agent. I could not find him. It seems that London is a busy place. If you want to meet a man you have to make an appointment. It's quite different in Dublin, where you may pull a man out of bed at three o'clock in the morning. Once a man came to me to borrow a shilling at that hour. Well, anyway, I could not find my agent. As a result, I arrived at the broadcasting station in a most foul temper. My wife, noticing my condition, gently reminded me that I must on no account interpolate any newly-created matter into the text of the story I was to read. Then, for the first time, I began to feel happy.

'By Jove!' I thought. 'Here is a glorious opportunity for having a little joke at the expense of the public. I'll read the story backwards. They'll think it's the latest highbrow literary fashion.'

I don't suppose it would have made any difference to the merits of the story if I did read it backwards, as the story seems to me very silly, and I remember distinctly that when I read it myself after having written it that it looked so topsy-turvy that it might very well make more sense if read backwards.

While we were waiting our turn, the B.B.C. very kindly entertained us with a discourse on the character of the American people. It was probably some other person broadcasting, but as I am quite ignorant of broadcasting, it may have been a conversation in the next room. Then a man began to talk about a flood. Then I was called away and brought into a little room, and there I saw a man sitting at a little table. It was the man whom I had heard talking about the flood. I was handed my story and told in a whisper that I was next.

After that I can remember no more. I have a dim recollection of sitting down to the little table and reading and being given a written message not to speak so near the microphone, and misunderstanding the message and speaking still closer to the microphone, and then finishing my story and getting my hat and going out and having a glass of beer.

But I must say that everybody was very kind, and nobody said a word about the telegrams, and nobody asked me why I could not enter Belfast. Indeed, nobody will ever know the real reason: because the best way to conceal anything is to confess it in a roundabout way.

PROGRAMMES for SUNDAY, June 12

2LO LONDON. 361.4 M.

3.30 AN AFTERNOON CONCERT

MEGAN THOMAS (Soprano); REX PALMER (Baritone); THE SALISBURY SINGERS

THE LONDON FLUTE QUARTET; ROBERT MURPHY; GORDON WALKER; FRANK ALCOCK; CHARLES STAINER (Horn Flute)

(Picture on page 408)

REX PALMER

Nocturne } Michael Head
Beloved }
The Sea Gipsy }

QUARTET

Dance of the Elves } Grieg
Tone } arr. Allyn
Prelude, No. 6 } Chopin
Carnival of Venice } arr. Stainer

MEGAN THOMAS

Mary of Alendale arr. Lane Wilson
Come, Follow Me arr. Bainton
Shepherd, thy Demagogue vary arr. Lane Wilson

REX PALMER

The Fortune Hunter Waddy
To Mary White
For You Alone Goshl

4.5 app. RECITAL by YVONNE ARNAUD and GEORGE FITSCH

GEORGE FITSCH and YVONNE ARNAUD

Adagio J. S. Bach
Allemande Archa
Intermezzo Granados

YVONNE ARNAUD

Sonata for Piano (1st and 2nd Movements) Ravel

GEORGE FITSCH and YVONNE ARNAUD

Adagio et Allegro (Sonata in D Major for Piano and Violoncello) J. S. Bach

It is not very often that a brilliant comedy actress is also a musician of distinction, but Miss Yvonne Arnaud has both strings to her bow. In fact, she toured Europe and the United States as a 'youthful prodigy' pianist before ever she went on the stage, and, even though since then she has acted in many popular successes—she has never forsaken her first love.

Mr. George Fitch is a Belgian Cellist of great distinction.

4.35 app. SALISBURY SINGERS

There is paradise on earth. *de Parvelli*
Now Spring is all her glory. *Arcoletti*
O pray for the peace. *Arthur Page*

MEGAN THOMAS

A Lullaby Hamilton Hartly
Kid Dance Grieg
Spring had Come (Hawatha) Colbridge Taylor

QUARTET

The Deer's Wedding Mendelssohn, arr. Stainer
Stenandoch arr.

Come, Lads and Lassies! K. A. Wright
Hugenden Raff

SALISBURY SINGERS

Shall I, waiting in despair? C. E. Miller
Hosel about a Wood Marley
Sweet and Low Bousley

5.10-5.30 Miss STELLA PATRICK CAMPBELL, reading from 'The Divine Adventure,' by Fiona Macleod

As one might imagine, Miss Stella A. Patrick Campbell started her stage career with all the prestige of a name made famous by her mother, Mrs. Patrick Campbell. Since then, however, she has made a name for herself in parts so diverse as Mrs. Darling in *Peter Pan*, Roxane in *Cyrano de Bergerac* and Helen in *Arms and the Man*.



8.0 ST. MARTIN-IN-THE-FIELDS THE BELLS

8.10 A RELIGIOUS SERVICE

With an address by the Rev. ARTHUR PRINGLE, of Purley Congregational Church

Relayed from St. Martin-in-the-Fields

Order of Service:

Hymn, 'Holy, Holy, Holy, Lord God Almighty'

Confession

Thanksgiving

Psalm 8

Bible reading, John 10, 1-3 and 10, 15-21

Deus Memento

Prayer

Hymn, 'Glorious Spirit, Holy Ghost'

Address by the Rev. A. Pringle

Hymn, 'Souls of Men, Why will ye Scatter'



The Rev. A. PRINGLE

THE REV. ARTHUR PRINGLE is an ex-Chairman of the Surrey Congregational Union and of the Congregational Union of England and Wales. Before he became minister of the Purley Congregational Church, in 1904, he was for a time on the editorial staff of *The Christian World*, and he has published several books.



ST. MARTIN-IN-THE-FIELDS

This view of the famous broadcast church, seen from beyond the fountain in Trafalgar Square, is reproduced from an engraving by Gerald M. Bura, by courtesy of *The St. Martin's Review*. The service from St. Martin's, and the address by the Rev. Arthur Pringle, will be broadcast from London tonight.

8.55 THE WRECK'S GOOD CAUSE: Appeal by the EARL OF MACCLESFIELD on behalf of St. Mary's Hospital for Women and Children, Plaistow

THIS hospital is situated in the area bordering on the great Docks, in the midst of a population of artisans and dock labourers, to whose wives and children it is the greatest boon; but as the people financially interested in the great works at the Docks live elsewhere, the hospital has to make its appeals outside its immediate surroundings. At present it urgently needs £20,000 for a new Out-patient Department, to replace the obsolete building now in use.

Contributions should be sent to the Honorary Treasurer, the Earl of Macclesfield, St. Mary's Hospital for Women and Children, Upper Road, Plaistow, E. 13.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

9.15 THE MUSIC OF MOZART

THE WIRELESS ORCHESTRA, conducted by JOHN ASKELL

FLORENCE HOLDING (Soprano)

Overture to 'The Magic Flute'

ONE of Mozart's last great works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once.

Mozart was a Freemason. Freemasonry was very much 'in the air' at that time, and all the curious plot of *The Magic Flute* has Masonic ideas at its foundation.

There is much elaborate ceremonial in the Opera, and we hear suggestions of this in the impressive introduction to the Overture, and also later in its course.

After the Introduction we have the First Main Tune. This is 'fugal,' i.e., one 'voice' (in this case an instrumental 'voice') starts all alone with the Tune; next another voice enters, repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through most of the Overture. For instance, Bassoons and Clarinets continue playing the beginning of it while Oboe and Flute are playing the Second Main Tune.

With this material the Overture trips along happily and straightforwardly, with only one serious check—when we have solemn ceremonial again recalled.

9.25 FLORENCE HOLDING, with Orchestra

L'Ancora ('I will love her,' from 'The Shepherd King')

THE SHEPHERD KING (H. R. Pastors) is a short 'Music Drama' (Mozart's own title) in two Acts. It is an early work, written, when Mozart was Director of Music to the Archbishop of Salzburg, for the celebrations which were arranged when the Archduke Maximilian (the younger brother of Marie Antoinette) paid the Archbishop a visit.

This Air is one of the few extracts from the Opera that we hear nowadays. The words run thus:

I will love her, constant ever,
As a husband, as a lover,
For her beats my heart alone,
In so dear, so sweet a treasure
Joy I'll find, joy without measure,
Peace shall claim me for her own.

The music is quiet and expressive, and the orchestration is very interesting, Mozart having used, among other instruments, two Cors Anglais and a Solo Violin.

Sunday's Programmes continued (June 12)

9.30 CHARLES DRAPER (Clarinet) and Orchestra Concerto

ONLY a few months before his death Mozart wrote a Concerto for his friend Stadler, a fine player of the Clarinet, for whom, two years before, he had composed a Quintet having a prominent part for his instrument.

Besides the Solo Clarinet, only a small Orchestra is employed—two Flutes, two Bassoons, two Horns, and Strings. There are, as usual, three separate Movements.

First Movement (Quick). Quietly the Clarinet and Strings set out on the suave, flowing First Main Tune; after the first sentence the Full Orchestra takes it up, somewhat loudly, and this continues for a few moments. A few loud chords and a break suggest that we have come, so to speak, to the end of a paragraph, and shall have something new; but the Orchestra quietly goes on discussing the First Tune.

At last the Clarinet Soloist is allowed to take the lead, and he begins by decorating the First Tune, being given a very light background of Violins and Violas.

Second Movement. This is well known as a separate piece. It begins with a delightful singing melody, a sustained, expressive song for the solo instrument. In a short middle section, introducing varied matter, the Clarinet begins to add some graceful decoration to the melodic outline, and this artistic elaboration is continued when the original theme is resumed. More than once in this Movement (notably at the very end) we hear the rich lower notes of the Clarinet.

Third Movement. Rondo (Quick). This Piece is a very gay, dainty dance-like piece in which one Tune returns time after time.

The Soloist performs practically every possible feat, and the Orchestra provides some exquisite little touches of colour. Yet one feels all the time that 'the music's the thing.'

10.5 FLORENCE HOLDING, with Orchestra

Vol che sapete ('You who know') ('The Marriage of Figaro')
Non so più cosa son ('I know not what I am').

THE first song is sung by the lovelorn page, Cherubino, who worships his mistress with dog-like fidelity. In the Countess' presence her maid Susanna twits Cherubino about a song he has written to his mistress. The Countess bids him sing it, to Susanna's guitar accompaniment. So he sings this rather plaintive song of the pangs of love.

The second song is also sung by Cherubino, who, though he is in love with the Countess, is flirting with her maid. He steals from her a ribbon that belongs to the Countess, and placates the maid by giving her a song he has written about her mistress.

10.7 ORCHESTRA

'Jupiter' Symphony—Slow Movement and Finale
Overture to 'The Sorcerer'

THE nickname was not given to the Symphony by Mozart; but while it does not apply to the whole work, it does apply to the first and last Movements, which have a fine Jovian breadth and vigour about them. There are four Movements in all, of which we are to hear the Second and Fourth.

Second Movement. (Fairly slow, and in a singing manner.) This opens with the Strings muted, singing a lovely tune. In this spirit the Movement continues. Listen for the charming passage in which a little sextet *motif* is taken up by various instruments in turn in this order: First Violin, Second Violin, Bassoon, First Violin, Oboe, Second Violin, Flute, Oboe, Flute, Oboe, Flute. This sort of delicate playfulness is characteristic of Mozart.

Fourth Movement. (Very quick.) This opens with a passage (Strings alone) in which a sober,

plain-song-like theme of four notes alternates with a flippant quacker one.

Observe this and a minute later you will be interested to see how the plain-song theme is given to all the stringed instruments in turn, in the manner of a Fugue (in order, Second Violin, First Violin, Viola, Cello, Double-Basses).

10.30 EPILOGUE

11.00 DAVENTRY. 1.500 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 London

8.55 THE WEEK'S GOOD CAUSE: Appeal by the Rev. Canon BARNARD on behalf of the Royal Midland Counties Home for Incurables



THE LONDON FLUTE QUARTET

will take part in the Afternoon Concert today. Here are the four flautists who compose it—from left to right, Robert Munchie, Frank Almgill and Gordon Walker; and, sitting, Charles Steiner, who plays the bass flute.

THE Royal Midland Counties Home for Incurables was founded fifty-three years ago, and has been enlarged again and again to meet the pressing calls that have been made upon it. It receives 115 in-patients of limited or reduced incomes, and also gives out-pensions to incurable sufferers who can be provided for in their own homes.

The Rev. Canon Barnard, who makes the Appeal, was formerly Rector and Rural Dean of Sutton Coldfield. He is now a member of the Committee of the Home, and is therefore well acquainted with its work and its needs.

Contributions should be sent to the Secretary, Colonel Southey, at the Royal Midland Counties Home for Incurables, Leamington Spa.

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

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

10.40-11.0 THE SILENT FELLOWSHIP

S.B. from Cardiff

THE Silent Fellowship has a large and increasing membership. The monthly talks which are relayed to Daventry form a separate series, as there are many listeners who are unable to hear the Cardiff Station's broadcast on the other Sunday nights. The talk this evening will be on 'The Drowning Sea.'

517 BIRMINGHAM. 326.1 M.

3.30-5.30 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Queen's Hospital, by Capt. G. HURFORD (House Governor)
(Picture on page 466)

9.0 WEATHER FORECAST, NEWS (9.10 Local Announcements)

11.0 A LIGHT CLASSICAL CONCERT

THE STATION ORCHESTRA, conducted by Joseph Lewis

Overture to 'The Magic Flute' Mozart

ABOUT the time at which *The Magic Flute* was written Freemasonry was much in the air. Mozart was a Freemason, and the curious plot of the Opera has Masonic ideas at its foundation.

There is much elaborate ceremonial in the opera, and we hear suggestions of this in the impressive introduction to the Overture, and also later in its course.

After the Introduction we have the First Main Tune. This is 'Ingal,' i.e., one 'voice' (in this case an instrumental 'voice') starts all alone with the Tune; next another voice enters, repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through most of the Overture. For instance, Bassoons and Clarinets continue playing the beginning of it while Oboe and Flute are playing the Second Main Tune.

With this material the Overture trips along happily and straightforwardly, with only one serious check when we have solemn ceremonial again recalled.

HAROLD MILLS (Violin)

Sonata in D Handel
Hercules Zuck
(Picture on page 470)

MISCELLANEOUS

'HEAR MY PRAYER'

(Motet for Soprano Solo, Chorus and Orchestra)

Soloist, RONALD JONES

(Picture on page 470)

'HEAR MY PRAYER,' a setting of a version of Psalm 51, was written in 1884 for one of the series of Sacred concerts then being given in London at Crosby Hall. It became one of the most popular of all the Compuer's works; yet for the copyright of this and of the famous Violin Concerto he only received twenty guineas in all!

ORCHESTRA

Entr'acte, 'Ecstasy' Thomas

HAROLD MILLS

Waltz, No. 2 Walter

To the Spring Grieg

Gipsy Dance Nielsen

RONALD JONES

The Chorister Sullivan

The Lost Chord Sullivan

ORCHESTRA

Suite of Ballet Music from 'Sylvia' Delibes

DELIBES made his name as a successful Composer of Ballets and short Comic Operas. *Sylvia* was the successor to his extremely successful first Ballet, *Coppelia*, but there was a gap of six years between the two, for the Franco-German War of 1870 broke out a few weeks after *Coppelia* was produced.

Four separate pieces make up this *Sylvia* Suite.

The First is a lively FAULTRE, with the title, *The Huntress*.

The Second starts with a short Intermezzo, then breaks into a busy, easy-going SLOW WALTZ.

The Third is the popular PIZZICATO—a piquant

Sunday's Programmes continued (June 12)

little trills mainly for 'pizzicato' (i.e., plucked) strings.

The Last is a rather longer, jubilant piece—a Bacchanal. A festival of the God of Wine is held. There is represented a long procession—satyrs, Bacchic priests, the Muse of Comedy and Terpsichore, Muse of the Dance, with her train of girls dancing and playing the lyre. At length the revels begin and Bacchus himself arrives.

10.30 EPILOGUE

6BM BOURNEMOUTH. 491.8 M.

3.30-5.30 S.B. from London

8.0-10.30 S.B. from London (9.10 Local Announcements)

5WA CARDIFF. 353 M.

3.30-5.30 S.B. from London

6BM AN EVENING SERVICE

Relayed from PORTLAND WESLEYAN CHURCH, BRESTOL.

Hymn, No. 2

Prayer

Hymn, No. 28

A Reading from the Scriptures

Anthem, 'I saw the Lord' (Stainer)

Hymn, No. 95

Address, 'Bread for the Crowd,' by the Rev. J. T. WARBLE STAFFORD

Hymn, No. 106

Benediction

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: 'The Cardiff Police Court and Prison Gate Mission'

9.0 WEATHER FORECAST, NEWS (9.10 Local Announcements)

9.15 A SUMMER IDYLL

THE STATION ORCHESTRA, conducted by WARWICK BRATHWAITE

Suite, 'In Fairyland' Queen

MAVIS BENNETT (Soprano)

O Lily Lady of Loveliness Bealy
By a Fountain Side Quiller

ORCHESTRA

Evening in the Mountains } ('Lyrical Suite') Grieg
At the Cradle
Tone Poem, 'The Enchanted Lake' Lindor

MAVIS BENNETT

Weep you no more, sad fountains Dorland
Come, let us sound with melody Campian

ORCHESTRA

Highland Memories MacCann
By the Burnside, On the Leek, Harvest Dance

MAVIS BENNETT

My Lovely Celia Mrs. Lane Wilson
Mary of Allendale Hook, arr. Eric Wilson

ORCHESTRA

Noble and Sentimental Waltzes Ravel
Santana's Song and Evening Blessing ('Hansel and Gretel') Humperdick

RAVEL'S suite of dances in waltz rhythm has as a motto a quotation from the poet Henri de Regnier: 'The ever new and delightful pleasure of a useless occupation.'

In its original form (for Piano) this set of waltzes was played in 1911 at a concert at which all the items appeared on the programme without the composer's names, and the audience was in-

vited to try to discover their identity. A majority correctly ascribed the Waltzes to Ravel, but Saint-Saëns, Satie, d'Indy, Messager and other composers were named by some listeners.

The arrangement for Orchestra was made in the following year.

There are in all seven short dance sections, with an Epilogue in slow time.

10.40-11.0 THE SILENT FELLOWSHIP

Relayed to Daventry

2ZY MANCHESTER. 384.8 M.

2.30-5.30 A LIGHT SYMPHONY CONCERT

THE AUGMENTED STATION ORCHESTRA,

conducted by T. H. MORRISON

Overture to the Ball Sullivan



On the left is Mr. J. R. MacDonald, Stipendiary Magistrate for Kingston-upon-Hull, who makes the Appeal for the Discharged Prisoners Aid Society from Hull this evening; and on the right Capt. G. Harford, House Governor of the Queen's Hospital, for which he appeals from Birmingham.

AT twenty-eight, when he wrote this Overture, Sullivan had already achieved a fine command both of the Orchestra and of that knack of writing gay tunes that has so endeared him to us all. He wrote few pieces more spirited than this, even in the Comic Operas—and that is saying a good deal.

After a short Introduction, there begins a very rhythmical leaping dance-tune (started by the First Violins—chief accompaniment, Horns). This tune holds away for some time, being given to most instruments in turn, including Flute and Piccolo. Later, there follow several waltz-tunes. Towards the end, the dancers break into a Galop.

MAY BLYTH (Soprano)

Bitorna Victor (Return Victorious), from 'Aida' Verdi

(With Orchestral Accompaniment)

RADAMEN, the hero of the Opera, has been appointed Leader of the Egyptian Army against the Ethiopians. Aida, a slave of the King's daughter, loves him; but she is the daughter of the Ethiopian King, so is moved by opposing affections.

After the Egyptians have sent Radames off with acclamations and wishes for his safe return, she is left alone, repenting their words, 'Return victorious,' and calling upon Heaven to pity her distress.

ORCHESTRA

Suite, 'Casse-Noisette' ('Nutcracker') (by Request) Tchaikovsky

First Concerto Liszt

(LILIAN CHINDROD, Solo Pianoforte)

LISZT'S First Concerto had a distinguished send-off, for at its first performance, in 1855, he himself played the Solo part and Berlioz conducted.

It has three Movements (the first comprising a quiet and a slow section), all of which are joined together; and some of the chief themes appear in more than one Movement.

FIRST MOVEMENT (Quick, with majesty). The First Main Tune is given out by the Full Orchestra. After a quieter section for the Piano, the slow Second Main Tune is heard in the Strings, gently rising and falling, before being given out by the Solo instrument. The Flute, and immediately after it the Clarinet, have a Third Tune (which is to be heard again in the Last Movement).

SECOND MOVEMENT. (Fairly quick, vivacious). The Triangle is much used here. It introduces a new Main Tune, which Strings expand. This Movement, in a gay and capricious spirit, leads again without interruption into the

THIRD MOVEMENT (Quick, martial, animated). Beginning with the Slow melody we heard before, we have next the Flute's Third Tune, and changed but quite recognizable versions of the melody of the vivacious Movement. This last part sums up and re-presents the foregoing material.

MAY BLYTH

Songs my Mother taught Me Dorak

To the Nightingale Bealy

Dawn in the Forest Bealy

Cradle Song Bealy

O Lovely Night Bealy

STRING ORCHESTRA

Andante Cantabile Tchaikovsky

ORCHESTRA

The 'Italian' Symphony Mendelssohn

THE sights and sounds of Italy, which country Mendelssohn visited when he was twenty-one, inspired this Symphony. It has four Movements.

First we have a quick and active Movement, full of youthful joy.

Next follows a rather slow, steadily-moving piece, often called 'The Pilgrim's March'—though Mendelssohn never gave it that name.

The Third Movement is a graceful light Minuet.

The Finale was, like the First Movement, written in Rome. It perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, its chief tunes are all typical lively Italian dance-tunes.

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: The Rev. IRVINE LISTER. An appeal on behalf of the Manchester Social Club

(Donations should be sent to Councillor WILLIAM MELLARD, Manchester Social Club, Lower Mosley Street, Manchester)

9.0 WEATHER FORECAST, NEWS (9.10 Local Announcements)

9.15 BAND MUSIC AND QUARTET SONGS

THE BAND OF THE 4TH BATT. THE LOYAL REGIMENT (North Lancashire)

(By kind permission of Col. B. PARKER and Officers)

Bandmaster: J. GREEN

Memory March Gounod
Overture to 'Masaniello' Auber

THE GLEN MALE VOICE QUARTET

The Two Roses Warner

Balm Sweetness Bayley

On the Banks of Allan Water .. arr. Cantor

FORMED so recently as in 1923, the Glen Male Voice Quartet has come steadily to the fore. It has won success in many festival competitions, and now makes its first appearance before the microphone.

On the left is Mr. Harold Mills, the violinist in Birmingham's Light Classical Concert tonight, and on the right Ronald Jones, the soloist in Mendelssohn's "Heal My Prayer," which forms part of the same programme. In the centre are the members of the Glen Male Voice Quartet, who sing from Manchester at 9.15. From left to right—David Langlands, Reginald Trippier, Fred Tomlinson and Ernest Birtwistle.

PROGRAMMES for MONDAY, June 13

210 LONDON. 361.4 M

(1.0 Time Signal Big Ben)

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARR

Revised from St. Michael's, Cornhill

Fasten in F Major Mozart
Andantino (And. Sudd.) Beethoven
Caprice Hummel
Prelude and Fugue in B Minor Bach
Ukraine in E Elgar
Prelude "Rozari Cool" Anthony Bernard
Imperial March Elgar

2.55 Reading: Royal Rides (Coburn)

3.0 MANDARIN and C. H. B. QUINNELL, Exeter
by The Gate of the Past No. 1

THIS afternoon Mr. and Mrs. Quinnell will tell of how our ancestors lived in the age following the Norman Conquest, when England—or at least Southern England—was brought into later contact with the currents of civilisation from the Continent of Europe.

3.45 THE LONDON RADIO DANCE BAND
(Intermission)

5.0 The London Radio Dance Band
(Intermission)

ON a hot day like this, when the sun is shining and the air is warm, there is no better place to be than in the shelter of the upper part of the afternoon's talk, Miss Marie Gray will tell how to make some "tempting" calculations to spend the day.

5.15 THE CHILDREN'S HOUR: Songs by Rex Palmer, "The Girl Who Kissed the Peach-Tree" (a story specially written for St. Anthony's Day, by Eleanor Farjeon), How to Play Lawn Tennis, by Mrs. A. E. Bennett.

6.0 THE DAVENTRY QUARTET

6.30 TIME SIGNAL: GREENWICH WEATHER FORECAST: FIRST GENERAL NEWS IN LISTENING

6.45 THE DAVENTRY QUARTET

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 SONATA LATER BEETHOVEN SONATAS
Played by JOHN PETERIE DARR

Sonata in A (Op. 101), First and Second Movements

IN The Foundation of Music Series, a good many of Beethoven's earlier Piano-forte Sonatas have now been heard. Those which Mr. Darr is playing this evening, roughly from 1810 to 1822, and with the last Quartets, which belong to four years following this, in many ways represent the matured mind of the composer at work upon problems of expression in which he attained heights that no musician had before aspired to reach.

We find him, in his search for a deeper, fuller expression of his thoughts, sometimes adapting and moulding the old forms anew, and breaking the moulds altogether and creating fresh ones to hold his ever-widening ideas.

The Sonata in A, Op. 101, of which we are to hear the First and Second Movements, is a fine example of this free adaptation of the design to new ideas.

The Sonata begins with a sweet and delicately lovely Movement, and goes on to a March, abounding in sprightly rhythms and decorative

The remainder of the Sonata will be played tomorrow evening.

7.25 Mr. J. H. B. QUINNELL, Exeter
from Manchester

7.45 THE WIRELESS MILITARY BAND
Conducted by
Lieut. B. WALTON O'DONNELL

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN, Local Announcements

9.25 Mr. A. F. HENDERSON will waste a little more of listeners' time

It is only the columns of Punch say, the pages of "Laughing Ann" and "The Shanties," but in the case of one of the best of all reviews, the "Lyric" Magazine, Mr. Herbert is a little to rank among the leading writers of the day. He has broadcast more than once before, and listeners will welcome the chance to hear him again.

9.35 THE ROYAL ARTILLERY BAND, conducted by Capt. E. C. STREETER, M.V.O. (by permission of the Officers, Royal Artillery)



A FAMOUS ORGAN BROUGHT UP-TO-DATE

St. Michael's, Cornhill, has had an organ since 1683, but, after being many times added to, it has now been almost entirely reconstructed by Messrs. Rushworth and Dreaper, of Liverpool. It is by courtesy of this firm that this striking picture of the organ that London listeners will hear at lunch-time today is reproduced.

BAND

Sequence from "The Beggar's Opera" (Singsong)

THE BARTERED BRIDE, which is always a popular choice for the Opera Company, is a play, indeed, more a musical comedy than an Opera. It is full of humorous incidents of Bohemian peasant life, and reproduces on the stage a village festival, gipsy jugglers, a comic village band and the like, with, of course, a village love-making of a light-hearted sort.

THE KENNEDY

An Interlude
"Hedgie and Dichie" Eusthace Martin
The Brightest Day Eusthace Martin

Overture to "The Impresario" Mozart

THE IMPRESARIO is a short work which Mozart modestly called "a comedy with music." It is all about the trials and troubles of

foibles and jealousies of "star" performers. Mozart must have written it with gusto, for he had a good deal to do with operatic singers, who were thorns in the flesh of composers and managers.

The Opera in its original form only had occasional performances, owing chiefly to a good deal of foolish dialogue which it contained. Adaptations were tried with but little success, until Mr. Kingsley Lock recently made a new translation and arrangement from the original German, and the work in this improved form was broadcast a year or two ago.

It contains some of Mozart's best music. The Overture is (considering the small size of the work as a whole) surprisingly long and complex. It starts slowly, and goes on to treat some charmingly vivacious tunes.

10.10 A. J. ALAN: "The Best Case"

FOUR years of broadcasting have produced more than that of Mr. A. J. Alan. His gift for the drama of life has made him the most popular of our radio writers. He has a way of telling rather than what he tells that counts.

10.25 11.0 BAND

SONATA IN A (Op. 101), First and Second Movements

GRANADOS (1867-1921) found inspiration for his most important composition in the work of Francisco Goya, the celebrated painter of scenes from Spanish life. He composed a set of Piano-forte pieces called "Goyas," which are in another manner interpreted by the artist. He also made an Opera out of the episodes he treated in these Piano-forte suites, and it is from this latter work that we are to hear an extract, in an arrangement for Military Band.

THE KENNEDY

Time to Go (A Shanty Band) Eusthace Martin

BAND

Waltz, "The Jews of Lodi" Johann Strauss

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, GREENWICH.
WEATHER FORECAST

11.0 TIME SIGNAL, BIG BEN THE DAVENTRY QUARTET and ANTHEM: "The Lord's Prayer" (Kingsley Lark) (Baritone); HARRY BLANCH (Violoncello); KATHLEEN McQUITY (Piano-forte)

1.0-2.0 S.B. from London

2.55 S.B. from London (4.0 Time Signal)

7.25 S.B. from Manchester

7.45 S.B. from London

9.15 Shipping Forecast

9.20 S.B. from London (10.0 Time Signal)

11.0-12.0 DANCE MUSIC: LOU RADNEMAN and his Embassy Club Orchestra, from the Embassy Club

Monday's Programmes continued (June 12)

5IT BIRMINGHAM, 326.1 M

3.0
3.45
Fantasia on 'Oberon' Weber, arr. Town
Moss Rose
.....

4.45 CLIVE GIBBONS: Topical Horticultural
Hints: 'Peonies' MAY HALL (Soprano)

5.15
.....

6.0 HAD
Prince of Wales

6.15 'The Flow' by Major A. H. G. WATERS.
.....
..... (page 473)

6.30 S.B. from London

7.25 S.B. from Manchester

7.45 S.B. from London (8.15 Local Announce-
ments)

9.35 11.0 FAMOUS THREES

..... own way being considered)

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THE STATION ORCHESTRA

Overture to 'William Tell' Rossini

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NEAR the end of Act II of Faust a band of
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6BM BOURNEMOUTH 491.8 M

comedy, so he omitted the usual 'development'
of the chief tunes, and made just a short spirited
leading airs in the work.

6BM BOURNEMOUTH 491.8 M

2.55
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5.0
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5.15
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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 (8.15 Local An-
nouncements)

5WA CARDIFF, 253 M.

12.30 1.30 Lunch Time Music from the Custom
Restaurant

3.0 BROADCAST TO SCHOOLS. Mr. H. A. HYDE.
One Wild Plant at Home. A. Hodgson &
J. Ho

3.20
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Selection from 'Rose Marie' Friml

ESKBY PRICE (Contralto)

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Three of the artists who take part in the programme of Summer
Scenes from Shakespeare that Manchester Station is to broadcast
tonight at 9.35. From left to right, Mr. John Citroen, Miss Hylda
Meicall and Mr. Robert Donat.

THE MERRY WIVES was Nicolai's last
work. It was produced in 1919,
only a couple of months after it was produced,
in 1919.
The Overture is as tuneful as Falstaff's wit.
It has charming vivacity, and a light touch
that Nicolai probably acquired through living
and working in Italy.

'THE MERRY WIVES OF WINDSOR'
Act III, Scene 3, (The Basket Scene)
ORCHESTRA
Masque from 'As You Like It'

As You Like It
Act IV, Scene 1

ORCHESTRA
Pavane and Nocturne from 'Romeo
and Juliet'

MUCH ADO ABOUT NOTHING
Act II, Scene 3

ORCHESTRA
Pastorale from 'Romeo and Juliet'

Monday's Programmes continued (June 13)

6KH	HULL	294 M.
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11.4-1.0 Concert relayed from Daventry
2.55 London Programme relayed from Daventry
4.0 Field's Quartet, relayed from 1st New
Restaurant, King Edward Street
5.9 Mrs. R. W. GUNSTON 1st & 2nd
Talks: "Ten Talks on Ethics"
5.15 The Children's Hour
6.0 1st & 2nd Programme relayed from Daventry
7.0 S.B. from London
7.25 A.B. from Manchester
7.45 11.8 S.B. from London (0.15 Local
A. & C. from London)

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

255 I . . . Programme relayed from Coventry

4.8 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 Lord Mount

5.15 THE CHALLENGER'S HOUR Capt. Vernon from 'Cricket'

6.0 London. Live relay relayed from Coventry

6.30 S.B. from London

7.25 . . . from Manchester

7.45 11.0 . . . from London 1915 Live

SLV LIVERPOOL 297 M

11 30 12 30 Gramophone Records

4 0 J W SMART and his ORC 'TWA from the
P.

5 0 A BONDALAK. 'M. Design'

5 15 THE CHALLENGER'S HOUR

6 0 F. Stage by J W SMART from the
P. Right into Hosts' stand

6 30 S B from London

7 25 Señor A. M. DE ANTE Spanish Tack

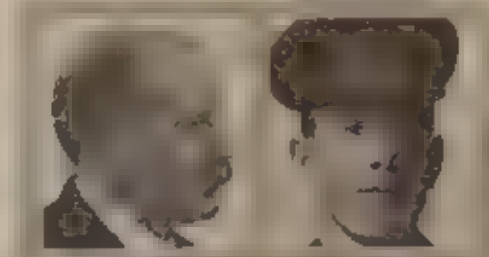
7 45 11 0 S B. from London (2 15 Loc
A)

SNG NOTTINGHAM. 275.2 M

2 55 Loodot. Programme rela ed from Day-
4 45 Capt. DAVENPORT, 'Motor' Loodot
5 15 THE CUSTOMER & HOTEL
6 15 MAHEL HODGKINSON (Pinnaforte)
6 30 S B from London
7 25 S B from Mowchen.
7 45 11 5 S B. from London (9 15 Lard
A. from other

SPY PLYMOUTH. 400 M.

120 10 Concert relayed from University
60 London Programme relayed from University
500 THE LINDSEY'S HOUSE
60 VOL 65
**A Light Comedy in One Act by BRUNEL
 NEWMAN. Presented by THE M'ROBBERMEN**
The Lindseys
 George has a free place at home
 He has the right to do so
 He has a right
 He has a right
 He has a right
 He has a right
639 & B from London



Mr T. A. Caward (left) will give this afternoon from Manchester Station the first of a series of talks on the life stories of beds, and Major A. H. C. Waters, V.C. (right) conducts the Boys Brigade programme from Birmingham at 6.15

745 110 S.B. from London 9 15 Local
Anthonomus(s)

6FL	SHEFFIELD.	272.7 M
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11 30- 12 30

3 15

4 15 On MYSTRA relayed from the Grand Hotel

5 0 * Rhythmic music by T. New No. 1
Old St. John's School, London

5 15 The CHURCHES & HALLS

The S. S. * Awakening
The S. S. * Cupid
The Forge
The S. S. *
The S. S. *
The S. S. *

Perky B. Fletcher
Brish
(C. Carson) B. S.

556 A B from London

7 45-11 0	S.H. from London	19 15	from London
<div> <div>6ST</div> <div>STOKE.</div> <div>294 M</div> </div>			
11 0-1 0	Cont. it relayed from D. centre		
2 55	London Programme relayed from Daynter		
5 0	John Wootton	10 M	10 M
5 15	The Children's Hour		
6 0	London Programme relayed from Daynter		

630 *S. B. Jevons* London

7 45 110 S.B. from London 1915 Linn

55X SWANSEA 294 M

2.55 London Programme relayed from Davenby
5.15 THE CHILDREN'S HOUR
6.0 A RECITAL OF TRADITIONAL AND FOLK SONGS
ALLAN MACWHESTER (Roxburgh)
T. D. JONES (Pirbright)
7.00 S.H. from London
7.15 S.H. from Manchester
7.45 11.0 S.H. from London (#15 Local Announcements)

Northern Programmes

5NO	NEWCASTLE	312.5M
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11 56 12 50	Mr. Thompson	2 55	Thompson
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6 10 6 20	Mr. Thompson	11 00	Mr. Thompson
6 20 6 30	Mr. Thompson	12 00	Mr. Thompson
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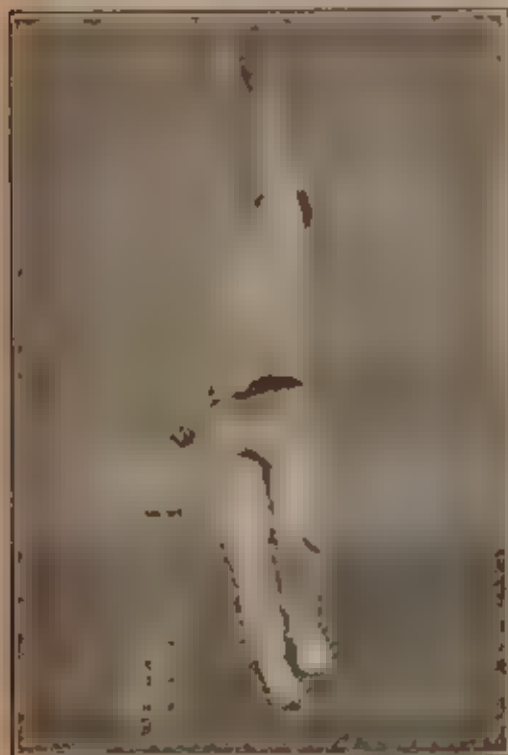
2BE	BELFAST	306.1M
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PROGRAMMES for TUESDAY, June 14

2LO LONDON. 361.4 M

- 1.0 Time Signal, Big Ben
- 10.20 THE VICTOR OLDFE SEXTET
- 2.55 Reading, "Pride and Prejudice" (June 1)
- 3.0 Sir H. WALFORD DAVIES, 'Elementary Music'
- 3.45 M. E. M. STEPHAN, 'Elementary French'
- 4.15 Prof H. H. TRAMER: 'The Shadow of the Stars: What we learn when Venus crosses the Sun'
- 4.30 WILLIAM HOGGON & MARBLE ARCH PAVILION ORCHESTRA from the Marble Arch Pavilion
- 5.0 Talk



MACDONALD IN ACTION

The former Australian bowler is now the spear-head of Lancashire's attack, and the greatest danger to Surrey's batsmen in the match at Old Trafford, an eye-witness account of which will be broadcast this evening at 6.50

- 5.15 THE CHILDREN'S HOUR: Nursery Rhymes and other Songs by The Arkland Part Singers
- 6.15 of Thomas Cat and his Wife
- 6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIDMAN
- 6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND (Continued)
- 6.50 LANCASHIRE vs. SURREY

An Eye Witness Account by Mr. THOMAS MOULT of last day's play in the match at Old Trafford

SURREY'S visits to Old Trafford have a wave of something of the character of a challenge from South to the North. Whatever may be the position in the Championship table, the Surrey river finds to play a part in the line of cricket that one team is the North and South respectively. Some of the most interesting opening play will draw a crowd on any ground, and the quick-scoring big hitters lower down in the

order provide a spectacle that Lancashire always enjoy, though they encourage their own batsmen to

with all the steadiness and tenacity of the North, steadily bowling, tireless fielding and batting that never breaks down

Mr. THOMAS MOULT, who gives the description, is a poet, novelist and anthologist, and has at various times been an art-critic, dramatic critic and music critic.

7.0 Mr VAL GIELGUD 'The Plain Man'

MR. VAL GIELGUD is a master of what may be called the spoken essay. To be able to talk wittily and interestingly on general topics is a rare gift and one which Mr. Gielgud, who is an actor and writer of distinction, possesses in a masterly degree.

7.15 BEETHOVEN SONATAS

Played by JOHN PETERLIN, D.M.S.
Sonata in A (Op. 101), Last two Movements

AFTER the March Movement with which the Sonata begins (a very slow movement) Beethoven writes a very brief slow passage which is marked and full of great longing—a page of the most texture, broken in upon by a reminiscence of the Sonata's opening Movement—a kind of 'adagio' as someone has said. What is the first of the

7.25 Prof H. H. TRAMER: 'The Shadow of the Stars: What we learn when Venus crosses the Sun'

7.45 THE ROYAL HAWAIIAN ORCHESTRA

Directed by JOHN PETERLIN, D.M.S.
S.B. from Cardiff (Continued)

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.20 Sir H. WALFORD DAVIES, 'Music and the Old New Language' S.B. from Glasgow

9.40 VARIETY

THE ROYAL HAWAIIAN ORCHESTRA, FLORENCE GILGEMAN at the Piano, PHILIP M. GILGEMAN

THE BRISK YOUNG MAN

A Short Play by FLORENCE KILGEMAN
The Maid ... EKA GROSSMITH
The Mother ... MARIE CONSTANTINOS
The Brisk Young Man ... (YIEL NASH)

10.30 RECITAL by CLARA EVELYN

Songs of Schumann and Brahms
Maid ... EKA GROSSMITH
The Mother ... MARIE CONSTANTINOS
The Brisk Young Man ... (YIEL NASH)
Early Morning ... (John Peel)
Wedding Bells ... (Bobby Martin)
Parades ... (Harley Hughes)
Ray diddle diddle, Mary, Mary quite contrary, Dr. Foster

10.45 12.0 DANCE MUSIC KETTER'S FIVE

under the direction of GREGORY GELDER, from Ketter's Restaurant

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, GREENWICH, WEATHER FORECAST



This diagram reproduced from Professor Turner's 'A Voyage in Space' (by courtesy of the Sheldon Press) shows how, by observing the transit of Venus with telescopes on different sides of the earth (A and B) and noting the disparity in the apparent times that it begins and ends, astronomers can measure the distance between the earth and the sun

(See Professor Turner's talks to-day)

11.0 TIME SIGNAL, BIG BEN, THE DAVENTRY QUARTET and MARGARET MAYOR (Continued)

ARTHUR COX (Trombone), JOAN CARR (Pianoforte)

12.0 noon, CHRISTINE SILLER in 'In the Diner Room: First Series of Kaddishagen'

by EILEEN DE MANCHA and H. C. G. STEVENS (in the Piano)

12.15 Concert (Continued)

1.0 2.0 S.B. from London

2.55 S.B. from London (4.0 Time Signal)

6.50 S.B. from Manchester

7.0 S.B. from London

7.45 A MODERN CHAMBER ORCHESTRA

JOHN THORNE (Baritone), THOMAS MOULT (Soprano), ORCHESTRA conducted by STANLEY CHAPPEL



FENDER HITS OUT

The Surrey captain, a resourceful bowler and, on his day, a great batter, is one of the hopes of his side in the match with Lancashire that ends today. An eye-witness account of this match, by Mr. Thomas Mould, will be broadcast to-day

ORCHESTRA

Theme and Derivations ... (Hector Williams)

JOHN THORNE (with Orchestra)

Vada a morir ('I go to die') ... (Handel)

Sweet One and Twenty ... (Handel)

ORCHESTRA

Three ... (Stanley Chapple)

8.15 HERBERT PALMER reciting some of his own poems

JOHN THORNE

Her hair was like the beaten gold (Old Irish Melody) ... (arr. Lily Cooper)

Sleep ... (Peter Warlock)

Quick, we have but a second ... (Lily Cooper)

ORCHESTRA

Serenade ... (Tchaikovsky)

9.0 WEATHER FORECAST, NEWS

9.15 Shipping Forecast

9.20 S.B. from Glasgow

9.40 12.0 S.B. from London

Tuesday's Programmes cont'd (June 14)

BIRMINGHAM. 326.1 M.

- 3.0 London Programme relayed from Daventry
- 3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANNON
- 4.45 HILDA ROBERTS The Works of Robert Herrick and Richard Lovelace ETHEL WILLIAMS (Continued)
- 5.15 THE CHILDREN'S HOUR
- 6.0 HAROLD TIDLEY'S ORCHESTRA, relayed from Prince of Wales
- 6.30 S.B. from London
- 6.50 S.B. from Manchester
- 7.0 Major VERNON C. BIRCH 'Some Touring'
- 7.15 S.B. from London
- 7.45 MAY HALL (Soprano)
Echo Song Bishop
The Mocking Bird Benedict
The Bird that came to Spring Benedict
(Plate Obligate by WALTER HEARD)
- 8.0 COMMUNITY SINGING
An Hour of Community Singing in the Studio
Conducted by JAMES LEWIS
Singer HAROLD HOWES (Baritone)
- 9.0 WEATHER FORECAST NEWS 9.15 Local Announcements
- 9.20 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener' S.B. from Glasgow
- 9.40 12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

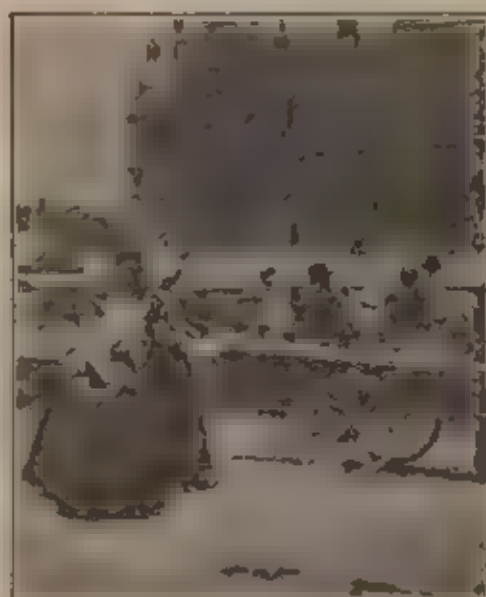
- 11.15-12.15 MIDDAY MUSIC by F. G. BARON & ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
- 2.55 London Programme relayed from Daventry
- 4.30 TEA TIME MUSIC by F. G. BARON & ORCHESTRA, relayed from W. H. Smith and Son's Restaurant, The Square
- London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRA: Music relayed from the Royal Albert Cinema, Westbourne. Directed by J. VAN PRAS
- 6.30 S.B. from London
- 6.50 S.B. from Manchester
- 7.0 HUBERT BARNETT: 'H.W. and the Almonds' I lived two hundred years at
- 7.15 S.B. from London
- 7.45 AN INSTRUMENTAL CONCERT
THE STATION ORKET
Overture to 'The Magic Flute' Mozart
- 7.55 REGINALD RENTON (Pianoforte)
Wagner's 'Wey' Schumann
Mozart's Schumann
Le Rossignol (The Nightingale, Schubert over. Last
- 8.5 EDA KERSEY (Violin)
Landscape and Finale from Concerto for D. Minor by Chopin
- 8.20 OUTLET
Suite from 'Monsieur Beaucaire' Rossini
- 8.30 REGINALD RENTON
Reflets dans l'Eau Reflections in the Water by Debussy
Impromptu in F Sharp Major Chopin

- 8.40 EDA KERSEY
Valse Hong (Cradle Song) from the Can-Can For And. & Clarinet
The Violin Maker of Cremona H. J. May
- 8.50 OUTLET
Three Oak Dances A. H. Wood
- 9.0 WEATHER FORECAST NEWS 9.15 Local Announcements
- 9.20 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener' S.B. from Glasgow
- 9.40 12.0 S.B. from London

5WA CARDIFF. 353 M.

- 2.55 London Programme relayed from Daventry
- 4.45 Mr. D. REES WILLIAMS, 'The Maid of Oulu'
- 5.0 Talk D. KEAST, relayed from the Canton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 ANDREW W. DEACON, 'The Battle of Bruges'
- 6.15 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.50 S.B. from Manchester
- 7.0 Prof W. J. GRIFFITHS Modern Welsh Writers
'The Nineteenth Century and its Preparation Part II'
- 7.15 S.B. from London
- 7.45 RIBBONS AND FRILLS
Relayed to London
The Nineteenth Century and its Preparation Part II
The Little Girl and the Quaker Girl
Pink Pettie from Peter (Miss Hook of Holland)

(continued on page 476)



A DAY WITH THE DUTCH

A pleasant scene in the market-place of the old Dutch town, Middelburg. Plymouth listeners will hear something of these friendly neighbours of ours in Mr. Cardell's talk this evening at 7.0.

This Plan Will Bring You £250 A YEAR FOR LIFE—FROM AGE 55

Ninety-nine men out of a hundred have to provide for their own future. They have no rich relative to take the burden from their shoulders, and no business pension scheme to fall back upon. They stand or fall on their own efforts.

Are you satisfied with the progress you yourself are making? Have you saved anything like enough to give a belief that at 55 years of age you will be in a position to take things easier? What about family, should you, the bread winner, be taken from them? The plan about to be explained will, if adopted without further delay, relieve you of all anxiety about the matter.

The best, the easiest, and the surest way of providing both for your own later years and for your dependents.

At 55 years of age the Sun Life of Canada will start paying you an income for life of a fixed sum—about £250 per annum—and you'll receive this as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course you have not deposited anything like that sum. It is the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the plan.

£250 a Year for Life

At 55 years of age the Sun Life of Canada will start paying you an income for life of a fixed sum—about £250 per annum—and you'll receive this as long as you live. Or, if you prefer it, you can have a cash sum down of about £3,000. Of course you have not deposited anything like that sum. It is the profits that make it so large—profits heaped upon profits, accumulated over the entire period of the plan.

Income Tax Saved

For every deposit you make you receive rebate of income tax—a concession which will save you about £250 during the period assuming the rate of tax to continue. This is additional profit on the investment.

£20 a Month if Unable to Work

If illness or accident you lose the power of earning, and the disability is permanent, you will receive £20 a month, any further deposits and £20 per month will be paid to you until the £250 a year for life becomes due.

£2,000 for Your Family

Should you not live to the age of 55, £2,000 will be paid to your family, and, in addition, half of every deposit you had made to date. If death result from an accident, the sum would be increased to £4,000 plus half the deposits.

Any Age, Any Amount

Though 55 and £250 a year for life has been quoted here, the plan applies at any age and for any amount. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£70,000,000 Assets

The Sun Life of Canada has assets of £70,000,000, which are under the supervision of a board of directors. It is an unimpeachable institution, therefore, hesitate to send for particulars of this plan, which may mean great things for you and yours.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. LUKIN, Manager
SUN LIFE ASSURANCE CO. OF CANADA
1 Sun Life Building, 100 Victoria Embankment, London, E.C. 4

Name
Address
Occupation
Age
Desired date of start
Desired or about to be
Signature
Name
Address
Occupation
Age
Desired date of start
Desired or about to be
Signature

Tuesday's Programmes continued (June 14)

Waltz, 'Jumpers'
Peking, 'Clair'
JOHN BOKKE Light Baritone
Main title from From
London Street Dress Parade
SONG, 'My Lady's Poudoir', L. Lockwood M.
Old Brocade High Heels and Harkies, (Chorus)
BLANCHETT T. MILES
Alice Blue Gown (Tune ')
The Green Ribbon (Tom Jones)
Pyjama Jazz (Still Dancing ')
She's a Hole in Her Stocking (Hubbly ')
I Like You in Velvet (Lady Macleay)
Selection from 'The Girl Behind the Counter'
9.0 WEATHER FORECAST, NEWS (9.15 Local Announcements)
9.20 Sir H. WATKINS DAVIES, 'Music of the Ordinary Listener', S.B. from Glasgow
9.40 A LIFE ON THE OCEAN WAVE
JOHN BOKKE
All the Nice Girls Love a Sailor
Selection from 'The Girl Behind the Counter'
10.5 By Herbert C. Sargent
The Corned Beef His Friend
John Bokke is tired of England and thinks he will cross the Briny. He expresses his feelings in song, which is as far as he gets.
10.14 ORCHESTRA
March, 'The Jolly Sailor'
Jack and the Boy ('The Goshin')
Selection, Nanyland
10.30 12.0 S.B. from London

227 MANCHESTER. 384.6 M.

2.55 London Programme relayed from Daventry
4.30 The Children's Hour
A Wet Sheet and a Flowing Sea
Up, Away Now ('Because')
Derby Ham Folk Song
The Pedlar and the Alchemist
The Brown Shrike's Son

Waltz, 'Jumpers'
Peking, 'Clair'
JOHN BOKKE Light Baritone
Main title from From
London Street Dress Parade
SONG, 'My Lady's Poudoir', L. Lockwood M.
Old Brocade High Heels and Harkies, (Chorus)
BLANCHETT T. MILES
Alice Blue Gown (Tune ')
The Green Ribbon (Tom Jones)
Pyjama Jazz (Still Dancing ')
She's a Hole in Her Stocking (Hubbly ')
I Like You in Velvet (Lady Macleay)
Selection from 'The Girl Behind the Counter'
9.0 WEATHER FORECAST, NEWS (9.15 Local Announcements)
9.20 Sir H. WATKINS DAVIES, 'Music of the Ordinary Listener', S.B. from Glasgow
9.40 A LIFE ON THE OCEAN WAVE
JOHN BOKKE
All the Nice Girls Love a Sailor
Selection from 'The Girl Behind the Counter'
10.5 By Herbert C. Sargent
The Corned Beef His Friend
John Bokke is tired of England and thinks he will cross the Briny. He expresses his feelings in song, which is as far as he gets.
10.14 ORCHESTRA
March, 'The Jolly Sailor'
Jack and the Boy ('The Goshin')
Selection, Nanyland
10.30 12.0 S.B. from London

Favourite Quintets
O, Mary, Don't You Weep, (Noyce Melody)
Mason's in the Cold, Cold Ground (Stephen Foster)
A Farmer's Son So Sweet (Faulkner Williams)
9.20 WEATHER FORECAST, NEWS (9.15 Local Announcements)
9.20 Sir H. WATKINS DAVIES, 'Music of the Ordinary Listener', S.B. from Glasgow
9.40 A STUDIO CONCERT
For Harmony Four (from the Black Duke Bar 3)
H. CHATBURN (1st Cornet), F. HAYES (2nd Cornet)
J. WOOD (Horn), E. KATTON (Euphonium)
Selection of Songs (Woods)
Hymn to Mary (Doolan)
Gwen Price (Soprano)
A Little (Taylor)
Big Lady Moon, (Evelyn Sharpe)
Winter Wakeneth All My (Evelyn Sharpe)
SINCE her first appearance at a local
Exhibition at the age of three, Miss
Gwen Price has won honours at many musical
festivals, as well as at the National Festivals of
Wales. She has made a special study of the
art of bel canto.
HARMONY FOUR
Love's Glistening Star
Selection from Faust
The Brude Oak
Gwen Price
The Dove
How Many a Lonely (A Love)
Caravan
If in the Great Bazaar
Chorus (Cliff)
HARMONY FOUR
Dear is My Little Native Vale
Gwen Price
A Fruity (A Song)
On the Water



WHEN IT'S DANCING TIME AT GRANGE-OVER-SANDS
 The Golf Hotel Orchestra is well known to visitors to Grange-over-Sands as a tuneful and inspiring dance-band. This afternoon, and every Tuesday during the summer season, it must will be broadens by Manchester, Leeds-Broadford and Sheffield, from 4.30 to 5.0.

HARMONY FOUR
10.45 12.0 S.B. from London
2.55 London Programme relayed from Daventry
4.30 The Children's Hour
5.0 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 S.B. from London
6.50 S.B. from Manchester
7.0 DORIS ALLEN, P.
7.15 S.B. from London
7.45 S.B. from London
9.0 WEATHER FORECAST, NEWS (9.15 Local Announcements)
9.20 S.B. from London
9.40-12.0 S.B. from London

Tuesday's Programmes continued (June 11)

2LS LEEDS-BRADFORD. 271.4 M. 25.1 M.

2.35	10.00	10.00	10.00	10.00
4.30	10.00	10.00	10.00	10.00
5.0	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.0	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

6LV LIVERPOOL. 297 M.

4.0	10.00	10.00	10.00	10.00
5.0	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
5.50	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

5NG NOTTINGHAM. 275.2 M.

11.30-12.30	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.15	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

5PY PLYMOUTH. 400 M.

11.0-10.0	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.0	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00

7.45 AN EVENING OF FOLK SONGS

Overture "Village Green" Appl.	
DALE SMITH (Baritone)	
How Can Ye Gang, Lassie Scotch Air	
Lester Lindsay Irish Air	
The Irish Air	
Kelly's Cat Irish Air	
Dance to your Daddy English Air	
As I Walked through the English Air	
Measure English Air	
Fanner Bink English Air	
Orchestra	
Ma English Air	



EDWARD GRIEG

the celebrated Scandinavian composer, was born on June 15, 1843. Plymouth Station is keeping the eve of his anniversary with a special programme this evening at 8.30

8.30 ANNIVERSARY LAY

Orchestra	
Fantasia, "Reminiscences of Long"	
Edna Bennett (Soprano)	
A Swan, Hidden Love, With a Water Lily.	
Nelving's Song, I Love Thee, The Mountain Maid	
Orchestra	
Morning (from "Peer Gynt" Suite, No. 1)	
Andra's Dance (from "Peer Gynt" Suite, No. 1)	
9.0	
9.20	
9.40-12.0	

6FL SHEFFIELD. 272.7 M.

3.0	10.00	10.00	10.00	10.00
4.30	10.00	10.00	10.00	10.00
5.0	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.0	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00

7.45 AN EVENING OF FOLK SONGS

9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00
6.5T	10.00	10.00	10.00	10.00
11.0-1.0	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
5.0	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

5SX SWANSEA. 294 M.

11.30-12.30	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.0	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

Northern Programmes.

6NO NEWCASTLE. 317.5 M.

2.55	10.00	10.00	10.00	10.00
4.30	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

5SC GLASGOW. 405.4 M.

11.30-12.30	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

28D ABERDEEN. 500 M.

2.55	10.00	10.00	10.00	10.00
4.30	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

28E BELFAST. 301.1 M.

11.0-10.0	10.00	10.00	10.00	10.00
2.55	10.00	10.00	10.00	10.00
5.15	10.00	10.00	10.00	10.00
6.30	10.00	10.00	10.00	10.00
6.50	10.00	10.00	10.00	10.00
7.0	10.00	10.00	10.00	10.00
7.15	10.00	10.00	10.00	10.00
7.45	10.00	10.00	10.00	10.00
9.0	10.00	10.00	10.00	10.00
9.20	10.00	10.00	10.00	10.00
9.40-12.0	10.00	10.00	10.00	10.00

Wednesday's Programmes cont'd (June 15)

FLORENCE CHIDHAM and JOHN DALE
 Sentimental Morn ... R. H. Baker
 Entr'note: "Under the Willows" R. A. Wright
 JESSIE CORMACK (Pianoforte)
 Sleepy Tune ... } A. A. I
 Suite: April Days ... }
 Spring Turt, Night Wind on the Down
 Shower Pattern
 First time of performance
THE JACKAW OF RHINE
 A. A. I for Baritone Voice, Chorus ... Robert Charnell
 Suite: A. ROBERT CHICKELL (Baritone)
 First time of performance

9.0 S.B. from London

9.35 REQUESTED FAVOURITES

Overture to La Forza del Destino
 Excerpt from Le Roi sans Souffrir
 Suite from County Derry
 Arabesque No. 2

10.0 CHARLIE KIDD
 (Entertainment)

10.15 11.0
 Suite from "Sun Toy"
 Suite from "Blue Danube"

11.0 Suite of Ballet Music from "Faust"

6PM BOURNEMOUTH. 353.8 M.

2.55 London Programme relayed from Coventry

4.0 R. H. Baker (Pianoforte)
 Suite from "County Derry"

5.15 THE CHILDREN'S HOUR

6.0 London Programme

6.30 S.B. from London

7.45 SONGS AND STRING MUSIC BY MODERN BRITISH COMPOSERS

A. A. I Suite ... Hold

8.0 R. H. Baker (Pianoforte)

The Heart of the Matter ... Hold

8.10 BOB HENDERSON (Baritone)

8.20 R. H. Baker (Pianoforte)

8.30 R. H. Baker (Pianoforte)

8.40 R. H. Baker (Pianoforte)

8.50 R. H. Baker (Pianoforte)

9.0 R. H. Baker (Pianoforte)

9.10 R. H. Baker (Pianoforte)

9.20 R. H. Baker (Pianoforte)

9.30 R. H. Baker (Pianoforte)

8.55 STRING ORCHESTRA
 Prelude from Marmalade

9.0 S.B. from London (9.15 Local A)

9.35-11.0 S.B. from Liverpool

5WA CARDIFF. 353 M.

2.55 London Programme relayed from Coventry

4.0 THE NEW AND OLD

1. The ... 2. The ... 3. The ... 4. The ... 5. The ... 6. The ... 7. The ... 8. The ... 9. The ... 10. The ...

11.0 S.B. from London

11.15 S.B. from London

11.30 S.B. from London

11.45 S.B. from London

12.0 S.B. from London

12.15 S.B. from London

12.30 S.B. from London

12.45 S.B. from London

1.0 S.B. from London

1.15 S.B. from London

1.30 S.B. from London

1.45 S.B. from London

2.0 S.B. from London

2.15 S.B. from London

2.30 S.B. from London

2.45 S.B. from London

3.0 S.B. from London

3.15 S.B. from London

3.30 S.B. from London

3.45 S.B. from London

4.0 S.B. from London

4.15 S.B. from London

4.30 S.B. from London

4.45 S.B. from London

5.0 S.B. from London

5.15 S.B. from London

Thursday's Programmes (cont'd (June 10)

5.0 PAUL RIMMER and his ORCHESTRA, relayed from Leeds Palace Hotel.
 Valse, "Dreams of the Ocean" Gungl
 Fox trot, "Roses for Remembrance" Curtis

6.15 London Programme relayed from Daventry

6.30 S.B. from London

6.45 F.B. from London

Picture on page 485

7.0 Mr. M. R. FOSTER, Worcester-shire Cricket

7.15 S.B. from London

7.25 S.B. from London

7.45 A MILITARY BAND PROGRAMME

Relayed from JERROLD GARDNER, LEAMINGTON
 Sp.

FRANK WALDRON (Soprano)

THE BAND OF H.M. ROYAL ARTILLERY (Salisbury Plain). (By permission of Col. Commandant H. C. Stanley Clarke and Officers, Royal Artillery.) Conducted by Mr. H. W. Simpson

March, "Milanella" Hann
 "Morning, Noon and Night" S. J.
 Selection from "Catherine" arr. from T. H. ...

FRANK WALDRON
 Soprano

Two Little Fairy Tales Kom. as
 Selection from "Catherine" arr. from T. H. ...
 Selection from "Catherine" arr. from T. H. ...
 Selection from "Catherine" arr. from T. H. ...

9.0 S.B. from London **9.15 Local Announcer**

9.35 AN ORCHESTRAL PROGRAMME

Selection from "Catherine" arr. from T. H. ...
 Selection from "Catherine" arr. from T. H. ...
 Selection from "Catherine" arr. from T. H. ...

Crimina Song
 Lyrical Melody, Pearl & Mae

THE Australian born Perry Grainger has told us that in the "Colonial Song" he has endeavoured to express some of the feelings aroused by the contemplation of the varied scenes of his native land.

10.30-12.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

11.15-12.15 Monday Music from Beale's Restaurant, Old Churchchurch Road, directed by

V. e. "Masked Ball" Fichter
 Intermezzi, "Love's Melody" G. Stacey
 Suite, "Kivara Scenes" Byron Brooks
 Songs
 When the Heart is Young Berl
 To Anthea Hutton
 Träumerei (Dreaming) Schumann
 Selection from "Chu Chin Chow" Norton
 Serenade S. J.
 Fox trot, "Pierrot" Connolly

2.25 London Programme relayed from Daventry

4.0 TEA-TIME MUSIC from Beale's Restaurant, Old Churchchurch Road, directed by GILBERT

Overture to "Martha"
 Selection from "The Vagabond King"
 Selection from "The Vagabond King"
 Do You Know My Garden? Coates
 Symphony, "Fox-trot & Fantasy" Long
 Selection from "Lilac Time" Schubert
 Serenade (Love Dream) H. J.
 Fox trot, "Dancing and Dreaming" Curt

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London



7.0 Mr. GEORGE DANCE F.R.R.S., Capital of Some Little Problems

7.15 S.B. from London

7.25 S.B. from Leeds

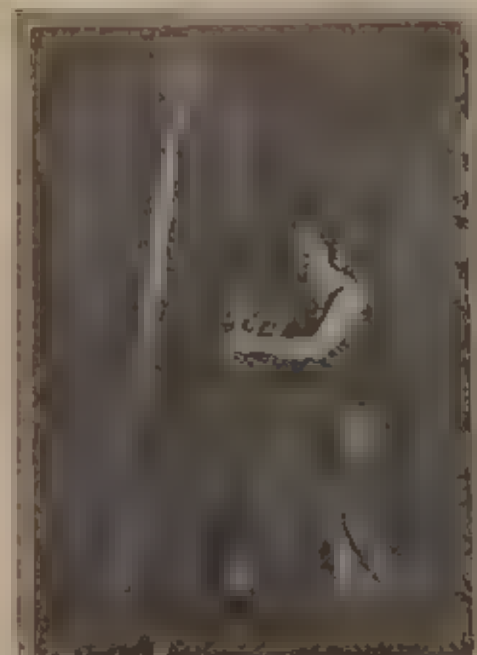
7.45-12.0 S.B. from London (9.15 Local Announcer)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant

2.40 BROADCAST TO SCHOOLS Mr. C. L. Young, Simple Talks on Wireless Waves

3.0 London Programme relayed from Daventry (continued on page 484)



Rosa Spier, the harpist of international reputation, who will give a recital from London this evening

**Feel Well!
 Look Well!
 Be Well!**

Take YOUR
 Hall's Wine to-day

Hall's Wine is a true Medicated Wine prepared under the supervision of a Medical Man. It enriches the blood, stimulates the circulation, increases nervous energy, and braces up the entire system.

Hall's Wine

THE SUPREME TONIC RESTORATIVE



Of all Wine Merchant and Grocer and Chemist and Medical Stores

5/6

Stephen Smith & Co., Ltd., Bow, Lond.

LARGE BOTTLE

DO YOU LOVE YOUR KIDDIES?

Then think of them as well as your present. And pay the great inevitable price of an insurance.

Write to the
 W & G
 Assurance Society
 1, Abchurch Lane, London E.C. 4

Available profits amongst its members the last few years both in London and abroad.

W & G

Thursday's Programmes continued (June 10)

LIVERPOOL. 297 M.

- 3.45 ... relayed from Daventry
 4.0 ...
 5.0 ...
 5.15 ...
 6.0 London Programme relayed from Daventry
 6.30 ...
 7.45 A.B. from Manchester ...
 9.0 12.0 ... 9.15 Local Ann.

5NG NOTTINGHAM. 275.2 M.

- 11.30 12.30 Concert relayed from Daventry
 2.40 ...
 3.0 London Programme relayed from Daventry
 5.0 Vida D.W. ...
 5.15 ...
 6.15 London Programme relayed from Daventry
 7.0 ...
 7.15 ...
 7.25 ...
 7.45-12.0 ... 9.15 Local Ann.

5PY PLYMOUTH. 480 M.

- 11.0-1.0 ...
 2.25 London Programme relayed from Daventry
 5.15 ...
 6.0 ...
 6.15 ...
 7.0 ...
 7.15 ...
 7.25 ...
 7.45 ...

6FL SHEFFIELD. 272.7 M.

- 3.15 ...
 3.45 ...
 4.0 ...
 4.15 ...
 4.30 ...
 4.45 ...
 5.0 ...
 5.15 ...
 5.30 ...
 5.45 ...
 6.0 ...
 6.15 ...
 6.30 ...
 6.45 ...
 7.0 ...
 7.15 ...
 7.25 ...
 7.45 ...



Lady Brooks (left) conducts the Girl Guides programme from Birmingham this evening at 6.45, and earlier in the afternoon Professor F.W. Bursell (right) tells to schoolchildren the history of the petrol engine.

- 5.0 Mr. F.A. Holmes, Chairman of the Buxton Archaeological Society, 'Beautiful Dovedale—I, The Upper Dove and Hereford Day'
 5.15 The Children's Hour ...
 6.0 ...
 6.15 London Programme relayed from Daventry
 7.0 ...
 7.15 ...
 7.25 ...

7.45 CONCERT

- Relayed from the Pavilion Buxton ...
 S. O'NEY FRANKMAN and his ORCHESTRA
 Overture to 'Lodovico' ...
 7.53 Nautical Scenes ...
 8.5 ALICE LILLY (Soprano)
 A Birthday ...
 8.13 ORCHESTRA
 ...
 8.20 Selection from 'L'Enfant Prodigue' ...
 9.39 ALICE LILLY
 Morning ...
 8.45 ORCHESTRA
 ...
 9.0 12.0 ... 9.15 Local Ann.

8ST STOKE. 272.7 M.

- 11.0 1.0 ...
 2.25 London Programme relayed from Daventry
 3.45 ...
 4.0 ...
 5.15 ...
 6.0 ...
 6.30 ...
 7.0 ...
 7.15 ...
 7.25 ...
 7.45 12.0 ... 9.15 ...

6SX NEWCASTLE. 294 M.

- 11.30 12.30 ...
 London Programme relayed from Daventry
 3.0 ...
 3.15 ...
 3.30 ...
 3.45 ...
 4.0 ...
 4.15 ...
 4.30 ...
 4.45 ...
 5.0 ...
 5.15 ...
 5.30 ...
 5.45 ...
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Northern Programmes.

5NO NEWCASTLE. 312.5 M.

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6NC GLASGOW 405.4 M.

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7BD ABERDEEN. 500 M.

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7BE BELFAST 306.1 M.

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Friday's Programmes cont'd (June 17)

5IT BIRMINGHAM. 326.1 M.

- 3.0 London Programme relayed from Daventry
- 4.45 MARGARET DANGERFIELD: "How English Words Tell England's History." WILFRED WILLIAMS (Soprano)
- 5.15 The Children's Hour: The Crows and the Crows Club Orchestra
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.20 S.B. from Liverpool
- 9.35-11.0 S.B. from London

6BM BOURNEMOUTH. 491.8 M.

- 2.55 London Programme relayed from Daventry
- 5.15 The Children's Hour: The Crows and the Crows Club Orchestra
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.20 S.B. from Liverpool
- 9.35-11.0 S.B. from London

5WA CARDIFF. 353 M.

- 2.55 London Programme relayed from Daventry
- 4.45 MARGARET DANGERFIELD: "How English Words Tell England's History." WILFRED WILLIAMS (Soprano)
- 5.0 THE CHILDREN'S HOUR: The Crows and the Crows Club Orchestra
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 CHARLIE KIDD (Entertainer)
- 7.0 S.B. from Liverpool
- 9.20 S.B. from Liverpool
- 9.35-11.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

- 10.20 The Children's Hour: The Crows and the Crows Club Orchestra
- 10.30 The Children's Hour: The Crows and the Crows Club Orchestra
- 10.40 The Children's Hour: The Crows and the Crows Club Orchestra
- 10.50 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.00 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.10 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.20 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.30 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.40 The Children's Hour: The Crows and the Crows Club Orchestra
- 11.50 The Children's Hour: The Crows and the Crows Club Orchestra
- 12.00 The Children's Hour: The Crows and the Crows Club Orchestra

5.0 Mr. E. H. SARTON: An Elephant Hunt in

- 5.15 The Children's Hour: The Crows and the Crows Club Orchestra
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London
- 6.45 THE MAJESTIC "CELEBRITY" (Continued)
- 7.0 S.B. from London (9.15 Local Announcements)
- 9.20 S.B. from Liverpool
- 9.35-11.0 S.B. from London



TIME IS NO OBJECT IN THE PHILIPPINES

This Filipino, quite content with the leisurely plodding of his Caraba bull, is typical of the people of whom Mr. Clifford Colman will talk this afternoon (London 3.30), when he describes the sixth lap of his journey round the world.

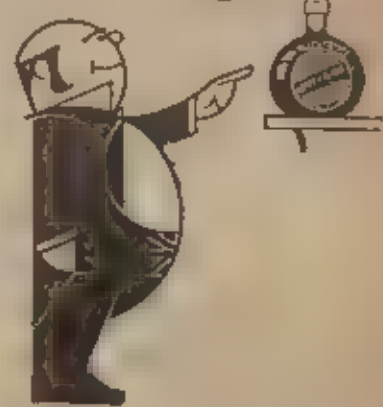
6KH HULL. 294 M.

- 11.0-1.0 Concert relayed from Daventry
- 2.55 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Café
- 6.30 S.B. from London (9.15 Local Announcements)
- 9.20 S.B. from Liverpool
- 9.35-11.0 S.B. from London

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

- 11.30-12.30 Concert, relayed from Daventry
- 3.30 BROADCAST TO ELEMENTARY SCHOOLS: Mr. HERBERT HARGRETT: "Musical Appreciation—II"
- 4.0 BROADCAST TO SECONDARY SCHOOLS: Mr. FRANK LEWIS: "Economics—II, The Vital Force of Industry"

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Every	DAY	- - -	£54,222
Every	WEEK	- - -	£326,374
Every	MONTH	- - -	£1,414,285

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Friday's Programmes cont'd (June 17)

4.45 London Programme relayed from Daventry
 5.15 The Children's Hour: For the Time Being
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

6LV LIVERPOOL 297 M.

3.15-3.45 The Children's Hour: The School of St. John's
 4.0 ALAN BROOKS (Bass)
 Home Songs (Tuck Woodley) Lullaby A. L.
 Old Clothes and Fine Clothes Martin Shaw
 Your Own F. Allman
 Hush and M. Shaw
 4.15 The Station Piano Quartet
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 The Children's Hour: The School of St. John's
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 The Station Piano Quartet: The School of St. John's
 9.35-11.0 S.B. from London

5NG NOTTINGHAM 275.2 M.

11.30-12.30 Concert relayed from Daventry
 2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.15 A. H. H. New Books
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

5PY PLYMOUTH 400 M.

3.15 BROADCAST TO SCHOOLS: Madame Zuluza
 Lynel: 'Les Aventures de Trois Petits' - IV
 3.30 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 HELENA M. Light Songs and Fragments from Lullaby 'Our Love'
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

6FL SHEFFIELD 272.7 M.

11.30-12.30 Gramophone Concert
 3.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR: 'Some Summer Visions, a Bird-nesting Dialogue written by R. Gage'
 6.0 PARSIFAL: 'The Harvest of a Quiet Eye' - 'Alce' with Piano Accompaniment by Hilda Francis
 6.15 Musical Interlude

6.30 S.B. from London (9.15 Local Announcements)

9.20 S.B. from London

9.35-11.0 S.B. from London

6ST STOKE 294 M.

11.0-1.0 Concert relayed from Daventry
 3.20 London Programme relayed from Daventry
 3.45 The Children's Hour: 'The School of St. John's'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

6SX SWANSEA 294 M.

3.25 BROADCAST TO SCHOOLS: 'The Port of Swansea Past and Present - II, Coal.' A Trip on a South Wales Collier Steamship, conducted by Mr. W. T. M. WARDEN HEDDER
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I' A Short Lecture Recital by T. D. JONES
 6.30 S.B. from London
 9.20 S.B. from London
 9.35-11.0 S.B. from London

Northern Programmes.

5NO NEWCASTLE 312.5 M.

11.30-12.30 Gramophone Concert
 3.15 BROADCAST TO SCHOOLS: 'The Port of Newcastle Past and Present - II, Coal.' A Trip on a North East Collier Steamship, conducted by Mr. W. T. M. WARDEN HEDDER
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I' A Short Lecture Recital by T. D. JONES
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

6SC GLASGOW 405.4 M.

11.30-12.30 Gramophone Concert
 3.15 BROADCAST TO SCHOOLS: 'The Port of Glasgow Past and Present - II, Coal.' A Trip on a Glasgow Collier Steamship, conducted by Mr. W. T. M. WARDEN HEDDER
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I' A Short Lecture Recital by T. D. JONES
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

2BD ABERDEEN 500 M.

2.30-4.15 Gramophone Concert
 3.15 BROADCAST TO SCHOOLS: 'The Port of Aberdeen Past and Present - II, Coal.' A Trip on a Aberdeen Collier Steamship, conducted by Mr. W. T. M. WARDEN HEDDER
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I' A Short Lecture Recital by T. D. JONES
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

2BE BELFAST 306.1 M.

11.0-1.0 Gramophone Concert
 3.15 BROADCAST TO SCHOOLS: 'The Port of Belfast Past and Present - II, Coal.' A Trip on a Belfast Collier Steamship, conducted by Mr. W. T. M. WARDEN HEDDER
 3.45 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 'My Piano and I' A Short Lecture Recital by T. D. JONES
 6.30 S.B. from London (9.15 Local Announcements)
 9.20 S.B. from London
 9.35-11.0 S.B. from London

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(The Admiralties of many Countries use Brown Headphones)

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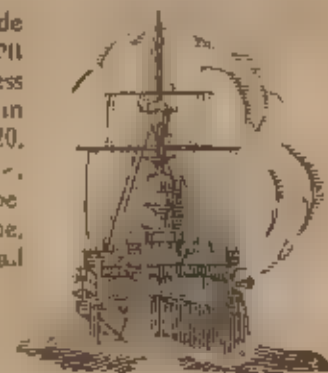
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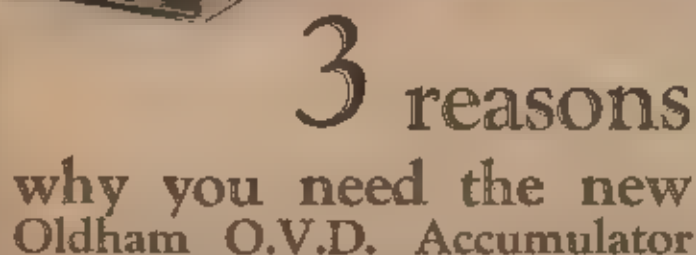


Model No. 10
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The AMPLION CONE SPEAKER

- 1. A standing feature.
- 2. A speaker unit of approved design.
- 3. A cone diaphragm made not of paper, but of strong, natural, acoustically correct and not by any means affected by temperature and climate—a vital feature.
- 4. A system of construction which prevents the common defect of "overheating" and "burning" of the cone.
- 5. A carefully constructed speaker which gives such a true and natural sound as to give the listener a remarkable fidelity in reproduction.

The Natural Tone Loud Speaker



- Now that dual emitter valves predominate, it is essential to use a dual emitter speed control having long periods of shut down. The new CSS 2400 is a dual emitter speed control. The method of construction largely eliminates interaction and prevents the heating of the valve. The CSS 2400 has been reduced in size 4 1/2" in length, the 2400 hours in one year.

- [illegible]

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and at 170 W. 1st St.,
New York City.

SP: Activation of $\text{P}_{\text{H}_2\text{O}}$ is $\text{P}_{\text{H}_2\text{O}}^{\text{H}_2\text{O}}$

6. 4. 2017

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Full list of Branches on Page 496

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THE POWER PLANT OF YOUR SET!

It is owing to the remarkably large oxygen liberation of the LISSEN New Process Battery that the electronic emission of valve is maintained at such a high value. This accounts for the clear tone and considerable power over prolonged periods now being obtained by users of the LISSEN New Process Battery.

Before the LISSEN New Process Battery came the electronic emission of valves during a long programme deteriorated because of the sluggish oxygen liberation of ordinary H.T. Batteries, which were the only ones then available.

The ill-effect of this deterioration on Loud Speaker reproduction was so gradual as to pass unnoticed by the user unless he made a test. Now, however, when a LISSEN New Process Battery is used even through long afternoons and still longer evenings, tests made have definitely proved that the last "Good Night" has been as true and clear, as fresh voiced and natural as were the opening words hours before.

LISSEN came upon a chemical combination and the process now used in the LISSEN New Process Battery is partly the result of long research, partly by great good fortune. Even the first tests which we eagerly made reveal how copious was the oxygen liberation from the LISSEN New Process cell of given size and it was from the beginning obvious that a valuable discovery had been made.

Subsequent tests and the wide appreciation of a critical public at the coming of a new tone purity and a new power smoothness in loud speaker reproduction which this LISSEN New Process Battery has brought with it, has only confirmed the first results that as one user has told another the desire to obtain a New LISSEN Battery has been so great and growing that at our time we were totally unable to meet it. Now with largely increased production this difficulty has passed and the battery is available at every good radio dealer's.

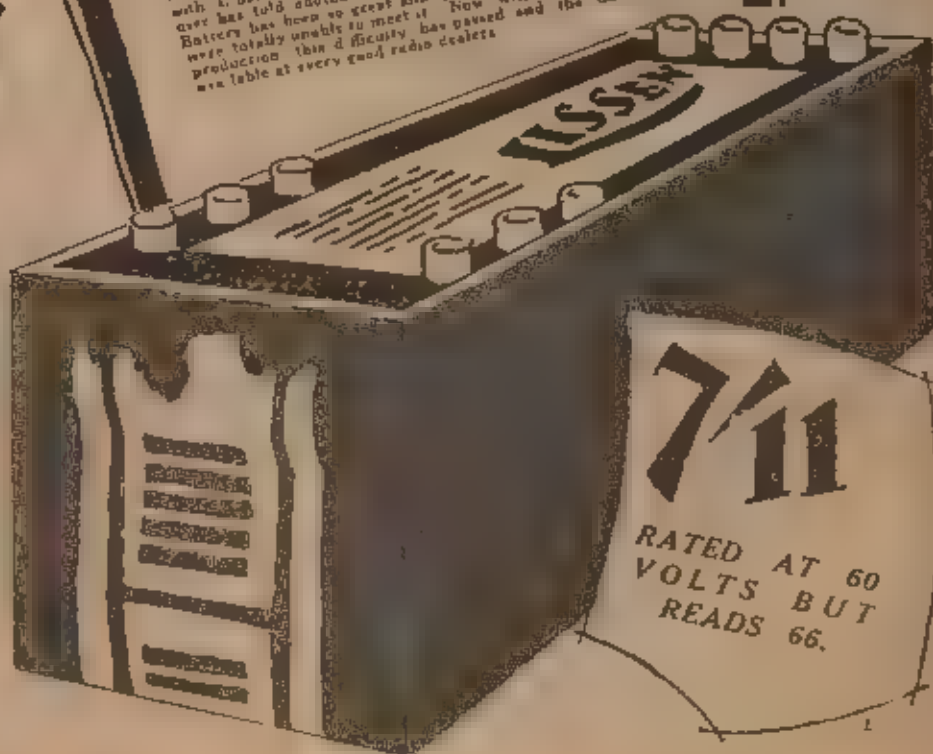
LISSEN NEW PROCESS BATTERIES

And after a policy and price evolution, the price of this LISSEN New Process Battery has been brought within the reach of 10,000 dealers throughout the country and at your nearest dealer has one ready at hand. Call for it now, you want a good battery, call for it in a way which shows you mean to get it—your insistence will be rewarded by a new power smoothness and a new tone clarity in your loud speaker such as was never before known. If you meet with any difficulty in obtaining under direct from the factory, No postage, the cost of which is paid C.O.D. upon receipt of post paid.

Oxygen for Energy.

LISSEN, LIMITED,
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See D. notes 2 & 3 in N.C.C.E.





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Cossor



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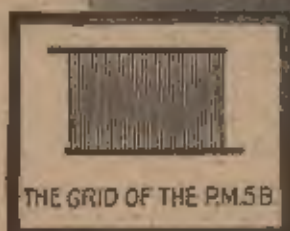


—the Melody Maker

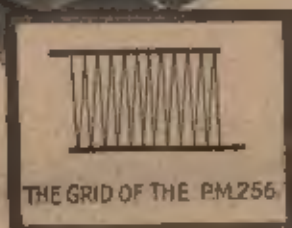
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THE GRID OF THE PM5B



THE GRID OF THE PM256

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