

FULL PROGRAMMES FOR JUNE 19th-25th.



The Journal of the British Broadcasting Corporation.

Vol. 15. No. 194. [Registered at the G.P.O. as a Newspaper]

JUNE 17, 1927.

Every Friday. Two Pence.

Give the Other Man a Chance!

—Says the Editor of 'The Autocar' in a Seasonable Talk to Motorists.

[Summer has brought with it a host of new motorists. Lovers who have recently entered in a car—as well as older hands at the motoring game—will be interested in the accompanying article by a leading motoring journalist, himself a driver of a quarter-century's experience.]

I AM not going to preach a sermon. What I am going to do is to try to give a few tips that I have accumulated since I first handled the steering-wheel of a motor-car twenty-six years ago. In those twenty-six years I have made all the mistakes that can be made and, being by no means perfect, I still make some of them. I realize, however, when I go off the rails—and some people, unfortunately, do not.

That brings us to the root of the matter. The great majority of those who fail to 'play the game' on the road are quite ignorant of the fact that they are breaking the rules—most of them unwritten rules—which should govern it.

If we were to take as gospel all that some of the daily papers print after a Bank Holiday week-end—or any other week-end, for that matter—we should promptly conclude that all motorists are public nuisances who should be forcibly suppressed. But that would be a very much exaggerated view to take. As a matter of honest fact, the great majority

of those who drive motor-cars or ride motor-cycles are perfectly harmless. The trouble is that when one meets a road hog, one is annoyed and remembers him, while one can meet ninety-nine decent drivers and not notice them at all. In other words, the

does not always do to others what he would like them to do to him. Take, for example, the matter of shoving cyclists into the gutter. Admittedly, some cyclists are simply maddening in the way they do their level best to obstruct motorists, but it is not fair to say

that all cyclists behave badly merely because a few do. Anyhow, car drivers should ask themselves how they like being bullied into the side of the road by another driver, generally on a big, powerful car with front mudguards that show they have often been used as battering rams. Not nice, is it? Well, the cyclists whom you force into the gutter feel just as you do when a brother motorist shoves you almost off the road. Once that point is realized, we shall be getting on!

We hear a lot about the evil practice of 'cutting in,' and I fancy that more than half the offenders haven't the foggiest notion what 'cutting in' means. Let me tell them. It may mean any of several things, but it *always* means that the 'cutter in' is endangering or inconveniencing someone else. If

you are coming up behind another car and there is a third coming towards you from the front, you 'cut in' if you overtake and pass the car ahead at a place or time that causes either of the other two drivers to alter their pace to enable you to get past

(Continued overleaf.)

S



THIS HAPPENS EVERY DAY.

The rapid increase in the number of motor-owners has brought with it a corresponding increase in the number of 'crashes.' Some accidents are, of course, inevitable—but the majority are caused by careless driving and bad 'motoring manners.' In this article, which was recently broadcast in the form of a talk, the Editor of 'The Autocar' reminds motorists of some essential points in the unwritten etiquette of the road.

wrath stirred up in us by the hundredth man is apt to embitter us against the ninety-nine who have done nothing wrong. It's quite natural, but all the same, we must try to be fair.

What is it that the motorist does that is wrong? I think the answer is this—he

the slower car and back to the left-hand side of the road. And you 'cut in' if, in a line of traffic you overtake the car just ahead of you and then pull over to the left so abruptly that the driver you have just passed has to put on his brakes to prevent you carving a slice off his right front mudguard.

How do you like those who 'cut in' on you? Not much love—lost, I'll be bound. All right—don't do it!

Then about overtaking a slower car on a blind curve or corner. To my mind, that is the crime of crimes. Put yourself in the place of a man approaching the corner from the other side. The road is rather narrow—not enough room comfortably for three cars abreast. You begin to round the corner, keeping well to the left-hand side, and

suddenly you find—perhaps not ten yards ahead of you—two cars abreast coming towards you, the one on your side of the road going rather fast, to pass the other. Ten yards between your bonnets—not ten yards in which to pull up—five yards for that—fifteen feet—the length of your own car—because the other fellow has also got to stop and he is eating up that ten yards perhaps faster than you are. How do you like being the man—on his own side of the road, mark you—with disaster staring him in the face? Not much? Well, don't overtake on blind corners.

WHILE I am talking about blind corners, let me give one wrinkle that is worth its weight in gold. It is this. Don't stop the car on a blind corner—or near one. You will realize my point when I remind you that, if there is a stationary car by the side of the road, all other cars overtaking it must steer out into the middle—and perhaps beyond the middle—of the road to pass it. Then we have what we had when I was warning you about overtaking a moving car on a blind corner—two cars abreast and no room for the car that should always be expected to appear suddenly coming towards you from the other side of the blind spot. I needn't labour the point, and will just add: Make it a golden rule *never* to take up for longer than is absolutely necessary valuable road space on or near a blind corner.

The law says that we must give 'audible and sufficient warning' of our approach when we are driving. I wish it had never said anything of the kind, for there is a certain class—not a very big one, thank goodness—of driver who thinks that if he makes an infernal din with his horn he can carry on at speed and other people must make way for him. If two drivers who adopt this attitude happen to reach a blind road-crossing at the same moment, what happens?

Well, if I had not promised not to preach I should repeat—Don't do it.

The fact of the matter is, that the horn can actually be one of the great causes of danger, not only because some people think that 'blow and tread on the gas' is a good motto, but for the reason that while you are rendering the air with your hooter you haven't the faintest chance of hearing the other fellow's. Please don't go in for prolonged blasts—give short, sharp ones, with good intervals between them for listening. And there is one other thing about horn blowing. Cut it down to the very minimum at night. There are such things as light sleepers.

None of us really enjoys meeting brilliant head lamps. I think, personally, they are unavoidable evils, but that is no reason why there should be more of them than is necessary. How many motorists are in the habit at night of pulling up by the side of the road and leaving their head lamps switched on? Quite a good few, I know to my sorrow.

Please don't do it again, and for goodness' sake don't pull up on the wrong side of the road with bright lamps alight. That is the very limit, and may cause a bad smash through someone mistaking yours for a moving car and trying to pass it on the foot-path.

Talking of the 'wrong side of the road' reminds me of the class of driver who says: 'It can't have been my fault; I was on my half of the road.' Let me say that there is no such thing as your half of the road. You are entitled to exactly

as much of the roadway as your car requires to proceed along it. If, owing to traffic conditions, you have to pull over to the extreme left-hand side you have not the slightest cause for complaint. The roads of today have to carry far more traffic

than most of them were designed to carry, and no driver is entitled to *half* the road if other people will be delayed by his usurping it.

Let me take a case in point. We will assume that a driver is about to overtake a slower car which is fairly near the crown of the road, and that there is a 'my-half-of-the-road' exponent approaching from in front, also near the crown of the road. The approaching driver has plenty of room on his left, but he will not pull over, because he doesn't see why anyone coming towards him should trespass on 'his half' of the road. So the first man—who is trying to overtake—can't get past the slower car, and has to wait behind it until the two cars ahead have met and passed. A very silly waste of available road space. The object and wish of every good driver is to give as much, and not as little, room as possible to all other road users.

NOW a word about 'good' driving. It is not necessarily *fast* driving—certainly it is not 'stunt' driving. Good driving means getting along at a reasonable speed, without taking a single chance, in such a way that other people are not annoyed or endangered. The young 'knot' who tears back to London after a Brooklands meeting—cutting in, taking risks and generally making other drivers hot and bothered—is not a budding Segrave; he is merely an ill-mannered nuisance and a disgrace to the brotherhood of motorists.

If there were space I would have something to say about a number of other matters—such as respecting the white line, keeping well in to the left when approaching the crest of a steep hill (often just as dangerous a place as a blind corner), going slowly past pedestrians and cyclists in wet weather to avoid splashing them, and giving way to cars going up stiff gradients.

Finally I would like to touch on the question of rear lamps or reflectors on pedal bicycles. Speaking, as I am sure I may, on behalf of the great majority of those who drive cars at night, I would like to thank those cyclists who carry such a lamp or reflector. If those who do *not* could have an hour or so at the wheel of a car in a badly lit district at night, they would understand why we motorists—who are really not cyclist-haters—are so keen on the universal adoption of the red rear light. To know all is to forgive all, and if cyclists knew even half the terrors that beset the considerate motorist at night they would, I am sure, forgive us for championing a cause that is to many of them distasteful, and may appear ridiculous.



1. C 'cuts in' ahead of A, with B not far away, coming towards them. A and B have both to brake hard to avoid a crash.



2. A is unaware of the faster C. B, though aware of him, is a 'my-half-of-the-road' exponent and refuses to pull over to let him through.



4. C attempts to pass B on a blind corner. Here are all the ingredients of a very nasty accident in which the entirely blameless A is likely to be involved.



3. B pulls sharply over to his left as he passes A—another form of 'cutting in.' A has to brake hard to save his right front mudguard.

A Glance at Future Programmes.

Some Dates for Your Radio Diary.

CHIEF OS-KE-NON-TON, the Red Indian baritone, is paying a return visit to the London Studio on Tuesday, June 23, to give a recital of Tribal songs, for which he is well known both in this country and America. His items are naturally of a distinctly unusual and interesting type; Chief Os-ke-non-ton not only interprets the songs of the Indian, but the character of the Indian through the song. The songs of the Mohawks and their legends are his by right—Os-ke-non-ton comes from a long line of chieftains famous in border song and story—and he has also made a study of the music material of other tribes.



OS-KE-NON-TON.

An hour of what might be described as 'Happy Music' by Lisa Lehmann will be given from London and other stations on Tuesday, July 5.

THE first broadcast performance by the Harold Moss Octet takes place from London and other stations on Saturday evening, July 9. This is not a new combination as it was well known before the War. Mr. Harold Moss has been musical director of various musical productions in London, and is also well known for his appearances on the variety stage.

A second broadcast from George's Coffee Stall in the West End will take place from London at 9.20 on Wednesday, June 20.

PARIS CALLINO, a new revue specially written for broadcasting, will be presented by Alice Delysia for listeners to London, Daventry, Cardiff, and the relay stations, on Saturday, July 9. It could perhaps be better described as a 'Continental entertainment' composed, written and devised by Oscar M. Sheridan and Hubert W. David, with additional sketches by Yvonne Arnaud and Lucienne Hervé. The cast includes Mlle. Marova, M. Henri Leoni, the Gresham Singers, Miss Colleen Clifford, and Mlle. Yvette Darnac. The revue will be given from Belfast, Abernethy, and Bournemouth, on Saturday, June 25, and from Birmingham, Newcastle, and Glasgow, on Saturday, July 2.

Mr. Stanford Robinson, whose work is more usually associated with the Wireless Orchestra and Chorus, will conduct a light orchestral programme from London on Sunday afternoon, July 3.

LIVERPOOL and **DAVENTRY** listeners are to hear a concert of Welsh Community Singing between 8 and 9 p.m. on Monday, June 27. The singing will be conducted by Mr. W. S. Gwyn Williams, the Welsh composer, and relayed from the Miners' Institute at Rhos, near Wrexham. The items will consist of National Welsh part songs which have a fine tradition in the Principality, and listeners will find it interesting to compare this method with the unison singing of English audiences, which has been broadcast on several occasions recently. Later the same evening



MR. W. S. GWYN WILLIAMS.

Liverpool will broadcast a programme of comedy numbers and instrumental solos.

THE 1,200th Anniversary of the foundation of York Minster is to be celebrated by a series of special services between Tuesday, June 23, and Wednesday, July 6, two of which are to be broadcast from London and other stations. These are: Matins at 10.30 on Sunday, July 3, when the preacher will be Dr. Manning, Bishop of New York; and part of a performance of Bach's *B Minor Mass*—regarded as the greatest work of its kind ever written—at 7 p.m. on Tuesday, July 5. A full orchestra will be composed of members of the Hallé and Leeds Symphony Orchestras, and the chorus of York Minster Choir, York Musical Society, and Leeds Philharmonic Society. Dr. E. C. Balgarny is to conduct, the principals being Miss Elsie Suddaby (soprano), Miss Muriel Brunskill (contralto), Mr. Stewart Wilson (tenor), and Mr. George Parker (bass).

Lieut.-Col. J. Atkinson, who some time ago related some humorous stories from the Barrack Square, is giving a talk from London on Thursday, June 30, on the subject of humour in Government offices.

AN eye-witness account of Hesley Rogatta will be given from the London Studio by Mr. G. Wansbrough, the rowing expert, on Saturday evening, July 2. Mr. Wansbrough stroked the Cambridge boat in 1923, and is rowing this year for Leander. Later the same evening, following the Military Band Concert, Mr. Michael Sadleir will contribute either a short story or one of his interesting essays in the 'Writers of To-day' series. Those who heard Mr. Sadleir's recent talk on Anthony Trollope will look forward to another amusing quarter of an hour. Subsequently a variety programme will be heard before the usual period of dance music until midnight.



MR. G. WANSBROUGH.

Among the American artists in the special London programme arranged for Independence Day, July 4, are Alma Barnes, Ed. Leary and Teddy Brown. John Drinkwater's play, 'Abraham Lincoln,' will also be included in this programme.

A SYMPHONY concert conducted by Mr. Godfrey Brown, Musical Director of the Belfast Station, will be a feature of the London programme on Friday evening, July 8. The artist will be Turina, the Spanish composer and pianist, who will conduct the first performance in this country of his work, *Sinfonia Seriflana*. Turina's orchestral works, notably his *Procession du Rocio* and his *Spanish Dances*, have been heard at English concerts, particularly at the Proms, for several seasons. Another orchestral item worthy of mention in the programme is Stanford's first *Irish Rhapsody*; the vocalist will be Miss Flora Woodman (soprano).

Another dialect talk arranged by Mr. S. La Vreton Martin—this time on Devonshire—will be given from London on Monday evening, June 27.

THE first of two talks which Dr. H. Crichton-Miller is giving in the series on 'The Development of Mind and Character' will be broadcast from London and other stations on Wednesday, June 30, at 7.25 p.m. Dr. Crichton-Miller has published many books and articles on psychological and medical subjects. His first talk will be on Parental Influences.

MISS RUBY HELDER, the lady tenor, is making her farewell appearance before the London microphone on Thursday, July 7, prior to a visit to America, which she expects will last for at least two years. For the last eighteen months or more Miss Ruby Helder's name has regularly appeared in the broadcast programmes; there is no doubt that she is particularly popular with listeners. Her voice is really remarkable for a woman, and Miss Helder must be regarded as a serious artist worthy of consideration and not in any way as a freak, as some people were apt to regard her when she first demonstrated the tenor qualities of her voice. It is interesting to recall that the late Charles Bantley expressed astonishment when he first heard her sing, though previously he was very sceptical about her abilities as a tenor.



MISS RUBY HELDER.

The evening service on Sunday, June 26, will be relayed from St. Anne's Church, Liverpool, the address being given by the Rev. H. S. Day, of St. Francis Xavier's Church, in that city. Later an appeal on behalf of the Charing Cross Hospital will be made by Mr. George Verity, its chairman.

LOVERS of chamber music will find interesting concerts in the programme from London on Wednesday, July 6, and from Daventry on Friday, July 8. The first will be given by the Waldhauer Quartet, sometimes known as the Hungarian String Quartet, which has broadcast on several occasions and played with distinction in the Grosvenor Hall series of concerts last season. The vocalist will be Miss Sarah Fischer, the eminent soprano, who will be visiting this country at the time. The programme from Daventry will be given by John Barbirolli and his Chamber Orchestra. Mr. Roger Clayton (tenor) will be the soloist.

The last of the series of three talks on fishery subjects will be given by Mr. W. C. Hodgson from London and other stations on Wednesday, June 29. Mr. Hodgson will deal with research work carried out by the Fisheries Board of the Ministry of Agriculture and Fisheries, the title of his talk being 'The Mystery of the Herring and How it is Being Solved.'

SAINT-SAËNS' well-known tone poem, *Le Rouet d'Orphée*, and the rarely-played overture to *Ruslan and Ludmilla* by Glinka, will be included

in a light symphony concert to be broadcast from Manchester Station on the afternoon of Sunday, June 20. Instrumental solos will be given by Mr. Frederick W. Hodgkinson (cellist), and solo songs and duets by Miss Eda Bennie (soprano, of operatic fame), and Mr. Bernard Ross (baritone). The evening programme from the same station will consist of a concert by the Salford Police Band under the conductorship of Mr. Thomas Wilson. Vocal numbers are to be given by the C. X. Huddersfield Vocal Quartet, newcomers to the Manchester Studio, all of whom are members of the Huddersfield Glee and Madrigal Society.



MISS EDA BENNIE.

Coming to the Southern Stations.

From Leamington Spa—A W. W. Jacobs Play from Cardiff—Manchester's Spanish Programme.

Plymouth.

Miss Joan Edmonds (soprano), who has played in *Rose Marie*, will broadcast two groups of songs on Tuesday evening, June 28. Mr. Parry Jones (tenor) will also make his first appearance at the local station in the same programme.

Bournemouth.

The evening programme on Monday, June 27, will include items by Miss Beatrice Eveline (cellist), and Miss Margaret Champneys (contralto).

Another concert of works by modern British composers will be given on Friday, July 1. The soloists are Miss Dorothy Robson (soprano) and Mr. Osmond Davies (tenor).

Birmingham.

A programme by the Band of the 17th 21st Lancers will be relayed from the Jephson Gardens, Leamington Spa, on Wednesday, June 29.

A variety programme, which will include a comedy entitled *His Rest Day*, in which the two characters will be taken by Stuart Vinden and Evelyn Hastlow, is arranged for Monday, June 27. Other items will be given by Helena Millais (actress-entertainer), Christie Thomas (musical glasses), and T. C. Sterns (Bennett), in his own compositions at the piano.

Cardiff.

The Last Passage, by W. W. Jacobs and P. E. Hubbard, is to be performed by the Station Radio Players on Saturday, July 9.

A Welsh programme based on the works of Dr. Cyril Jenkins will be given by the Lyrian Singers, Walter Glynn, and Herbert Heyner on Tuesday, July 12.

A programme of folk songs and a short play entitled *Bell and Bone*, by Constance Bredley, will be given by the Greenleaf Players on Wednesday, July 6.

The Band of the Lincolnshire Regiment will provide the programme to be relayed from the Royal Victoria Park, Bath, on Wednesday, July 6. On the following evening an entertainment by Reginald Mason's 'Powdered Players' will be relayed from the Llandaff Fields.

Hull.

The Newland High School Old Girls' Choir, winners of the Silver Challenge Cup for Ladies' Choirs at the Yorkshire Choral Competitions for 1926 and 1927, and the Newland High School Girls' Choir, who have on five occasions, including this year, won the C. H. Gore Challenge Shield at Hull, are appearing in Wednesday's programme, June 29. Miss Jo Lamb (violinist), Mr. Robert Melady (pianist), and John and Kenneth Birch in an East Riding Dialect sketch will also be heard the same evening.

Manchester.

A play entitled *Believe*, by James L. Haddon, performed by the Repertory Players, will be broadcast on the eve of the phenomenon, Tuesday, June 28.

The sunny warmth of Spain will be introduced into the programme on Monday, June 27, when the artists taking part are F. H. Elcheverria, the famous Spanish baritone, Mr. Wolfie Wolfinsohn (violinist), and Miss Ethel Bartlett (pianist).

Liverpool.

The bells of St. Luke's Church, Bold Street, rung by the St. Nicholas's Bellringers, will be broadcast for ten minutes prior to the evening service, which is to be relayed from St. Anne's Church, Edge Hill, on Sunday, June 26. The address at the service will be given by the Rev. Henry Day, S.J., of St. Francis Xavier's Church, Liverpool.

Leeds-Bradford.

A talk on the A.C.U. Open Event at Post Hill, one of the most popular motoring contests in Yorkshire, is to be given by Mr. J. H. Burns on Thursday, June 30. Later the same evening the Lord Mayor of Leeds, Alderman Hugh Lupton, will speak on the objects and aims of the British Association, which meets in Leeds during August.

Tinker, Tailor, Soldier, Sailor—

sit in the Radio Lecture Room, at the feet of the Loud Speaker.

WHEN I was invited to listen with a group of people to the series of broadcast talks which Mr. D. A. Ross has been giving recently on 'A Hundred Years of Working Class Progress,' I confess I wondered at first whether I should enjoy the experience. We have had a wireless set at home for a long time, and I have often listened to the music, plays and talks, but it had never occurred to me to join with others in listening to a course of broadcast talks outside my home.

I was specially interested to see whether being with other people and taking part in discussions following the lectures would make these broadcast talks more enjoyable for me, as I have found by experience that I am on the whole a bad listener.

On the first evening of the course I went along to a room that had been lent for the occasion by the Workers' Educational Association, and found about ten other people there. The room had been fitted up with a loud speaker. We sat in a circle, as informally as if we had been at home.

We were quite a mixed group of people. Among us were three or four Post Office workers, a tram-driver, an accountant, and a typist. One or two of us had heard Mr.

Ross lecture in the flesh, and we wondered whether he would succeed in getting his personality across to us through the air. At first he spoke very slowly and carefully, but in a minute or two he seemed to warm up to his subject, and then the fact that he was talking to a microphone a mile or two away was forgotten by us all; he might have been in the same room with us. Our attention was held throughout, and as soon as the lecture was over a brisk discussion began. First one, then another raised a point of agreement or disagreement with what Mr. Ross had said, and our debate continued for three-quarters of an hour. Several of us had questions we wanted to ask the lecturer, and so one of our number was asked to write the questions down and post them to Mr. Ross. At our next meeting his answers gave us cause for some discussion before the lecture, as well as after it.

Every member of the group is enthusiastic about the experiment, and we all felt that we were in at the beginning of great things.

E. B. CAMP.



PRAY SILENCE FOR THE INVISIBLE LECTURER!

A discussion group of the Workers' Educational Association at the Headquarters of the W.E.A. at Harper Street, London, making notes while listening to a broadcast lecture.



THE BROADCASTERS—

Mr. Geoffrey Gilbey (left) and Mr. George F. Allison with special microphones attached to their heads and glasses focused on the race.

MR. CURZON, Mr. Watts, Elliott, and possibly Call Boy himself must have been thankful when the Derby was over, but I am sure none of them was more thankful than I was. I have been frightened on many occasions in my life, but I have never really known the meaning of the word 'fear' until the weeks leading up to the race.

The truth of the matter is that I am one of those backboneless people who cannot say 'No.' It all came about quite gradually. Mr. B— of the B.B.C. asked me to come and see him. When I turned up he asked me if I would read the race for the Derby—if I was suitable, and about a dozen more 'ifs.' There seemed so many 'ifs' in the way that I thought there was no real danger. I therefore coyly said something about it being so sudden.

Next week we had a trial trip at Sandown, and a few days later Mr. B— proposed for the second time. This time no 'ifs' were mentioned, and I was so flattered that I accepted the proposal. No sooner had I accepted the responsibility than I began to kick myself.

I feel I should warn all readers of *The Radio Times* against Mr. B—. It is impossible to say 'No' to him. As things have turned out I am very glad I did not do so. Strange as it may sound, although he was responsible for my suffering days of mental agony, I am more grateful to him than I can say.

The fact that there were ten million listeners did not worry me. I never could grasp figures, and it did not really matter to me whether there were ten million, ten thousand, ten hundred or ten. What really worried me was the thought that if my eyes, my brain, and my tongue did not all do their job at the same moment, then I should not produce a sound. I eventually consoled myself with the assurance that if the bubbling brook Gilbey dried up, the great river Allison would continue to flow its even course. It made the whole difference having Mr. Allison beside me. I felt much as I did when I had my first lesson in driving a car. If I lost my head, I could hand over the wheel at once to the man beside me.

An additional worry was when I heard that we were to broadcast from the roof of the stand. I have a terrible head for heights. When I was at Beachy Head at Easter I could not walk within ten yards of the edge of the cliff. We had to broadcast less than three yards from the edge of the roof. Mr. B— promised me I would not be giddy and we went down to Epsom a fortnight before just to get used to the height. We climbed the ladder on to the roof and then he led me by the hand to my position. On the day of the race I was too frightened even to be giddy.

'Now That It Is Over . . .'

Few of the ten million listeners who heard Geoffrey Gilbey's cool and accurate description of the Derby on June 1 will have realized how great a strain such a big occasion was upon the commentator. In the accompanying article Mr. Gilbey, England's leading racing journalist, light-heartedly describes the ordeal that he went through.

The worst part was that I could not practise the broadcast. I made one attempt. I took my five-year-old daughter to Kew Gardens and chose a nice quiet spot among the bluebells. I told her I was going to rehearse. In a dramatic voice I said, 'They're off!' I got no farther, as she at once chimed in with, 'Where to, Daddy?'

THE morning of the race was terrible. If I am ever executed, I shall not be one of those heroes who eat a good breakfast. It was with the greatest difficulty I swallowed anything. People say that time flies. On this particular morning it crawled. I had an hour and a half to waste before my train left. I first played the piano for what seemed like half an hour. My clock registered three minutes. Then I took my dog round the square. This is usually a very lengthy proceeding, as he is most sociable and stops to have long conversations with every dog we meet. On this Wednesday, for some reason or other, he cut every dog, and walked past them with his head in the air. The fact that he had drawn Call Boy in our family sweep may have made him a bit above himself.

When we got indoors I got out my saxophone. I usually find its plaintive notes most soothing, but on Derby day it sounded to me like other people tell me it sounds to them on ordinary days. I played two scales. 'Because I Love' and half of 'My Dear Soul' when the telephone rang. After some time I discovered that I was the wrong number. The lady assured me that she was sorry I had been tripped-up. She seemed surprised when I thanked her for having helped me to pass the time.

Then in rushed my two-year-old.

'Come and play, Daddy.'

'I can't. I'm going to the Derby.'

'Why?'

'Because I'm going to broadcast it.'

'Why?'

'Because I am the silliest daddy in the world.'

'Is that your black hat?'

'Yes, in the hall. Mind you don't touch it.'

'I have touched it.'

She had. This was splendid, as I had to take it to be re-ironed, and then it was time to catch my train.

I TRAVELLED down in an over-full carriage in which were the two trainees, Mr. Willis and Mr. Basil Jarvis. When we got near Epsom, and we saw how musty it was, Mr. Basil Jarvis, to pull my leg, said: 'The light looks terribly bad. I wonder how that bloke will get on who's going to broadcast.' A big man standing by the window said: 'Oh, it won't matter to him. He'll make it up.'

That man saved my life, for he made me laugh. It brought me back to my senses. The light was bad, but if it had not been for the crowds of people and cars near the rails it would have been possible to distinguish the colours all the way round.

Now that it is all over I am, of course, enormously pleased at having assisted in the first broadcast of the Derby. The microphone is not a bit terrifying really, and I can assure readers of *The Radio Times* that when their turn comes to broadcast, they need not have sleepless nights.

My greatest joy in broadcasting has been that I have heard from many friends with whom I served in France. I had a bag stolen just after the war with my address book in it, and the result was that I lost touch with many I hoped to see again. Thanks to Call Boy, Siskle and Co., I shall now be able to see them again.



—AND WHAT THEY DESCRIBED.

An action picture of Call Boy paying the winning post two lengths ahead of Hot Night—a vivid impression of the lightning speed of modern horse-racing.

PROGRAMMES for SUNDAY, June 19

2LO LONDON. 361.4 M.

3.30 HAYDN

LOUISE TRENTON (Soprano)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader: S. KNEALE KELLEY)
Conducted by JOHN ANSELL

ORCHESTRA

Overture to 'L'Isola Disabitata' ('The Desert Island')

THE DESERT ISLAND

was a little Opera that Haydn wrote to celebrate the marriage of his patron, Prince Esterházy, in 1779. The story he used (by Metastasio) had already been set by three other composers at various times, and it was used again about twenty years later by Spontini.

The Overture begins with a slow introduction, as was customary, and goes on to a lively movement; in the middle of this comes a more gently-moving section, that probably suggests one of the scenes in the Opera when two women are left on the desert island.

LOUISE TRENTON
Sympathy
Piercing Eyes
She Never Told her Love
Shepherd's Song

3.45 ORCHESTRA
The 'London' Symphony

HAYDN was a great favourite in London. He came over, on the invitation of Salomon, a concert director, on two occasions, and each time contracted to compose and conduct six symphonies. That, perhaps, seems rather a large order, but Haydn worked so quickly and was so prolific that he had no difficulty in carrying out the agreement, and enjoying himself at the same time, attending Lord Mayor's Banquets, singing his songs to the Prince of Wales, paying country-house visits and so on.

This 'London' Symphony is one of his second 'Salomon Set.' In style and force it looks forward to Beethoven.

The FIRST MOVEMENT opens with a slow introduction, which, very effectively, is in the minor key, the quick main body of the Movement being in the major. Its First Main Tune is a natty, lively one, which Haydn apparently liked so well that he used it as the Second Main Tune also—quite an unusual thing to do. There is a brief new tune, but it can scarcely be called a main one.

The SECOND MOVEMENT, the slow one, is an Air with two Variations.

The usual MINOR follows—a typical Haydn minor Movement.

The FINALE is quick and spirited. In its opening drum bass, like the tune of a shepherd's pipe, it recalls Haydn's love of peasant music.

4.15 DONOVAN FRESHWATER
Reading the description of the Chariot Race from 'Ben Hur,' by Wallace

SUCH is the power of the film nowadays that to most people 'Ben Hur' is now known primarily as a movie story. But a generation before

Hollywood began to build amphitheatre sets in readiness for the film, Lew Wallace's book was known in countless British homes, and it is from the book that Miss Freshwater will read this afternoon.

4.30 A PROGRAMME OF WORKS
by
IGOR STRAVINSKY
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by THE COMPOSER
(Leader: S. KNEALE KELLEY)



IGOR STRAVINSKY.

This portrait of the distinguished modern composer, who will conduct a programme of his own works this afternoon, and play a new pianoforte concerto never before performed in England, is from a drawing by the famous French artist, Picasso.

Overture to 'Mavra'

IGOR STRAVINSKY was born in 1882, the son of an Opera singer. He was educated for the law, but soon turned to music, and studied with Rimsky-Korsakov. From his first compositions, which were fairly conventional, he passed to a more pungent period of violent rhythms, strange harmonies and novel orchestration. Of late years his style has again altered and developed. One of his recent works is the little one-act Opera *Mavra*, based on a story of Pushkin, about a soldier who, in order to be near the girl of his heart, disguises himself as a servant. This work was produced some five years ago by the Russian Ballet.

Suite for Small Orchestra
Concerto for Pianoforte with Accompaniment of Wind Instruments
(First Performance in England)
Soloist:

STRAVINSKY

(Orchestra conducted by EDWARD CLARR)
THE Concerto, written in 1924, is scored for Piccolo, two Flutes, two Clarinets, Cor Anglais, two Bassoons, Double Bassoon, four Horns, four Trumpets, three Trombones, Bass Tuba, four Kettledrums, and several Double Basses, these being the only Strings employed.

There are three Movements. The First has a slow Introduction, opening with a theme which will be found as a *motif* running through the work, though sometimes it is very greatly varied in form. The Quick body of the Movement, for instance, begins with a variant of it. After the various ideas in the Movement have been dealt with, and the speed worked up, there is a brief return of the introductory matter, in altered form, before the Movement ends.

In the SECOND MOVEMENT (Slow), after the first theme has been stated, there is a *cadenza*, opening a second section. After this has been heard and an interlude has passed, the *cadenza*, condensed, returns, and a very brief recollection of the Movement's opening theme ends this short part of the Concerto.

The brilliant THIRD MOVEMENT starts in fugue style. Before long we hear the *motif* that opened the work, and immediately afterwards another theme, decisive and bold, that is clearly derived from it. This and the fugue theme are worked up; then there is a brief form of 'recapitulation' of ideas, followed by the re-presentation of the slow Introduction of the whole work. On the last page the music resumes its brilliant style and dashes home in a very few bars.

The Composer has said of the work that it is 'a sort of *pavane* or *to-cata*. It is quite in the style of the nineteenth century viewed from the point of view of today.' As regards Stravinsky's outlook in general, it is worth noting, especially by those who have heard other music of the Composer, that he has declared (in an interview in 1925)

that he is 'an altogether different composer' from the Stravinsky of *The Rite of Spring*. 'I am not modern,' he said. 'I have gone back in the centuries, and have begun over again, on a historic foundation. What I write today has its roots in the style and methods of Palestrina and Bach. Today, I am not to be taken as a harmonist; I have become, through and through, a contrapuntist. . . . My melodies take two, three, four or more independent lines. Of course, they have unity, notwithstanding their diversity. But my point is that it is a unity characteristic of the ancient counterpoint, rather than of the modern harmony.'

Sunday's Programmes continued (June 19)

Same from "The Fire Bird"
Re-orchestrated by the Composer in 1919

5.30-6.0 A CHILDREN'S SERVICE

Conducted by the Rev. C. H. REYNOLDS, Doctor of St. John's Episcopal Church, Edinburgh
Address by the Rev. Canon A. E. LAURIE, D.D., Rector of St. John's Episcopal Church, Edinburgh
S.B. from Edinburgh

8.0 A RELIGIOUS SERVICE

FROM THE STUDIO
Sentences inviting to worship, and brief Collect
Hymn: "Lead, Kindly Light" (Tune: "Lux
Nocturna")
Collects and Extensive Prayer of Intercession
The Magnificat
Lesson: Isaiah iv, 1-5, First Epistle of John,
chap. i
Hymn: "Lord of all being" (Tune: "Arissona")
Address by Principal W. B. SELBY, Mansfield
College, Oxford
Brief Prayer
Hymn: "O Blessed Life" (Tune: "Serby")
Benediction



Principal of Mansfield College, Oxford—a position that he has occupied since 1909—the Rev. W. B. Selby is a former Chairman of the Congregational Union and President of the National Free Church Council. He is the author of several books, including "The Psychology of Religion," and "Belief and Life."

8.55 THE WEEK'S GOOD CAUSE: Hospital Sunday Fund. Appeal by Mr. R. HOLLAND MARTIN, Treasurer of the Fund.

HOSPITAL SUNDAY is not one of the fling-days or money-getting festivals that spring up in such profusion during the year. It has been going on for over fifty years, and it now provides ten per cent. of the incomes of more than 250 hospitals and similar institutions. It is worth noting that this money is used solely for the treatment of patients—including the supply of surgical appliances to the number of over 9,000 a year—and not in any circumstances for building. As there are every day 10,000 patients actually occupying beds in London hospitals, and 20,000 outpatients receiving treatment, it is obvious that the work that the Fund has to do is on a colossal scale.

The address to which contributions should be sent is Hospital Sunday Fund, The Mansion House, E.C.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS

9.15 A CONCERT

DORA LABRETTE (Soprano); CEDRIC SHARPE (Violoncello); THE WIRELESS SINGERS, conducted by STANFORD ROBINSON; THE CASANO OCTET

OCTET
Waltz, "Künstler Leben" ("Artist's Life") Strauss

DORA LABRETTE
Nell Faure
Quand je fus pris au Pavillon (When I was taken to the summer house) Debussy
Berceuse Gershwin
Aubade ("The King of Ys") Lalo

WIRELESS SINGERS
Two Russian Part Songs:
Son and Moon Gershwin
At Father's Door Moussorgsky
OCTET
Intermezzo, "Hillemann and Bauer" Op. 100

9.45 app. CEDRIC SHARPE

Old Welsh Tune (Land of My Fathers)
arr. Cedric Sharpe
Elegie Reginald Kellman
Harlequin and Columbine
Weaver's, arr. Cedric Sharpe

OCTET
Selection from "Madame Butterfly" (My Request) Puccini

WIRELESS SINGERS

Folk Songs
Maiden Song arr. Cranville Bantock
There Were Three Ravens arr. Ballou Gardiner
Bobbie Shaftoe arr. Whittaker

DORA LABRETTE
Four Child Songs
R. Quiller (words by R. L. Stevenson)

A Good Child: The Lamplighter; Where go the Bells?; Foreign Children

OCTET
Entry of the Boyards Holmstrom
Warum? (Why?) Schumann

10.30 app. EPILOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, CREEKVIEW; WEATHER FORECAST

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

5.30-6.0 S.B. from Edinburgh

6.0 S.B. from London

9.10 Shipping Forecast

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

51T BIRMINGHAM. 325.1 M.

3.30 GEMS OF ORATORIO

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to "Jephtha" Handel
JOSEPH FARRINGTON (Bass) and Orchestra
Aria, "Rolling in Foaming Billows" (The Creation) Haydn

CHORUS and ORCHESTRA
Awake the trumpet's lofty sound ... ("Samson")
Then round about the starry throne) Handel

JOSEPH FARRINGTON and Orchestra
Aria, "Why do the Nations" (The Messiah) Handel

CHORUS and ORCHESTRA
See what love hath the Father ... ("St. Paul")
How lovely are the messengers ... Mendelssohn
Soporifics, wake ...



Two of the people who make the charity appeals today—Mrs. Taunton, Hon. Secretary of the Birmingham Citizens' Society, and Sir Edwin Stockton, the well-known Lancashire industrialist, who appeals for the Manchester Flower Days for the Blind.

JOSEPH FARRINGTON and Orchestra
I will my cross with gladness carry (from 50th Cantata) Bach

CHORUS and ORCHESTRA
Choral Marches:
March, March Onward (E.C.) Costa
Dance (Naamah) Costa

4.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.0 A RELIGIOUS SERVICE

Conducted by THE DEAN OF CHESTER
Relayed from the Cathedral, Birmingham
(Pictures on page 512.)

8.55 THE WEEK'S GOOD CAUSE: Mrs. AGNES TAUNTON (Hon. Secretary), Appeal on behalf of the Birmingham Citizens' Society

9.0-10.20 S.B. from London (9.10 Local Announcements)



IN LONDON'S BROADCAST CONCERT TONIGHT.

On the left is Mr. Cedric Sharpe, and on the right, Miss Dora Labrette. The centre picture shows Mr. Stanford Robinson conducting the Wireless Singers.

Sunday's Programmes continued (June 19)

6BM BOURNEMOUTH. 491.8 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

9.0 A RELIGIOUS SERVICE

Relayed from THE PUNSON MEMORIAL CHURCH, BOURNEMOUTH

Organ Recital

March in F Wallis

Grand Chœur Spence

Prelude, Op. 28, No. 20 Chopin

Organist and Choirmaster, FREDERICK P. BRADSHAW

8.15 Hymn, 'Begin, my Soul, some heavenly theme'

Motet, 'God's Goodness hath been great' (Words by Shakespeare—setting by Sir Frederick Bridge)

Address by the Rev. W. TAYLOR, Minister of Wesley Church, Holden-bury Road, Bournemouth

Hymn, 'The God of Abraham praise'

Organ: Postlude, 'Andante Moderato' (Sauer)

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

5WA CARDIFF. 353 M.

3.30 EVENSONG

Relayed from LLANDAFF CATHEDRAL. Magnificat and Nunc Dimittis in B Minor Noble

Antiphon, 'The Wilderness' Wesley

Address by the Rev. A. J. EDWARDS, Rector of Radyr

4.45 S.B. from London

5.30-6.0 S.B. from Edinburgh

8.15 A RELIGIOUS SERVICE

FROM THE STUDIO

THE CHORUS OF

ST. BRIDE'S-SUPER-ELY CHURCH

Hymn 190 A and M. to the Welsh Tune, 'Byfrydol'

A Short Reading from the Scriptures

Hymn 316 to the Welsh Tune, 'Moriah'

Antiphon

Religious Address by the Rev. DAVID JENNINGS

Hymn 526; Benediction

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

9.15 LIGHT SYMPHONY CONCERT

THE STATION ORCHESTRA
Conducted by WARWICK BRATHWAITE

Suite, 'Le Cid' Massenet

Overture, 'The Barber of Seville' Rossini

WATKYN WATKYN (Baritone) with ORCHESTRA

Aria, 'Largo al factotum' ('The Barber of Seville') Rossini

THE ORCHESTRA

The Unfinished Symphony Schubert

WATKYN WATKYN

A Farewell Little

West Country Lull German



From left to right—The Dean of Chester, who conducts the service in Birmingham Cathedral that will be broadcast at 8.0; the Dean of Manchester, who gives the address in the Special Evening Service at Manchester Cathedral; and the Dean of Llandaff, from whose Cathedral Evensong will be broadcast from Cardiff at 3.30.

THE ORCHESTRA

Symphonic Poem, 'Vivien' Nisengard

10.30-10.50 THE SILENT FELLOWSHIP

2ZY MANCHESTER. 384.6 M.

3.30 HIGHWAYS AND BYWAYS

PELE TUNES ON THE VIOLIN

Played by JOHN BRIDGE

Londonderry Air arr. O'Connor Morris

Admiral's Galliard arr. Muffat

The Oak and the Ash arr. Phillip Whiteway

David of the White Rock arr. Bridge

The Merry-Go-Round arr. Muffat

'A SHERIDAN LAD'

A Song Cycle by A. SCHERVELL, founded on the book of poems by A. E. HOUSMAN

DALF SMITH (Baritone)

IRISH JIGS AND DANCES

PAT RYAN (Clarinet)

Cavities Stanford

The Gentle Maiden Traditional

The Swanee-breasted Pease Traditional

4.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

8.10 MANCHESTER CATHEDRAL

THE BELLS

8.15 A SPECIAL EVENING SERVICE

Relayed from the Cathedral

Hymn, 'O Worship the King'

The Lord's Prayer

Psalm 98

Lesson

Magnificat

Prayers

Hymn, 'City of God'

Address by the Very Rev. The Dean of Manchester, Dr. HEWLETT JOHNSON

Hymn, 'The Day Thou Gavest'

8.55 THE WEEK'S GOOD CAUSE: Sir EDWIN STOKES—'Flower Days' Appeal for the Blind of the Manchester and Salford District

(Donations should be sent to the Honorary Secretary, 'Flower Days' Committee, 10, Tomlinson Street, Deansgate, Manchester)

(Picture on page 511.)

9.0 WEATHER FORECAST, NEWS (9.10 Local Announcements)

9.15 LIGHT CHAMBER MUSIC

THE DON HYDEN STRING QUARTET: DON HYDEN (1st Violin), KEEN McENROO (2nd Violin), MAURICE WARD (Viola), SYDNEY WRIGHT (Cello)

Quartet, 'A Little Serenade' ('Eine kleine Nachtmusik') Mozart

ORIGINALLY written for String Orchestra, this is frequently played by the String Quartet. It is simply a collection of four delightful separate pieces, light as air.



THREE CATHEDRALS THAT THE MICROPHONE WILL ENTER TODAY.

On the left is Birmingham Cathedral, from which the evening service is to be relayed by Birmingham at 8.0; in the centre Llandaff Cathedral—Evensong here is to be broadcast from Cardiff this afternoon; and on the right Manchester Cathedral, whose bells, and a special service, will be broadcast from Manchester, starting at 8.10.

Sunday's Programmes continued (June 19)

FIRST MOVEMENT. (Quick). The lively First Main Tune starts at once to all instruments in octaves. It continues at some length, mostly in First Violin.

After a general flourish and a full stop, the Second Main Tune arrives. This is really in several little parts, which all follow one another with perfect naturalness. It starts with a mincing fragment of tune in Violins in octaves, which the Second Violin repeats, while the First Violin hops about above; then the Bass asserts itself, and so on. Soon we reach the end of the paragraph, on to speak. This first part is destined to be repeated, but that is usually thought superfluous nowadays.

The second part begins with a very brief discussion of bits of the two main tunes, then proceeds to repeat the first almost unchanged. With another general flourish, the piece ends. (The second part may also be repeated.)

The **SECOND MOVEMENT** is called a Romance. It is a rather stately, thoughtful piece, mostly plainly vocal.

THIRD MOVEMENT. This is a swinging, rhythmic Minuet, followed by a smooth Trio (or second Minuet). After the Trio the Minuet is repeated.

The **FINALE** is a Rondo—a piece which owes its origin to a lively dance in which one tune comes round time after time.

MARY STODDARD (Mezzo-Soprano)

Pleading *Allegro*
Know'st Thou the Land? *Andante*
Turn Ye to Me (from 'Songs of the North')
..... *arr. Malcolm Lawson*

QUARTET

Two Movements from Second String Quartet
..... *Bergin*

Nocturne: VIVACE

MARY STODDARD

I Would Believe! *Chamberlain*
Hosanna *Stevens*
Secrecy *Wolf*

QUARTET

Interlude from String Quartet in A *arr. Frank Bridge*
The Londonderry Air *arr. Frank Bridge*

10.30 **EPICURE**

6KH **HULL** 294 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.0 **A RELIGIOUS SERVICE**

FROM THE STUDIO

Conducted by the Rev. J. C. G. COMINSO, of
Prospect Street Presbyterian Church, of England
Assisted by the Choir

Sanctus

Call to Worship

Hymn, 'Lord of all being, throned afar' (Church
Praise Hymn Book, No. 26)

Prayer

Hymn, 'Dear Lord and Father of Manhood'
(Church Praise Hymn Book, No. 22)

Lesson

Anthem, 'Sweet is Thy mercy, Lord' .. Barnby

Address by the Rev. J. C. G. COMINSO

Anthem, 'The sun shall be no more thy light by
day' Rev. H. H. Woodward

Prayer of Intercession

Hymn, 'Saviour, now the day is ending' (Church
Praise Hymn Book, No. 40)

Benediction

Vesper

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

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

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.15 **A RELIGIOUS SERVICE**

Relayed from HORTON LANE CONGREGATIONAL
CHURCH, BRADFORD

Address by the Rev. E. C. FLOWERTON, of Green-
field Congregational Church, Bradford
GREENFIELD CONGREGATIONAL CHURCH CHOIR

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

6LV **LIVERPOOL** 297 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.15 **A RELIGIOUS SERVICE**

Relayed from ST. JAMES'S CHURCH, TONTINE
PARK

Address by the Rev. W. H. MILLER, Minister
of Richmond Baptist Church, Brook Road
Music by the Choir of St. James's Church

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

5NG **NOTTINGHAM.** 275.2 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.15 **A STUDIO SERVICE**

Conducted by the
Rev. HOWARD PARTINGTON

THE ADDISON ST. CONGREGATIONAL CHURCH
CHOIR

Introit, 'Seek Ye the Lord' J. T. Manner
Invocation and Lord's Prayer (Spoken)
Hymn, 'Dear Lord and Father of Manhood'
(Congregational Hymnary, 407, Tune, 'Rest')
Lesson, Matt. xxii, 34-40 and xxiii, 1-12
Prayer

Anthem, 'The King of Love' H. P. Smith
by the Choir

Silent Prayer

Address: The Rev. HOWARD PARTINGTON
Hymn, 'Sun of My Soul, Thou Saviour Dear,'
(C.H. 599; Tune, 'Abenda')

Benediction

Vesper

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

5PY **PLYMOUTH.** 400 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.0 **A RELIGIOUS SERVICE**

Relayed from GEORGE STREET BAPTIST CHURCH
Hymn, 'Praise, my soul, the King of Heaven'
(Baptist Church Hymnal, No. 50)

Invocation

Nunc Dimittis Barnby

Scripture Reading

Anthem by GEORGE STREET CHURCH CHOIR

Intercessions

Hymn, 'Summer suns are glowing'

(Baptist Church Hymnal, No. 703)

Address by the Rev. JAMES BENNETT, Minister of
Norley Congregational Church

Hymn, 'The radiant morn hath passed away'
(Baptist Church Hymnal, No. 677)

Benediction and Vesper

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

6FL **SHEFFIELD.** 272.7 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

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

6ST **STOKE,** 294 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

6.15 **A RELIGIOUS SERVICE**

Relayed from the WOODALL MEMORIAL
CONGREGATIONAL CHURCH, BIRKENHEAD

Conducted by the Rev. T. J. T. CHAFFMAN

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

5SX **SWANSEA.** 294 M.

3.30 S.B. from London

5.30-6.0 S.B. from Edinburgh

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

9.15-10.50 S.B. from Cardiff

Northern Programmes.

5NO **NEWCASTLE.** 312.5 M.

3.30—S.B. from London. 5.30-6.0—S.B. from Edinburgh.
8.0-10.30—S.B. from London.

5SC **GLASGOW.** 405.4 M.

3.30—Programme by the Band of the Second Battalion
Argyll and Sutherland Highlanders. (By kind permission of
the Officer Commanding and the Officers of the battalion.)
Introduction: F. J. Bickels. Relayed from Kelvingrove Park.
4.30—S.B. from London. 5.30-6.0—S.B. from Edinburgh.
6.30—Religious service. Relayed from St. Mary's Cathedral.
Conducted by the Right Rev. B. T. S. Reid, Bishop of Glasgow
and Galloway. 7.45—S.B. from Aberdeen. 8.55—Mr. T. Thorne
McKeth—Appeal on behalf of the Glasgow Highlands
Association (Fresh Air Fortnight House). 9.0-10.30—S.B.
from London.

6AB **ABERDEEN.** 500 M.

3.30—S.B. from Glasgow. 4.30—S.B. from London. 5.30-
6.0—S.B. from Edinburgh. 6.30—S.B. from Glasgow. 7.45—
Organ Recital by Marshall M. Ollivier. Relayed from Courtyard
Hall. Choral Interludes from Studio. Preliminary Choir, con-
ducted by Mr. John F. Anderson. Choir: Psalm Tunes: Mademoiselle
(Psalm 140) (Madon); Solenne (Psalm 137); noon (Psalm 23)
Caledonia (Psalm 100) (Dithams); Invocation (Psalm 143) (Stanley);
St. Kilda (Psalm 51) (Broomfield). 8.0—Marshall Ollivier
Organ Sonata, No. 15, 1st Movement (Rheinberger); The Cuckoo
(Liszt); Mountain Song (Walton); 8.15—Choir:
Lenington (Psalm 143) (Bickels); Caledonia (Psalm 43) (Lock-
hart); Surrey (Psalm 143) (Bickels); Ransom (Psalm 137) (Mason).
9.25—Marshall Ollivier: Introduction to Act III and Final
Music (Lohengrin) (Wagner); Scherzo-Caprice (Mahler).
9.40—Choir: Lenington (Psalm 143) (Bickels); Penelope (Psalm
90) (Clark); Shiloh (Psalm 67) (Stanley); Tunes (Psalm 143)
(Barney); Shiloh (Psalm 143) (Broomfield); Shiloh (Psalm
72) (Bickels). 9.55—Appeal. 9.0-10.30—S.B. from London.

2BE **BELFAST.** 306.1 M.

3.30—S.B. from London. 5.30-6.0—S.B. from Edinburgh.
5.30-7.45—S.B. from Glasgow. 8.0-10.30—S.B. from London.

THE RADIO TIMES.

The Journal of the British Broadcasting
Corporation.

Published every Friday—Price Two pence.

Editorial address: Savoy Hill, London,
W.C.2.

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PROGRAMMES for MONDAY, June 20

1.0 LONDON. 361.4 M.

(1.0 Time Signal, Big Ben)

1.0 2.0 AN ORGAN RECITAL.
By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Prelude and Fugue in B Minor Bach

SYDNEY CHOPPIN

Agnus Dei from Mass in B Minor Bach

EDGAR T. COOK

Orgy Parry

Larghetto in F Sharp Minor Wesley

SYDNEY CHOPPIN

Religious Songs, Op. 48 Beethoven

Mitten (Prayer); Die Liebe des Nächsten

(The Love of my Neighbour); Vom Tode (Of

Death); Die Ehre Gottes aus der Natur

(The Praise of God in Nature)

EDGAR T. COOK

Symphonic Piece Franck

2.55 Reading: "Rural Rides" (Cobbold)

3.0 MAJORIE and C. H. B. QUENKILL, "Everyday

Things of the Past—The Nineteenth Century"

THE thirteenth century was almost the first settled period in English history, when no conquests or invasions occurred to interfere with the ordinary course of evolution. Except for the Crusades, which left a few traces of Eastern influence in the most unlikely places, no outside force intervened in the thirteenth century, and the further development of Gothic architecture seems, in retrospect, perhaps the most important feature of the age.

3.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FARMAN, MICHAEL COLE (Entertainer)

4.30 Excerpt from the ANNUAL MATINEE in aid of

THE CHURCH OF ENGLAND WAIFS AND STRAYS SOCIETY

Relayed from Daly's Theatre, London

"THE LADDER"

A New Fantastic Opera

Music by AMHERST WILKES. Libretto by KITTY BARNES

The Artists will include MAURICE TAYTE and

W. JOHNSTONE DOUGLAS

The Opera produced by FRANK COCHRANE

5.0 Household Talk: JULIA CAIRNS, "Interior Decoration"

FIFTY years ago mahogany, plush and home-hair, thrown together in lapidary profusion, constituted the popular notion of interior decoration. The ideal of today is a simpler one. All those who are contemplating the decoration of a home should listen to what Julia Cairns has to say this afternoon.

5.15 THE CHILDREN'S HOUR: Rex Palmer will sing "The Floral Dance" and other old favourites. The Wicked Uncle has consented once more to be a Victim (by request—like everything else this week!). "Mac" will tell the tale of "Jeff's Pet" (H. Mortimer Butler)

6.0 THE DAVENTRY QUARTET

6.25 National Council of Girls' Clubs

6.30 THE SHERAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 Mr. DEMOND MACQUARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
THE SONATAS OF BEETHOVEN

7.25 M. E. M. STEPHAN, French Reading from "Maitre Falcous" by Prosper Mérimée, from lines 10, page 13, to end of line 16, page 15

7.45 THE LYRIAN SINGERS

Conducted by E. JOLAND OWEN

S.B. from Cardiff

(Picture on page 315.)

8.0 A CONCERT OF NEW COMPOSITIONS

THE WIRELESS ORCHESTRA, conducted by

JOHN ANSELL

JOHN THORNE (Baritone)

ORCHESTRA

Overture, "A May Festival" Arthur Norton Wight

A Northumbrian Rhapsody Percy Turnbull

JOHN THORNE

Songs of Childhood (Words by Doris Hervey)

Kenneth A. Wright

The Phantom Castle; The Desert Wall;

Autumn Song; Romance; The Warring Pan

ORCHESTRA

Captain Cruttschank's Rhapsody Herbert Farver

Two Light Pieces Stanford Robinson

Musnet; Rondo

(Conducted by the Composer)



THE PATH OF THE ECLIPSE

Mr. Donisthorpe will explain, in his talk from London at 9.20 tonight, how the total eclipse of the sun will affect radio transmission. This diagram, reproduced by courtesy of "The New Photographer," will be useful to listeners in showing how their parts of the country will be involved. The shaded area represents the district from which the total eclipse can be observed.

JOHN THORNE

The Owl and the Pussy Cat

The Table and the Chair

The Duck and the Kangaroo

Hely-Hutchinson

ORCHESTRA

A Cornish Rhapsody Henry Gresh

THE work is founded on an old Cornish folk-tune (several of which were used, in a modified form, in the work On the Cornish Coast which the Crescendo wrote for the Crystal Palace Brass Band competition in 1924).

It opens with the air shanty *Louise's Love*, which is given out by the brass and developed at some length.

The opening fragment of the tune plays an important part throughout the work, serving, in various guises, to bind the different sections together.

A second theme (*Woolsey's*) now becomes more prominent and is shortly followed by a quieter section in which the tune, a *molten out* we play, announced by the Oboe, plays the most important part.

The vigorous development of these themes suggests the rugged storm-beaten Cornish coast. The next tune to appear is that of the *Helston Ferry Dance*. This is introduced, apparently, by the oldest inhabitants of the place—somewhat unsteady on his feet. Others take up the Dance, and when it is in full swing, yet another tune, the *Song of the Western Men*, steals in, and the two themes are heard together in the Coda.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Mr. De A. DONISTHORPE, "The Effect of the Eclipse on Radio Transmission"



Mr. DONISTHORPE

New York during the total eclipse visible there in 1924, will explain the position in his talk tonight.

9.25 Topical Talk

9.35 A POPULAR ORCHESTRAL CONCERT

ERNEST J. POTTS (Bass)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

ORCHESTRA

March, "Jennie d'Ara" Ford

ERNEST J. POTTS

Blow the Wind Southerly (North Country

Adam Bachman Songs)

O I ha've seen the reeds blow W. G. Whitaker

The Hushhush Low W. G. Whitaker

BLOW THE WIND SOUTHERLY, Dr.

Whitaker says, is possibly a tune first played on the Northumbrian pipes; to this have been added words modelled on an older ballad, of which only fragments remain.

ORCHESTRA

Ballet Suite, "Myosotis" Flois

Overture to "Marco Spada" Auber



10.5 app. "AN OLD-FASHIONED GIRL"

A Short Play written for Broadcasting by ARTHUR TEMPLE

Frank Selkey } (Two } WOLFEKENTAM BUCK

John Mackert } Crickmen) } HENRY OGDEN

Ambrose Pellam, a Farmer, } HENRY SCOTCHARD

Anne Pellam, his Daughter, } MARGARET STRACHAN

Selkey and Mackert are driving along a country road at night. Their motor car breaks down.

10.30 app. 11.0 ORCHESTRA

Intermezzo, "By Moonlight" Reynold de Koven

Three Woodland Dances Holm

ERNEST J. POTTS

Glorious Devon German

I am a Friar of Orders Grey Rove

Off to Philadelphia arr. Haynes

ORCHESTRA

Selection from "Coppelia" Delibes, arr. Walton

5XX DAVENTRY. 1,600 M.

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

11.0 TIME SIGNAL, BIG BEN. THE DAVENTRY QUARTET, and BERYL SELMAN (Soprano), LEVLANE WHITE (Baritone), USA CHEVRETONS (Violin), and DOROTHY HODGINS (Pianoforte)

1.0-2.0 S.B. from London

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

7.45 S.B. from Cardiff

8.0 S.B. from London

9.15 Shipping Forecast

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

11.0-12.0 DANCE MUSIC: THE FLORIDA CLUB ORCHESTRA from the Florida Club

Monday's Programmes cont'd (June 20)

5PY PLYMOUTH. 400 M.

12.0-1.0 Concert relayed from Daventry
 2.55 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 LILLIAN DYER (Violin)
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

6FL SHEFFIELD. 272.7 M.

11.30-12.30 Gramophone Records
 1.15 BROADCAST TO SCHOOLS: Mr W. RICHARDS, M.Sc., 'Great Scientific Discoveries—III. Heat'
 4.15 ORCHESTRA relayed from the Grand Hotel
 5.0 'Eyes and No Eyes—Reflections on Seeing Beauty Everywhere,' by Mrs. LILLIAN ANDREWS
 5.15 THE CHILDREN'S HOUR: A New Serial: 'The Lament of Isis'
 6.0 Musical Interlude
 6.30 S.B. from London

7.45 A CHORAL CONCERT

DR. A. T. DUFFY, C.M.A., M.A., M.P., conductor
 of the JOINTS CHORUS

ENA ROBERTS (Contralto) ALAN MORTON (Tenor)
 'Collo' At the Piano, DOUGLAS DAWN

Part Song, 'Jerusalem' Ferry
 ENA ROBERTS Marillier
 'Lament of Isis' Marillier
 'Lament of Isis' Marillier

From the 'Lament of Isis' The
 'Lament of Isis' The

ALAN MORTON Macleod Campbell
 'Lament of Isis' Macleod Campbell

Chorus Schuber
 Sweet and Low Schuber
 Welcome Spring Schuber

ENA ROBERTS Michael Head
 'Lament of Isis' Michael Head
 'Lament of Isis' Michael Head

Chorus Coleridge Taylor
 Drink to me only Coleridge Taylor
 Viking Song Coleridge Taylor

ALAN MORTON Saint-Saens
 Le Cygne (The Swan) Saint-Saens
 'Lament of Isis' Saint-Saens

Chorus Schuber
 Welcome Spring Schuber
 How sweet to wander 'neath the Tree Schuber

ENA ROBERTS Schuber
 'Lament of Isis' Schuber
 'Lament of Isis' Schuber

Land of Hope and Glory Schuber
 'Lament of Isis' Schuber
 'Lament of Isis' Schuber

8.0-11.0 S.B. from London (9.15 Local Announcements)

6ST STOKE. 294 M.

11.4-1.0 Concert relayed from Daventry
 2.55 London Programme relayed from Daventry
 5.0 ESTELLE STEEL HANSEN 'Pet Mouse'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

5SX SWANSEA. 294 M.

2.55 London Programme relayed from Daventry
 5.0 THE CHILDREN'S HOUR
 6.0 A Song Recital by LAIDLAW MURRAY (Baritone)
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30-12.30 Gramophone Records
 1.15 BROADCAST TO SCHOOLS: Mr W. RICHARDS, M.Sc., 'Great Scientific Discoveries—III. Heat'
 4.15 ORCHESTRA relayed from the Grand Hotel
 5.0 'Eyes and No Eyes—Reflections on Seeing Beauty Everywhere,' by Mrs. LILLIAN ANDREWS
 5.15 THE CHILDREN'S HOUR: A New Serial: 'The Lament of Isis'
 6.0 Musical Interlude
 6.30 S.B. from London

5SC GLASGOW. 405.4 M.

2.55 London Programme relayed from Daventry
 5.0 THE CHILDREN'S HOUR
 6.0 A Song Recital by LAIDLAW MURRAY (Baritone)
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

2BD ABERDEEN. 500 M.

11.4-1.0 Concert relayed from Daventry
 2.55 London Programme relayed from Daventry
 5.0 ESTELLE STEEL HANSEN 'Pet Mouse'
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

2BE BELFAST. 306.1 M.

2.55 London Programme relayed from Daventry
 5.0 THE CHILDREN'S HOUR
 6.0 A Song Recital by LAIDLAW MURRAY (Baritone)
 6.30 S.B. from London
 7.45 S.B. from Cardiff
 8.0-11.0 S.B. from London (9.15 Local Announcements)

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d.

CHARACTERS from DICKENS.



CAPTAIN CUTTLE AND FLORENCE

"Yes, yes, drowned," said the captain soothingly. "If our poor Wal's could be here, he'd beg and pray of you, my precious, to pick a little bit, with a look out for your own sweet health—whereby, hold your arm, my lady lass, and lay your pretty head to the wind"

Iron Jelloids are exactly suited to such cases. They give that sweet health, and help you to hold your own. If you would have radiant health, an elastic step, and well-braced nerves, you must have strong blood. To improve and strengthen the blood, take Iron Jelloids—commended by Medical men, and the Medical press. Iron Jelloids are palatable, reliable and easy to take, and inexpensive—ten days treatment only 1/3—for five weeks 3/-. Everyone should take Iron Jelloids now and again. They are the great BLOOD ENRICHERS. Ask for Iron Jelloids No. 2. If you suffer from NEURALGIA, ask for Iron Jelloids No. 2A.

Dr. T. HATFIELD WALKER F.R.C.S. (late Analyst for the City of Carlisle, etc.) late Medical Officer of Health, Longsight, wrote: "Since analysing your Iron Jelloids I have used them regularly in my practice, and have always found them most effective."

Iron Jelloids

For WOMEN IRON JELLOIDS No. 2
 For CHILDREN IRON JELLOIDS No. 1
 For MEN IRON JELLOIDS No. 2A

Ten days treatment 1/3 Five weeks treatment 3/-

PROGRAMMES for TUESDAY, June 21

210 LONDON. 361A M.

(1.0 Time Signal, Big Ben)

1.0-2.0 THE VICTOR OLOF SEXTET and SHAKESPEARE (Tenor)

2.55 Reading, 'Pride and Prejudice' (Jane Austen)

WITH all our modern progress, our advancement in science and our new acuity of thought there is one fashion of our ancestors that we are unlikely ever to die out—the love of Jane Austen. Her characters lived at the time of Waterloo, and their speech and manners were almost incredibly artificial and formal compared with those of today; but they have never lost the charm that springs from the keen wit of their creator, her detached comprehension of human nature, and the lucid clarity of her style.

3.0 Sir H. WALFORD DAVIES: 'Elementary Music'

4.45 M. E. M. STEPHAN: 'Elementary French'

BEFORE the war it was a proud boast of certain Englishmen that they could speak a foreign language. But the war, which was responsible for so many changes in the national life, seems to have broken down our professed 'insularity' and today there are no more eager travellers, no more proficient linguists than the English people who are to be met with in every corner of Europe. There can be no doubt that broadcasting has played a large part in creating this new cosmopolitanism, for it has given the average man an opportunity of hearing foreign languages spoken—by far the quickest way of learning them.

Monsieur Stephan, whose talks both for school children and grown-ups are a feature of the programme, is definitely one of the 'personalties' of broadcasting. Listeners who are taking their holidays in France this summer and wish to polish up their French grammar and accent will find his teaching of great help.

4.15 Prof. H. H. TURNER: 'The Shadows of the Stars—How One Star Dies Another'

4.30 A B.B.C. VARIETY PROGRAMME

THE THEATRICAL GARDEN PARTY
in aid of the Actors' Orphanage

The Royal Horticultural Society

EVERY year, when the Royal Horticultural Society holds its annual garden party at the Royal Hospital in Chelsea, it is a most attractive and popular event. This year, planned for the gayest of the Stuart reign—the spirit of carnival finds a resting-place for a day in the heart of sober London. The Theatrical Garden Party gathers together all the stars of the stage in their most attractive costumes. A programme of plays and songs, whose names are known to all, is interspersed with the garden party. The most famous actors and the best known figures of the Society applaud their efforts. Everybody who is anybody goes to the Garden Party, and the Actors' Orphanage, that admirable charity run by the most generous provision in the world benefits from it all.

This year the B.B.C. will provide one of the most striking features of the whole event. Listeners will remember that at the end of certain programmes broadcast from the studios they have heard the applause of an audience sitting

in the studio and cheering the performers. This year, for the first time, the B.B.C. will make use of a special arrangement to enable the audience to hear the applause of the garden party.

The garden party will be held in the grounds of the Royal Hospital, Chelsea, and the B.B.C. will broadcast from the studios in the morning and from the garden party in the afternoon.

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5.15 THE CHILDREN'S HOUR. The children will sing songs of the War and will conduct the Toy Symphony. The children will conduct the Toy Symphony.

6.0 THE LONDON RADIO DANCE BAND. by SIDNEY FIDMAN

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE LONDON RADIO DANCE BAND (Continued)

7.0 Mr. GREGORY WINTWORTH: 'The Adelphi'. OVER a century and a half ago, the four Adams brothers leased an area of waste land on the shore of the Thames, and began the creation of the fine group of buildings that is still called after them. Many times recently the Adelphi has been threatened, and today it has come at last under the hammer. If, as seems likely, the plans to its demolition, lovers of London and of architecture will have cause to mourn, for the Adelphi Terrace is a triumph of construction, and has always attracted distinguished residents. It was built by James Barry and George Bernard Storr.

7.15 THE FOUNDATIONS OF A. SPIN. THE SONATAS OF BEETHOVEN

7.25 Prof. H. H. TURNER: 'Eclipses, Algae and Other Eclipsing Stars'

THIS is the fifth week of Professor Turner's talks, in which he has been explaining all aspects of every kind. His next talk will be on 'The Eclipsing Stars'.

7.45 A Recital of Jewish Folk Songs

8.0 'A MIDSUMMER NIGHT'S DREAM' by William Shakespeare

8.30 A MIDSUMMER NIGHT'S DREAM

9.0 A MIDSUMMER NIGHT'S DREAM

9.30 A MIDSUMMER NIGHT'S DREAM

10.0 A MIDSUMMER NIGHT'S DREAM

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12.0 A MIDSUMMER NIGHT'S DREAM

12.30 A MIDSUMMER NIGHT'S DREAM

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1.30 A MIDSUMMER NIGHT'S DREAM

2.0 A MIDSUMMER NIGHT'S DREAM

2.30 A MIDSUMMER NIGHT'S DREAM

3.0 A MIDSUMMER NIGHT'S DREAM



WHERE ENGLAND AND SCOTLAND MEET.

The little River Sark flows right along the Border, and in this picture the left bank is Scotland and the right is England. Mr. Logan Mack will describe the Border country in his holiday talk from London at 5.0 today.

Tuesday's Programmes continued (June 21)

51T BIRMINGHAM. 326.1 M.

30 London Programme relayed from Daventry

345 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

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SWA CARDIFF. 353 M.

2.55 London Programme relayed from Daventry

4.45 Topical Talk

5.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

5.15 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.10 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.20 S.B. from London

7.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

7.15 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

7.40 CHARTERIS and DICKSON
 ENTERTAINERS AT THE PIANO
 JOHN HENRY and BLOSSOM

11.10 12.0 S.B. from London

277 MANCHESTER. 384.6 M.

2.55 London Programme relayed from Daventry

4.30 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

7.15 12.0 S.B. from London

7.15 12.0 S.B. from London

68M BOURNEMOUTH. 491.8 M.

11.15 12.15 MIDDAY MUSIC from Beale's Restaurant, Old Christchurch Road. Directed by GRANGER STACEY

March, 'Beale's' 1. 'Beale's' 2. 'Beale's' 3. 'Beale's'

Selection from 'The Little Nipper' 1. 'The Little Nipper' 2. 'The Little Nipper' 3. 'The Little Nipper'

'Because of You' 1. 'Because of You' 2. 'Because of You' 3. 'Because of You'

'At the Mid Hour of Night' 1. 'At the Mid Hour of Night' 2. 'At the Mid Hour of Night' 3. 'At the Mid Hour of Night'

Fox-trot, 'Golden Gate' 1. 'Golden Gate' 2. 'Golden Gate' 3. 'Golden Gate'

Selection from 'The Little Nipper' 1. 'The Little Nipper' 2. 'The Little Nipper' 3. 'The Little Nipper'

Fox-trot, 'All's Well that Ends Well' 1. 'All's Well that Ends Well' 2. 'All's Well that Ends Well' 3. 'All's Well that Ends Well'

2.55 London Programme relayed from Daventry

4.30 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

5.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

5.15 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.30 S.B. from London

7.0 Captain DOUGLAS EVANS 'The Senses of' 1. 'The Senses of' 2. 'The Senses of' 3. 'The Senses of'

7.15 12.0 S.B. from London

7.15 12.0 S.B. from London

7.15 12.0 S.B. from London

5.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

5.15 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.30 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.45 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

7.0 Mr. J. MANGRACE HOLMES, 'Inexpensive' 1. 'Inexpensive' 2. 'Inexpensive' 3. 'Inexpensive'

INEXPENSIVE motoring is a subject that should appeal to the majority of listeners

1. 'Inexpensive' 2. 'Inexpensive' 3. 'Inexpensive'

7.15 12.0 S.B. from London

7.15 12.0 S.B. from London

68M HULL. 291 M.

2.55 London Programme relayed from Daventry

5.15 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

6.30 S.B. from London

7.0 THE BRASS BAND and QUINCY Lander
 1. The Brass Band 2. The Quintet 3. The Lander

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"BIRD'S"
 is the
 smile maker.

The happiest meal times are a ways when Bird's Custard is served with plain or tinned fruits, or puddings

It is so good and makes happy children, because it makes well-nourished children

BIRD'S Custard

is among the really necessary foods of childhood.

A Midsummer Night's Dream

'A Wood Near Athens.'

By Herbert Farjeon.

[In this article Mr. Farjeon, the brilliant dramatic critic, and the author of that sparkling review, 'The Picnic,' gives a characteristic impression of Shakespeare's fairy play which is being acted last night—an appropriate occasion, for this is the longest day of the year.]

SHAKESPEARE wrote two great pastoral plays: *As You Like It*, the scene of which is laid in the Forest of Arden, and *A Midsummer Night's Dream*, with its Wood near Athens. Of these two plays *A Midsummer Night's Dream* is the more magical and mysterious, and if you would inquire the reason, you might find it in the answer that, while the Forest of Arden is a real place, Athens, and while both are real places, night is more magical and mysterious than day. The Forest of Arden is for the sun-worshipers. Here it is perpetual high noon. We shall never know what sleeping accommodation the Banished Duke provided for his contented followers. We shall never know how Rosalind behaved by twilight—whether she maintained her triumphant beauty or whether, when the horn of night had sounded in the glade, she subdued her wit to a softer quality. We shall never know how Oberon and Puck would have rung the changes on the lot of Titania for Phebe, of Phebe for Cnymon, of Orlando for Rosalind, and of Rosalind for no man. But just as the Forest of Arden is a real place, so the Wood near Athens is not with-
out its own magic. It is a place where the stars prick through the vault of heaven. And as you thread your way between the trees, you are conscious of a glow of a lover to where Titania in a cup of gold looks her lover.

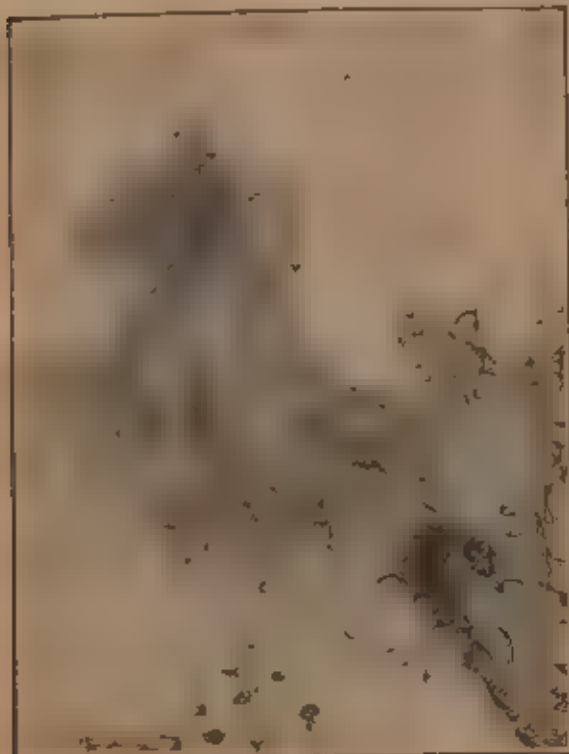
Tuesday, June 21 at 8.0
A MIDSUMMER NIGHT'S DREAM
By William Shakespeare
With incidental music by Mendelssohn

Theseus, Duke of Athens Eric Shakespeare
Egeus, Father to Hermia Ivor Barnard
Lysander (in love with Hermia) Douglas Burbidge
Demetrius (in love with Hermia) Alfred Gray
Philstrate, Master of the Revels to Theseus E. H. Brooks
Quince, a Carpenter Walter Fennell
Snug, a Joiner Alec Johnson
Bottom, a Weaver Robert Atkins
Flute, a Bellows-blower Horace Seymour
Snout a Tinker Leonard Calvert
Starveling, a Fool John Maynard
Hippolyta, Queen of the Amazons Lilian Harrison
Hermia, Daughter to Egeus (in love with Lysander)
Helena (in love with Demetrius) Lilian Harrison
Oberon, King of the Fairies Keith Pyott
Titania, Queen of the Fairies Natalie Moya
Puck, a Fairy Andrew Leigh
First Fairy Nona Benet
Other Fairies attending their King and Queen Lorna Hubbard
Attendants on Theseus and Hippolyta
Scene: Athens and a Wood near it
The Wireless Chorus (Chorus of the Radio)
The Wireless Symphony Orchestra (Leader, S. Knate Kelley), conducted by Percy Pitt
The play produced by R. E. Jeffrey and Howard Ross

not into thin air. They vanish into the linen-press of Mistress Quince, into the oven of Mistress Flute, into the milk-pan of Mistress Starveling. And it is because Shakespeare understood their origin and because he had grown up with them under a thatched roof that he made them so much more alive than Theseus or Hippolyta. Hippolyta may have been an Amazon and Theseus a mighty warrior before the war—but it is in Oberon that we see the man of action and in Puck the man who must be won with more than a word.

PERHAPS there is no comedy by Shakespeare containing more beautiful music than *A Midsummer Night's Dream*. It is for the nose and for the ear rather than for the eye, and if you wander through the woods on a summer night, you can scarcely fail to smell it and to hear it, though you fail to see it. But it would be a mistake to infer from this statement any sympathy with the objection to stage representations of *A Midsummer Night's Dream* which is based on the mathematical calculation that in five, or even four feet high, could never draw in the honey bag of a humble bee. A playgoer who cannot imagine that four feet are half-an-inch can never have looked at the stage through the wrong end of his opera-glasses and should give up the theatre altogether. This particular objection may disappear when the play is broadcast, but even so he may be troubled to account for the fact that Puck has a mouth like a loud speaker. The playwright gave his imagination to the best of his ability, but all his efforts will be vain if the audience does not bring its own imagination to his support. After all, it entails little effort. For as Theseus says, at the close of his famous speech on the lunatic, the lover and the poet:—

'How easy is a bush supposed a bear.'



By Arthur Rackham. Titania and Puck.

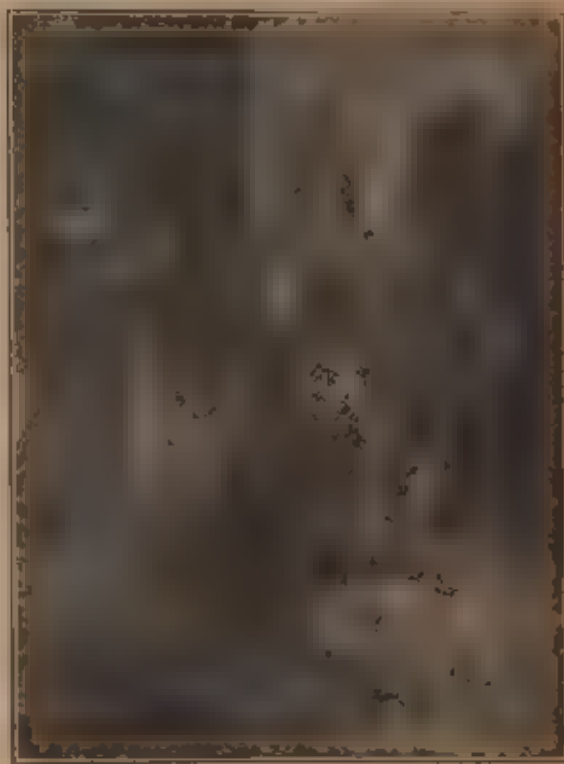
... FAIRIES AWAY!

This is Arthur Rackham's delightful conception of Titania the Queen of the Fairies, on the occasion of her first exit after the quarrel with Oberon that causes so much trouble during the play. (Act II, Scene I)

with coronets of flowers, the smell of a century of dead leaves rises with a strength and sweetness unknown to us.

IF a psycho-analyst were to ask me to "associate," as I believe it is so called, beginning from the starting-point of *A Midsummer Night's Dream*, my first response would be 'Wet woods at night: and after that perhaps I should blab out: 'Three-legged stools, for Puck, you may remember, plays pranks with three-legged stools, and the immortal ivory-staff in this play is made firm and fibrous because it is not merely of the earth, but of the cottage. When he created, or perhaps one should say when he reincarnated, Puck Shakespeare was not so much fairy as a man of the world.

What a loss we should have sustained if, in the last scene of all Puck had come to bless the house with a wand instead of with a beam. We must remember that it was the humors who invented the faeries, and that the true fairyland is therefore to be found, not in the hazy nowhere to which timid fancies gravitate, but between four solid walls of brick and mortar. The Wood near Athens is the home of the newts and the bats and the screech-owls and the spotted snakes. It is not the home of the fairies. It is their playground. When their revels are at an end, they vanish, but



By Arthur Rackham. Titania and Puck.

WHAT ANGEL WAKES ME...?

Another Rackham drawing, showing the meeting of two of Puck's victims—Titania, under the power of the love-spell, and Bottom the weaver with his ass's head. (Act III, Scene I)

HULL.

Write for
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Illustrated
Catalogue

On the left are Mr. E. J. Wilford, the emcee of the concert party that will broadcast from Birmingham tonight at 8.0, and Mrs. Nellie Edwards, who will sing from Manchester this afternoon. In the centre is the British Invited Cubes Silver Band, which plays from Liverpool at 9.35, and on the right are Mr. Sydney Nesbitt and Miss Tony Farrell, who take part in that station's Variety programme at 7.45.

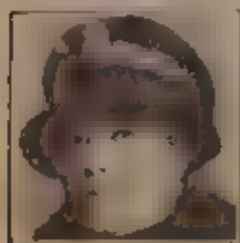
PROGRAMMES for THURSDAY, June 23

2LO LONDON. 361.4 M.

- 1.0 7.00 News
- 1.5-2.0 The Week's Records
- 2.25 Reading, 'Natural History of Britain' (Cont'd)
- 2.30 Mr. E. Kaye: 'How Horns, Claws' (Cont'd)
- 2.40 News
- 3.45 Talk
- 4.0 THE DAVENTRY QUARTET and JEAN DE SEAN (Continued)
- 5.15 THE CHILDREN'S HOUR: Ronald Gouley and the 'Geraldine' will be the story of 'Wee Wiggly Wilbs' (Mabel May's 'Loudie' Manland will talk about 'Bunsen Burners')
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 Market Prices for Farmers
- 6.25 THE LONDON RADIO DANCE BAND (Continued) by SHIRLEY FIDMAN
- 6.35 TIME NEWS: GLOUCESTER, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 THE LONDON RADIO DANCE BAND (Continued)
- 7.0 Miss MARGARET MURRAY: 'How University College has the way in Wales' (Cont'd)
- 7.15 THE FOUNDATIONS OF MUSIC: THE SONATAS OF BEETHOVEN
- 7.25 Prof. LAURENCE ARTHUR: 'Victorian Poetry: Tennyson and Browning' (Cont'd)
- THIS is the second of six talks on Victorian Poetry in which the Professor of English Literature at Leeds University will discuss the estimate of the period which was the first attempt to be a Golden Age of English poetry. Last week he discussed 'What is Victorian?' Today he enters into the history of the two of the Victorian giants, Alfred, Lord Tennyson, who succeeded Wordsworth as Poet Laureate, and Robert Browning, the poet who pleased the Victorians by being hard to understand and whose cult Browning has been able to bear witness to today.
- 7.45 FREDERICK PATTERSON: 'Songs in Many Languages, with Bands and Piano Accompaniment'

8.0 B.B.C. POPULAR CONCERT
Relayed from the Kingsway Hall (see column 2)

10.15 Miss NAOMI ROYDE-SMITH: 'The Voice Contributions'



Miss Naomi Royde-Smith will broadcast the report on Competition VIII as 'Portrait of Myself' and will discuss the subject of Competition IX. This is the first of a new competition, which will be published in the next issue of 'The Radio Times' on Friday, June 2.

10.30 12.0 DANCE MUSIC: THE LONDON RADIO DANCE BAND



LIEUT. B. WALTON O'DONNELL, well known as the Bandmaster of the Royal Marines (Dial Division), has recently joined the staff of the BBC as Director of Military Band Music, and Conductor of the Wireless Military Band, in which capacity he figures in the popular concert tonight.

8.0 B.B.C. POPULAR CONCERT

DOROTHY BENNETT (Soprano)
LEONARD COWINGS (Piano)
MAURICE COLE (Pianoforte)
TOMMY HANLEY
CHARLES Dwyer
THE WIRELESS SINGERS
THE WIRELESS MILITARY BAND
Conducted by Lieut. B. Walton O'Donnell, R.M.

THE BAND
Overture to 'The Marriage of Figaro' (Mozart)
LEONARD COWINGS (accompanied by the Band)
Waltz 'You Walk' (Smetana) (Brahms)
THE BAND
Capriccio Italiano (Toscanini)
TOMMY HANLEY
The Wireless Singers
Rock Song 'Hush' (Toscanini)
THE BAND
Ponte Suite Concerto (Coleridge Taylor)

9.0 From the Studio: Interval
Weather Forecast and Second General News Bulletin (Local News)
News: In the hall, during the interval, Miss CECIL DIXON and Mr. V. HALEY HENNESSY will play piano in under 10 to 15 minutes, as planned by the Studio.

9.20 B.B.C. POPULAR CONCERT (Continued)

THE WIRELESS MILITARY BAND
Festral March from 'Tannhauser' (Wagner)
Valse 'The Wireless Military Band'
Concerto in A Major for Piano and Orchestra - 1st Movement (arranged for Wireless)
DOROTHY BENNETT (accompanied by the Band)
Soprano Solo: 'The Wireless Singers'
CHARLES Dwyer will broadcast 'A Day in Ten Minutes'
Ah! Moon of my Delight (Lisa Lehmann)
First Hungarian Rhapsody (Liszt)
GOD BLESS THE PRINCE OF WALES
GOD SAVE THE KING

5XX DAVENTRY. 1,600 M.

- 10.30 News
- 11.0 THE DAVENTRY QUARTET (Soprano: Tom Brookes; Alto: Kathleen Brown; Tenor: John Henry; Bass: John Henry)
- 11.45 News
- 12.0 News
- 1.0 2.0 News
- 2.25 News (4.0 7.00 Signal)
- 7.25 News from Leeds
- 7.45 News from London
- 9.15 Shipping Forecast
- 9.20 12.0 News from London (1.0 7.00 Signal)

5IT BIRMINGHAM. 326.1 M.

- 3.45 Broadcast from the University of Birmingham: 'The Development of the Internal Combustion Engine'
- 4.15 HAROLD TAYLOR'S ORCHESTRA: 'The Echo of the Echo'
- 4.45 FRANKIE RITCHIE: 'Gladness of the Future' (The Moon and the Sun)
- 5.15 THE CHORUS: 'The Story of the Phylis Richardson: Songs by Florence Cresson' (The Story of the Phylis Richardson: Songs by Florence Cresson)
- 6.0 London Programme relayed from Daventry
- 6.30 News from London
- 7.0 Mr. C. F. J. BURNETT: 'Chanticleer' (The Story of the Phylis Richardson)
- 7.15 News from London
- 7.25 News from Leeds
- 7.45 A VARIED PROGRAMME
THE STATION ORCHESTRA
Overture, 'John and Mary'
OLIVE TIFTON (Lady Tenor)
Amber and Anthea (The Story of the Phylis Richardson)
Eh, here (The Story of the Phylis Richardson)
OVERTURES
Pavane, 'Marza' (The Story of the Phylis Richardson)
Waltz 'The Story of the Phylis Richardson'
Military March.

8.15 CHARLES and DIANA: 'The Story of the Phylis Richardson'
JOHN HENRY and BLOSSOM: 'The Story of the Phylis Richardson'

- 8.45 ORCHESTRA
Masque Legend (The Story of the Phylis Richardson)
The Story of the Phylis Richardson
The Story of the Phylis Richardson
9.0 WEATHER FORECAST, NEWS (9.15 Local News)
9.20 'THE MANDARIN'S COAT'
A Play for Broadcasting written by (The Story of the Phylis Richardson)
Characters (in order of first speaking):
Bobby Travers (her husband) (The Story of the Phylis Richardson)
John and Anthea (her Aunt and Uncle) (The Story of the Phylis Richardson)
8. Walter Luttrell (The Story of the Phylis Richardson)
The Story of the Phylis Richardson
House in the heart of the country
The Story of the Phylis Richardson
10.15 12.0 News from London

Thursday's Programmes continued (June 27)

6BM BOURNEMOUTH. 491.8 M

- 11.15 THE STATION QUARTY
Overture, 'Poet and Peasant' Suppt
- 11.25 E. BARNETT (Baritone)
Song: 'The Maid' Suppt
(Picture on page 527)
- 11.35 GLASSY DUCKY (Suppt)
Dance: 'In the Park' Suppt
Buckley Song Suppt
Cherry Ripe Suppt
(Picture on page 527)

11.40 OVERTURE
Merry Wagon

11.50 E. BARNETT
Drake Goes West Suppt
Song: 'The Maid' Suppt

11.58 E. BARNETT
Song: 'The Maid' Suppt
Bart Songs at Evening

12.5 12.15 OVERTURE
Merry Wagon

2.35 E. BARNETT
Song: 'The Maid' Suppt

4.0 E. BARNETT
Orchestra, relayed from W. H. H. H.

4.0 E. BARNETT
Orchestra, relayed from W. H. H. H.

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Orchestra, relayed from W. H. H. H.

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Orchestra, relayed from W. H. H. H.

4.0 E. BARNETT
Orchestra, relayed from W. H. H. H.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Darenty

6.30 S. B. from London

7.0 S. B. from London

7.15 S. B. from London

7.25 S. B. from London

7.45 12.0 S. B. from London (8.15 Local)

5WA CARDIFF. 353 M.

12.30 1.30 Lunch-time Music from the City

2.40 E. BARNETT
Song: 'The Maid' Suppt

3.0 E. BARNETT
Song: 'The Maid' Suppt

3.0 E. BARNETT
Song: 'The Maid' Suppt

4.0 E. BARNETT
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4.45 E. BARNETT Song: 'The Maid' Suppt

5.0 THEO
Scene and Waltz from 'Gretna Green'

5.15 THE CHILDREN'S HOUR
A Play by Dorothy L. Sayers

6.0 London Programme relayed from Darenty

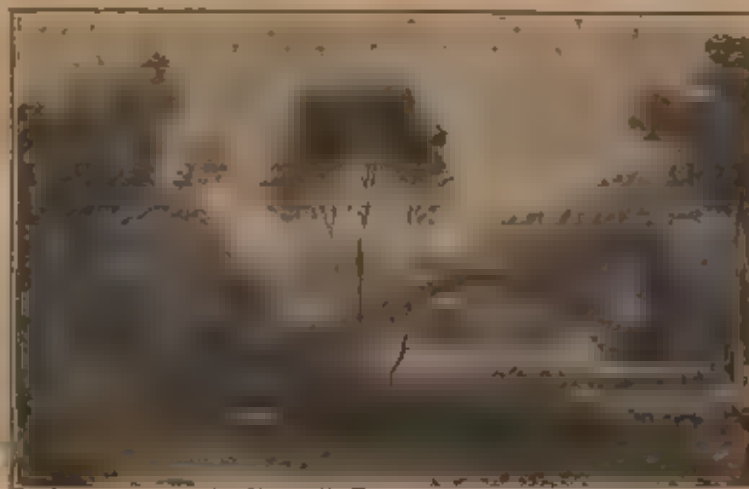
6.30 S. B. from London

7.0 Mr. NORMAN RICHES and Mr. TONY J. RICHES
'Our Weekly Sports Review'

7.15 S. B. from London

7.25 S. B. from London

7.45 12.0 S. B. from London (8.15 Local)



PONTYPRIDD OLD BRIDGE

This picture of the bridge with which Professor A. J. Sutton Pippard will deal in his second talk on 'Engineering Feats in the West' (Ch. 2.40) from an old engraving by Henry Gascoigne.

2ZY MANCHESTER. 384.6 M.

11.30-12.30 Made by THE STATION QUARTY

Selection from 'The Huguenots' Meyerbeer

Prelude in A Flat Chopin, arr. Dimes

Maria: 'Children's Games' Buxtehude

1.0 S. B. from London

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7.15 S. B. from London

7.25 S. B. from London

7.45 S. B. from London (8.15 Local)

9.20 ON WITH THE SHOW OF 1927

Relayed from the North Pier, Blackpool

WALTER WILLIAMS and WINNIE COLLINGS Musical Comedy Stars

JAN RALPH and his BAND

IRIS and PHYLIS (The Improvisers)

MYLLA BROWN (Soprano)

STANLEY VALLEN (Tenor)

THE SIX FLOWER GIRLS

10.0 S. B. from London

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Thursday's Programmes cont'd (June 23)

CLV LIVERPOOL. 294 M.

- 3.45 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. HAROLD A. DENT The Mithras Year: Here to the Isle of Man
- 7.15 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements

ENG NOTTINGHAM. 275.2 M.

- 11.30-12.30 Concert relayed from Daventry
- 2.40 BROADCAST TO BIRMINGHAM AND MANCHESTER: "Friends in Fields and Woods" VII Three Kinds of News
- 3.0 London Programme relayed from Daventry
- 5.0 Marlan Patrick (Hornpipe)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. J. H. B. P. Popular Psychology
- 7.15 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements

SPY PLYMOUTH. 400 M.

- 11.15-1.0 Concert relayed from Daventry
- 2.25 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. K. G. BUTCHER, "The Play of the Day"
- 7.15 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements

6FL SHEFFIELD. 272.7 M.

- 3.0 London Programme relayed from Daventry
- 4.0 AN AFTERNOON CONCERT
Relayed from the Pavilion, Buxton Gardens
B from Manchester
SIDNEY FREEDMAN and his ORCHESTRA
Overture to "The Marriage of Figaro" - Mozart
Waltz, "Dream on the Ocean" - Gungl
Suite, "Woodland Pictures" - Percy Fletcher
SIDNEY FREEDMAN (Violin)
Largo - Handel
ORCHESTRA
Selection from "Pagliacci" - Leoncavallo
Lullaby - Schubert
- 5.0 Mr. F. A. HOLMES, Chairman of the Buxton Archaeological Society: "Brantford Dovecote II, The Lower Dove and Hen"
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. J. W. GARDNER, "The Play of the Day"
- 7.15 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements

ST STOKE. 294 M.

- 10.10 Concert relayed from Daventry
- 2.25 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. MARK HUGHES Great Halls and Their History
- 7.15 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements



Two girls in Birmingham are making a programme for the E. Butler and Miss Gladys Diney

5SX 294 M.

- 11.30-12.30 Concert relayed from Daventry
- 2.25 London Programme relayed from Daventry
- 4.0 "The Children's Hour" (from London)
- 5.15 "The Children's Hour" (from London)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 S.B. from Leeds
- 7.45-12.0 S.B. from London 9.15 Local Announcements

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

- 2.25 "The Children's Hour" (from London)
- 5.15 "The Children's Hour" (from London)
- 6.0 "The Children's Hour" (from London)
- 6.30 "The Children's Hour" (from London)
- 7.0 "The Children's Hour" (from London)
- 7.25 "The Children's Hour" (from London)
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- 11.30 "The Children's Hour" (from London)
- 11.45 "The Children's Hour" (from London)
- 12.0 "The Children's Hour" (from London)

5SC GLASGOW. 405.4 M.

- 2.25 "The Children's Hour" (from London)
- 5.15 "The Children's Hour" (from London)
- 6.0 "The Children's Hour" (from London)
- 6.30 "The Children's Hour" (from London)
- 7.0 "The Children's Hour" (from London)
- 7.25 "The Children's Hour" (from London)
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- 10.45 "The Children's Hour" (from London)
- 11.0 "The Children's Hour" (from London)
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- 11.30 "The Children's Hour" (from London)
- 11.45 "The Children's Hour" (from London)
- 12.0 "The Children's Hour" (from London)

2BD ABERDEEN. 500 P.T.

- 2.25 "The Children's Hour" (from London)
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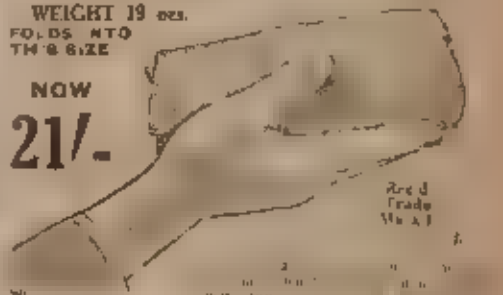
2BE BELFAST. 306.1 M.

- 2.25 "The Children's Hour" (from London)
- 5.15 "The Children's Hour" (from London)
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- 6.30 "The Children's Hour" (from London)
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- 11.30 "The Children's Hour" (from London)
- 11.45 "The Children's Hour" (from London)
- 12.0 "The Children's Hour" (from London)

21/- Mattamac Feather Weight STORMPROOF

From now onwards WE SELL DIRECT TO THE PUBLIC ONLY. All models sold by us are reduced by the amount of the previous Retail Profit. In style, material, trimmings, and workmanship "Mattamac" Stormproofs are unchanged. The only change is that Direct Selling makes them 6/- in the £ cheaper. A "Mattamac" is identical in appearance with the best five guinea Weatherproof. In quality also, it is the same. It gives lasting wear, and is absolutely Waterproof. Light and compact. Wind, Cold, and Wet. Mattamac is the most general utility raincoat ever made.

Don't risk disappointment with an overpriced raincoat. Get the best which is labelled Mattamac beneath the cost-barter.



Leaf's Hatted 25/- (Labeled 21/-) Men's Unlined, 20/- (Labeled 17/-)

MADE FOR EVERY OUTDOOR PURPOSE

Two in one. Mattamac is a raincoat and a cover. It is made of a new type of fabric, which is waterproof, windproof, and tear-proof. It has a large collar, a deep pocket, and a strong strap across the back. It is the most perfect raincoat ever made.

"MATTAMAC" ART BOOKLET POST FREE

Write for it. It is a booklet of 12 pages, showing the many uses of Mattamac. It is a valuable guide to the many ways in which Mattamac can be used. It is a must for every outdoor enthusiast.

SENT ON SEVEN DAYS' FREE APPROVAL

You may without risk, send us your Mattamac for a trial. We will send you a new one, if you like it. If you do not like it, we will send you a new one. It is a risk-free trial. It is a must for every outdoor enthusiast.

Write for it. It is a booklet of 12 pages, showing the many uses of Mattamac. It is a valuable guide to the many ways in which Mattamac can be used. It is a must for every outdoor enthusiast.

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PROGRAMMES for FRIDAY, June 24

21.0 LONDON. 361.4 M

10.20 In Some Time, Music by ...

2.55 Reading "An Inland ..."

3.30-3.35 Mr. Cudde, W. ...

Today Mr. Cudde ...

3.50 CONCERTS FOR ...

B.H.A.



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7.45 SEA SHANTIES

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THE OLDEST CITY IN EUROPE

Rome, the city of which Mr. Colin Coote will talk tonight [London 8.45], is richer in history buildings than any other city in Europe. This view gives some idea of the juxtaposition of periods that is one of its characteristic features: in the foreground the Forum, the centre of life during the Republic; beyond, a triumphal arch of the Empire; and in the distance a Renaissance church.

The First Movement, for ...

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134

430 E.H. from London

66 THE MAJESTIC 'ORCHESTRA',
from the Hotel Majestic, St. Ann's-on-Sea
Music Director, GERALD W. BRIGHT

9.45-11 P *S.E. from London* (10.5 Local Announcements)

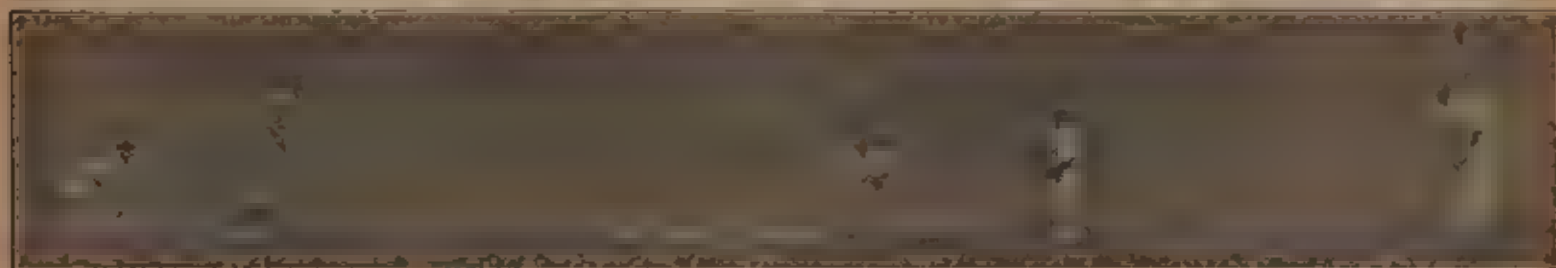
2LO LONDON. 361.4 M.

<p> Last year's rose Dream Valley For N. 20 by at the door </p>	<p> Boys' Quilt </p>
--	-----------------------------

121-122 S. O. from London (10.0 Time Signal)

5FT BIRMINGHAM. 325.1 M.

2.45 S.B. from London (\$1.15 Local Announcem
ment) Nurse Margaret



The picture gives an admirable impression of the tense atmosphere of an important cricket match. A running commentary by Mr P F Warner on the North v. South Test Trial at Sheffield, will be broadcast this afternoon.

Saturday's Programmes continued (June 25)

9.35 THE HOME FIRES

THE STATION ORCHESTRA
Selection from 'Hic-a-Hoe' M. x
9.45 PHILIP TAYLOR (Baritone)
Selected Songs
9.50 OCTET
The Passing Show of 1913 ..
10.0 PHILIP TAYLOR
Selected Songs
10.5 OCTET
Selection from 'Chu Chin Chow' ..
10.10 'As We Were Marching' A. CAMERON
19 ..
FRANK TAYLOR (Baritone) and CHORUS
10.30 12.0 S.B. from London

5WA CARDIFF. 353 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 'The Royal Agricultural Show at Newport'
7.15 S.B. from London (9.15 Local Announcements, Sports Bulletin)

9.35 A NEAPOLITAN NIGHT

THE STATION ORCHESTRA, conducted by WARWICK
Series ('Impressions of Italy') Charpentier
JOHN COLLINSON (Tenor) Di Vega
Soprano (Baritone) Gambardella
Torna Sarpento Serenade De Curtis
Soprano 'Love and Life' ..
SILVIO SIBELI (Baritone) De Curtis
Du chet non chague ..
Piano ..
Viva Roma ..
ORCHESTRA ..
Soprano ..
JOHN COLLINSON and SILVIO SIBELI
O Sole Mio ..
Neapolitan Scenes ..
10.30 12.0 S.B. from London

2ZY MANCHESTER. 384.6 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.15 Local Announcements, Sports Bulletin)
9.35 'A COUNTRY COTTAGE'
A New Play by PATIENCE R. ...
Introducing the Song Cycle of the same name by CLAUDE ARNSWOLD
Characteristics (in order of speaking)
Joan
The Vase of Mystry
10.30 12.0 S.B. from London

HULL 294 M.

2.30 London Programme relayed from Daventry



Miss Edith James (left), the entertainer at the piano, and Miss Winifred Payne, contralto, both take part in Birmingham's Military Band programme, which starts at 9.35 tonight.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

2LS LEEDS-BRADFORD. 277.3 M. 252.1 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

6LV LIVERPOOL 297 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Gaudet R. P. FLETCHER, Liverpool
7.15-12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

5NG NOTTINGHAM. 275.2 M.

11.30 12.30 Gramophone Records
2.30 London Programme relayed from Daventry



A RUSSIAN PARTY

Tonight London listeners will have a chance to eavesdrop on a party given in the Russian manner by Vladimir Polunin, the scenic artist to some of the most interesting of the Russian colony in London. This picture, taken in Polunin's house, the scene of the party, shows Polunin himself (on the right, playing the balalaika) in front of a wall covered with his own designs.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 400 M.

12.0 1.0 THE STATION ORCHESTRA, directed by WINIFRED GRANT, MORRIS GILBERT (Piano-forte)
2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

6FL SHEFFIELD 272.7 M.

2.30 CRICKET
THE TEST TRIAL—North v. South
Dance Music relayed from Daventry
Details of the progress of the Match will be given at intervals throughout the afternoon
4.15 ORCHESTRA relayed from the GRAMMOPHON
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

6ST STOKE. 294 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

6SX SWANSEA. 294 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

5SC GLASGOW 405.4 M.

2.30 'The Never-Do-Well' ..
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

2BD ABERDEEN 500 M

2.45 The Station Orchestra ..
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

2BE BELFAST. 306.1 M.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 12.0 S.B. from London (9.15 Local Announcements, Sports Bulletin)

18/-
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THEY ARE SPLENDID

We have just cause to be proud of our Little Giant Cabinet Models. There are thousands of owners of Fellows Sets all over the country, with only one opinion—"They are simply splendid."

The prices shown are for the set absolutely complete. If you already have a Battery, Loud Speaker or Aerial Equipment, there is no need to buy it again, however. Have just what you want.

Of course, the Fellows accessories are built to go with the set, and to produce the best results, but you can obtain the set with any of the accessories you require.

2-Valve Cabinet Model—complete £8:15:0
or 18/- down and 10 monthly payments of 18/- (No deposit)

3-Valve Cabinet Model complete £9:18:0
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The standard Little Giant Table Models are still available at the usual prices as under:

Little Giant II Complete £6:15:0	Little Giant III Complete £7:18:0
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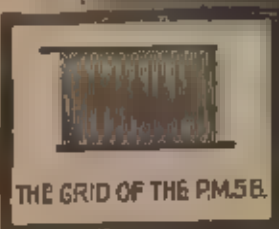
LONDON 20, Store Street, Tottenham Court Road, W.C.
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CARDIFF Dominions Arcade, Queen St.
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LEEDS 65, Park Lane
LIVERPOOL 37, Mossfields
MANCHESTER 33, John Dalton Street
NEWCASTLE 36, Grey Street
NOTTINGHAM 30, Bedlesmath Gate
PORTSMOUTH Pearl Buildings, Commercial Road
SHEFFIELD 11, Watogate
TONBRIDGE 34, Quarry Hill

HEAD OFFICE:
PARK ROYAL, N.W.10

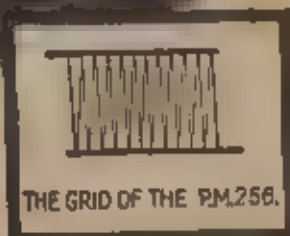
THE DIFFERENCE!

In each of the Mullard P.M. Valves, the P.M. Filament is the master filament. It is the master filament that gives the P.M. Valve its great life, its great economy and its great power.

The grids illustrated give a striking example of the matched electrode system in the use of only two in the series of Mullard P.M. Valves.



THE GRID OF THE PM.5B.



THE GRID OF THE PM.256.

MATCHED ELECTRODES combined with the wonderful P.M. FILAMENT

MORE than a supreme filament in Mullard P.M. Valves... more than a master filament that has set a new standard for long life, toughness, economy and power... the wonderful P.M. Filament.

A system of matched electrodes, designed by Mullard Engineers to produce unequalled performance in every type of valve operation by completely utilizing the vast energy of this master P.M. Filament to the best advantage in each case.

The result of this special P.M. construction and design... that a series of P.M. Valves has been produced from which, no matter what type of circuit you employ, positively pure and powerful amplification is assured from the first to the last stage culminating in a final reproduction that is a delight and a revelation.

Consult your radio dealer to-day about the correct Mullard P.M. Valves for your receiver.

For 200-volt accumulator

P.M. 1 H.F.	0.2 amp.	4/-
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P.M. 5A		
Resist. Capacity	0.2 amp.	4/-
P.M. 2 Power	0.25 amp.	18/-

For 4-volt accumulator or 4-volt cell

P.M. 1 (General Purpose)		
P.M. 3A (Resist. Capacity)	0.2 amp.	4/-
P.M. 4 (Power)	0.2 amp.	18/-

* For 6-volt accumulator or 4-volt cell

P.M. X (General Purpose)		
P.M. 5B (Resist. Capacity)	0.2 amp.	14/-
P.M. 6 (Power)	0.2 amp.	14/-
P.M. 6 Power	0.2 amp.	18/-

Super-cathode valves for last L.F. Stage

P.M. 7	0.2 amp.	22/-
P.M. 8	0.2 amp.	22/-

Mullard

THE MASTER VALVE

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Old
Friends
are
best



MAN clings to the old. His ripe-old, well-smoked pipe—how he cherishes it and returns to it time after time! Old, dust-laden books—is there not a fascination in turning over again their well-thumbed pages? Old shoes, moulded by time and wear to every curve of our feet—don't we cling to them, long after they have lost their respectability? Old things that have become friends.

In the days before broadcasting came, the advent of the first Wireless Loud Speaker astonished England. Its name was Brown.

In the years that have followed many loud speakers have made their appearance. Some have been good. Others have been

bad. The bad, because they had nothing to justify their existence, have gone. *The Brown still leads.* For the Brown has become the true friend of listeners the world over. The quality of reproduction which it gives has weaved a bond of friendship with its owner. It is never a deceiver; it tells nothing but the truth. If you, too, want the truth from your loud speaker, then your choice must also be the Brown. You too, will make it your friend. Your *truthful* friend. To rank, in the years to come, with your pipes, and your books, and your shoes.

The oldest model, the superb BROWN reproduces a loudspeaker
sound power. 100 watts. 100 watts. 100 watts. 100 watts.
2,000 ohms. 25 ohms. 4,000 ohms. 1 ohm. There are many
other models, from 50 to 5,000 watts.

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less Loud Speaker

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Wholesale Depots throughout the Country

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Anywhere on the Set
Everywhere on the programme

For Stronger Signals use

DEL 210

The New Osram "STEEP SLOPE"
2 Volt General Purpose Valve

"Our new valve certainly fetches in the distant stations, increasing power and improving tone from the near ones."

"That's a true 'Steep Slope' characteristic," commented 'TONE' "2-volt users will find DEL 210 gives them stronger signals from anywhere," added 'POWER' "The low consumption filament reduces running costs, is invaluable for portable sets, and can be used anywhere on a set."

DEL 210

Fil. volts 2.0. F.I. current 1.500
amperes. Anode volts 120 max.
Amplification Factor 9. Impedance
17,000 ohms

Price

14/-

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Osram
STEEP SLOPE
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"STEEP SLOPE" means Stronger Signals





It's not what you pay but what you get that determines whether a valve is cheap or expensive. When you buy a Cossor you get a Valve with a Kalenised filament giving such long service that you begin to wonder whether you'll ever have to buy another valve as long as you live! And at the same time you obtain a quality of reproduction which is the envy of your friends. What more can you expect from any valve?



Cossor gives you the sweet high notes of the Violin



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For SUMMER SERVICE

These Folders
will interest you

*Send for Folders 5008 and 5009,
which give detailed information
on the advantages of Exide "Mass"
Type Batteries, or ask your local
Dealer or Exide Service Agent.*



Exide

"MASS" TYPE BATTERIES

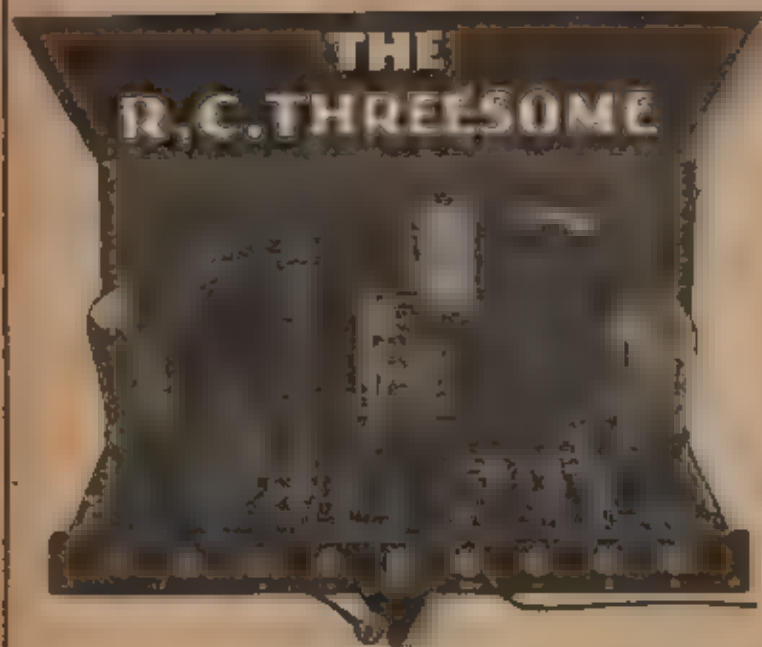
Exide "Mass" Type Batteries for long slow discharges are the most recent advance in battery design and the most important for many years. They are not subject, like the ordinary battery, to loss of charge or sulphation when standing (even partially run down) for long periods. They are the only batteries free from this disability. They are of quite special construction and design.



Imitations should be avoided.

They are intended for all circuits where the rate of discharge is intermittent or low in relation to the capacity. They are thus exactly what is wanted for High Tension, or Low Tension for dull emitter valve sets of low current consumption. They make dry batteries quite out of date and are superior to any other accumulator.

Made at the largest Battery Works in the British Empire



A WONDERFUL SUCCESS — and no wonder !

It is easy to understand the phenomenal success of the R.C. Threesome—the first of the resistance coupling sets, and still the star performer. It is just perfect.

Little wonder that the R.C. Threesome has become the big thing in wireless: such purity! such volume! such amazing fidelity to the original performance!

And how simple to build! how inexpensive! You can listen on the same evening you start to build it, and the parts cost less than £3. Send now for

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The R.C. TWOSOME.—Crystal-set users who have tired of headphone bondage, but who must have crystal purity should build this 2-valve amplifier. Incorporated with any crystal-set the R.C. Twosome can be built in an evening for 25/-. Instructions and Blue-print (free see coupon). Let the whole family listen.

HERE ARE THE RIGHT R.C. VALVES

There is a complete range of Edison valves for resistance coupling. Send for folder showing curves and specifications. See Coupon.



R.C.2 for use with 2-volt accumulators

R.C.410 for use with 4-volt accumulators

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No factor's profit. No retailer's profit. The whole money's worth is in the battery as it comes to you straight from the maker.

It is British too, not merely assembled in Britain from cheap foreign parts.

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The B8 VALVE

means better reception
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THE wonderful purity of tone that it is possible to obtain with resistance-capacity coupling has made this method of amplification extremely popular. In the past the adoption of resistance-capacity coupling involved a very considerable sacrifice of volume. You couldn't have purity and volume at the same time.

The introduction of the B.T.H. B8 Valve—with its extraordinary high amplification factor of 50 (unsurpassed by any other valve) has made resistance-capacity coupling an economic success. Indeed, the B8 valve gives as great a sound magnification per stage as the best L.F. transformer. The high impedance of the B8 (180,000 ohms) reduces its H.T. current consumption to only 1/60 as much as that of an ordinary valve. Actually the consumption is no greater than that dissipated by the battery when not in use. Add to these advantages the simplicity and lower constructional cost of a resistance-coupled receiver, and you will appreciate what the new B8 valve means to you.

Characteristics of the B8 Valve.

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2	0.1	90 to 120	50	180,000 ohms	14. 0.

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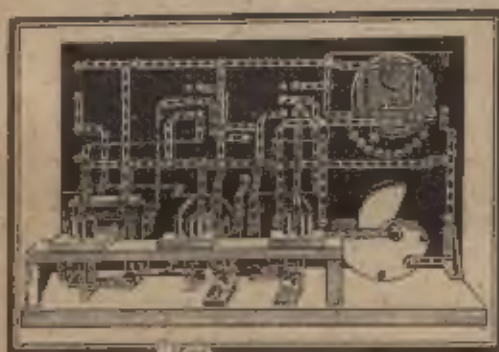
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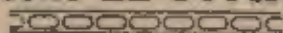
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