

EVERY PROGRAMME FROM EVERY STATION (June 10-16)

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Every Friday. Two Pence.

The Real Lord Curzon.*

The accompanying portrait of the late Marquess Curzon of Kedleston, one of the most brilliant and enigmatic of modern statesmen, was recently broadcast from London by his friend and biographer, Lord Ronaldshay. Around no figure in modern political life have grown up so many legends as enhanced, or attempted to diminish, the reputation of Lord Curzon.

Lord Ronaldshay gives a sober and truthful picture of a very great man.

IF I asked you what you thought of the late Lord Curzon, you would probably reply that he was a pompous sort of person who had a very high opinion of his own abilities and a much more modest opinion of the abilities of other people. You would probably quote the well-known rhyme in which some witty under-

if he could have foreseen that his playful doggerel was going to provide the public with material for forming their opinion of

No one thought of basing their opinion of Jowett on these lines; indeed, it is probable that very few people have even heard of them; and it was sheer bad luck for George Curzon that in his own case a trivial college rhyme should have obtained such wide publicity.

Of course, there was some foundation for



THE MAN AND HIS SETTINGS.

Lord Curzon at thirty-two (above) and the two great houses associated with him—Kedleston Hall (left), his birthplace, and Government House, Calcutta (right).



graduate poked fun at him at Oxford:—

My name is George Nathaniel Curzon,
I am a most superior person;
My cheeks are pink, my hair is sleek,
I dine at Blenheim once a week.

Indeed, I expect that a good many people based their opinion of Lord Curzon largely on this college rhyme. Yet I am sure that the joker who penned the lines, somewhere about the year 1880, would have been horrified

the character of a future statesman. There happened to be at Oxford in those days a little group of undergraduates who, in their jolly, light-hearted way, made rhymes about all sorts of people. Of Benjamin Jowett, the famous Master of Balliol College, at which George Curzon was an undergraduate, they wrote:—

First come L. My name is Jowett;
There's no knowledge but I know it.
I am Master of this College.
What I don't know isn't knowledge.

the joke, for there was a certain grandeur about Lord Curzon; and his manner, particularly in public, was always a little pompous. Well we all know how deceptive appearances can be, particularly in the case of people with highly-strung and sensitive natures; and in Lord Curzon's case appearances were more than usually deceptive. Even in the matter of bodily health his appearance seriously misled him. His high complexion and tall, straight figure, gave an impression of glowing health. 'The S

* The Talk of the Week, No. 20, broadcast from London on Monday, May 21.

complexion of a milkmaid and the stature of an Apollo," was the description once given of him in a newspaper. Yet throughout his life he suffered grievously from an incurable curvature of the spine which often caused him agonies of pain; and the straightness of his figure, which gave an impression of almost military bearing, was due not to natural strength but to the mechanical support which the weakness in his back obliged him frequently to wear. And appearances were as deceptive in the matter of his character and personality as they were in the case of his physical well-being. How many of those who regarded him as haughty and self-satisfied imagined that he seldom embarked upon any enterprise without resort to prayer? Yet this was so. "Though my views about religion are not very orthodox," he told Lord Roberts, "I am a firm believer both in the duty and efficacy of prayer. And I do not think I have ever missed a day in my life myself."

Opinions formed from a superficial knowledge of him were nearly always wrong. For example, if you had derived your opinion of him as a schoolboy from a mere record of his school successes, you would have pictured to yourself a model boy, the joy of any master's heart, for he was always winning prizes and was never far from the top of his class. But you would have been quite wrong. There is at Eton a long, panelled room adorned with the busts of famous men, a room hallowed by a long tradition of decorous behaviour and bathed in a gentle atmosphere of learning. Once in its long history its brooding silence was broken by the boisterous laughter of four irreverent schoolboys, while tennis balls cannoned off the heads of Chatham and Canning and other heroes whose names loom large in the pages of English history. It was your model boy, George Curzon, who conceived and carried out the audacious plan of playing a game of tennis in these surroundings.

HIS success in the school examinations was due partly to a tremendous capacity for hard work and partly to an extraordinary memory. These qualities, combined with great ideals and a consuming patriotism, secured for him before he died, at the comparatively early age of sixty-six, an outstanding place in English public life. It is not of his public career, however, that I want to speak, for that is sufficiently well known. I want to talk more of the man himself. What was he really like? Was he a companionable sort of man? People who based their opinion of him on his public reputation would probably say no. Yet he could be the most delightful of companions, bubbling over with affection, high spirits, and, above all, a lively sense of humour. No one enjoyed a joke more than he did; and with a broad smile on his face and with chuckles of laughter, he would retell to his friends anything that tickled his sense of the ridiculous. When he was at school a boy called Cole, who afterwards became Governor of the Bank of England, was sent with a message to the master in charge of the class in which Curzon was working. The

master read the message and went on with his work. Cole, uncertain whether he was to take back an answer to the message which he had delivered, waited. Presently the master looked up and, seeing the boy, asked him his name. "Cole, sir," replied the boy. "Well then," said the master, "Cole, scuttle," and the boy retired.

The diaries which Curzon kept on those great journeys of his which carried him into Persia and Afghanistan and, indeed, into most of the less accessible countries of Asia, and which won for him the gold medal of the Royal Geographical Society, are full of human touches. Can you imagine anyone who was really a prig at heart jotting down the following description of a night's journey in a bullock-cart:—

"I had to curl up like a caterpillar with a stomach ache. Not a wink of sleep; jolt,



OXFORD DAYS.

A characteristic group of Oxford undergraduates of the early eighties when George Nathaniel Curzon was recognized as the most "superior person" that ever Balliol had produced. He is here seen (at the back of the picture) with two of his friends.

jolt, jingle, jingle, mixed with the most diabolical noises from the driver."

His courage and strength of mind were extraordinary. Imagine what it must have meant to a man who suffered from a painful weakness of the back to travel on horseback, as he did, in the course of a journey of five months' duration, something like 2,000 miles over the rough mule tracks of Persia.

One of the most remarkable things about Lord Curzon was the immense range of his interests and the enthusiasm with which he pursued them. Architecture made a special appeal to him; and the work which he did when Viceroy of India in preserving and restoring the ancient buildings of that wonderful country will pass into history as one of the great achievements of British rule in Asia. During the later years of his life he made a study of the historic buildings of Great Britain and acquired two famous English castles in order that he might save them for the Nation. The story of his acquisition of Tattershall Castle reads like a romance. In 1911 he heard that there was a danger of this historic building being pulled down. He lost no time in acting. He

hurried down to Lincoln one morning in November, saw the Castle, and by five o'clock the same afternoon he had purchased it by telegram. He devoted much time and thought to restoring both Tattershall and Bodiam Castle, and they are now the property of the Nation, bequeathed to it by Lord Curzon in his will.

Nothing struck me more about Lord Curzon than his tremendous capacity for devotion whether to a person or to an ideal. I sometimes wish that the public could see the beautiful memorial chapel which he erected at Kedleston to the memory of Lady Curzon. They would then learn that the man who, by repute, was cold, self-centred and aloof, had, out of the depths of his great grief, ransacked Europe in his search of works of art in order that he might worthily perpetuate her memory and commemorate his own great love.

I DO not think I ever knew a man who possessed such tremendous powers of concentration. He could work at the most impossible times and in the most impossible places. The Essay with which he won the Lothian Prize, one of the two great history prizes at Oxford, was written in the midst of a constant whirl of sightseeing, in railway trains, on steamers and in such accommodation as was afforded by wayside inns in Italy, Greece, and Egypt. The famous Minute in which, some years later, when Viceroy of India, he set forth his Frontier policy was likewise written in the train, amid all the dust and discomfort of a ten days' tour of inspection of a famine-stricken area in the height of the Indian summer.

This extraordinary power of work never left him. You may, perhaps, remember the excitement and the anxiety which were caused in the autumn of 1912 when there seemed to be an imminent danger of our finding ourselves at war once more with Turkey and when our relations were all but broken off with France? Nothing short of an immediate restoration of our understanding with the French seemed likely to save the situation, and on October 6, 1912, Lord Curzon, who was then Foreign Minister, hurried to Paris. From eleven o'clock that night until three o'clock the next morning he argued the case with the representatives of Italy and France, and during those midnight hours he saved the situation for Great Britain.

Lord Curzon has been described as a man of great ambitions. He was; but the greatest of his ambitions was to serve his country. "A great public servant" was the description of him given by the late King Edward. And on a tablet in the Memorial Chapel at Kedleston is set forth in simple language the goal of all his life's ambitions:—

"In divers offices and in many lands
As explorer, writer, administrator and ruler of men,
He sought to serve his Country
And add honour to an ancient name."

Vol. I of "The Life of Lord Curzon," by Lord Ronaldshay, was recently published by Messrs. Ernest Benn, Ltd., price 51s. Vol. II appears today, June 8.

Puccini's Bandits and Red Indians.

The *Girl of the Golden West*, a Three-Act Opera by Giacomo Puccini which is seldom heard in this country, will be broadcast from 5GB on Monday, June 11, and again from London, etc., on Wednesday, June 13. These broadcasts complete the cycle of Puccini's five best-known operas which have been given from the Studio during the past year.

The Story of the Opera.

FOLLOWING some years after *Madama Butterfly*, *The Girl of the Golden West* was adapted from a play by David Belasco, and was first heard in 1910, in New York.

The period is that of the Californian gold rush in 1849, and the place a mining camp at the foot of the Cloudy Mountains.

ACT I.

SCENE. Interior of the Polka Saloon, at evening.

The miners come in, and begin to drink and gamble. Jake, the camp minstrel (*Baritone*), sings a song which rouses homesickness in the others. The gambling ceases. Larkens (*Bass*) is moved to tears, and his friends take up a collection to send him home. The gambling is resumed, and Sid (*Baritone*), discovered cheating, is in danger of lynching, when Rance, the Sheriff (*Baritone*), interferes, and Sid is merely contemptuously kicked out.

Asbury (*Bass*), a transport company's agent, comes in, and reports that he is on the track of a robber, Ramerrez, the head of a Mexican band.

A quarrel springs up, interrupted by the arrival of Minnie (*Soprano*), the 'girl' of the Opera's title. The men, who worship her, offer her little presents. She begins to give them a little lesson.

Asbury tells the Sheriff that he intends to capture Ramerrez that night, for he has had word of the robber's whereabouts.

The boys go off, and Rance tries to make love to Minnie, but she repulses him. Dick Johnson (*Tenor*) now comes in. He is actually Ramerrez. Minnie has seen him before. Rance is suspicious, but she is gracious. When the Sheriff has gone, Johnson reminds her of their first meeting, and of how he told her he would never forget her. Some of the miners come back and begin to dance. In the midst of the

jollity some others appear with Castro (*Bass*), one of Ramerrez's gang. Castro pretends to tell where his master is hiding, but deceives the miners. He catches sight of 'Johnson,' and rejoices that his chief is still safe. He takes an opportunity of telling Johnson that his friends are at hand, and will soon give a signal, to which he is to respond.

When Johnson and Minnie are left alone (she guarding the miners' gold), they confess their love. When the signal is given, Johnson will not give the counter-signal, and soon leaves her. She is happy in remembering his loving words.

ACT II.

SCENE. Minnie's Room, an hour later.

Wawies (*Messa-Soprano*) and Billy (an Indian—*Bass*), her servants, are talking together. Minnie comes in, and anxiously puts on her best finery, preparing for Johnson, who comes to see her. They sing a love duet, whilst outside a snowstorm arises. Johnson, recollecting that he is a hunted man, determines to leave her, and then, when pistol shots are heard outside, decides to stay. A voice calls, and Minnie hastily hides Johnson. Some of the miners enter. They feared for Minnie, because, they tell her, they have discovered that Johnson is Ramerrez. Minnie is astounded, and will not at first believe the news. They tell her that Johnson is the lover of a girl, Nina Michelorena, and show her his photograph, which Nina gave them. After they are gone, Minnie bitterly upbraids Johnson, and in spite of his protestations that when he saw her he determined to go straight, she sends him away. Just as he gets outside he is shot by the Sheriff. Minnie drags him in, and hides him whilst Rance searches the shack. He makes love to her, but she will have none of him; then he sees blood dripping from the ceiling, and discovers Johnson in a loft. Minnie proposes that she and Rance shall play a game of poker. If Rance wins, he takes his prisoner and her. If she wins, Johnson is hers, a free man.

Rance consents. They play, and Minnie, by cheating, wins. Rance goes out, and Minnie, sobbing, throws her arms round the fainting man she has saved.

ACT III.

SCENE. The great Californian forest.

Rance has discovered Minnie's trick, and he and Nick are discussing it in the wintry dawn. Miners gather in the forest, with the news that Johnson was surrounded, but stole a horse and escaped. The next news is that Johnson is taken, and soon he is dragged in, with insults and threats. As they are about to hang him, he asks that Minnie may never know how he died. He wants her to believe he got free, and followed the better life that, on meeting her, he determined to live. Just as he is led to the tree for execution, Minnie dashes in, and dares them to touch her lover. She reminds them of her care for them, and claims Johnson as hers—a man determined to work in honest ways. She works on the better feelings of the men, and in the end, admiring her pluck and devotion, they spare Johnson. The lovers, bidding farewell to California, go off to their new life. P. A. S.

A Word on the Music.

PUCCINI dedicated this opera to Her late Majesty Queen Alexandra. No opera portrays primitive human passions with such forcefulness as *The Girl of the Golden West*. The story deals with the Californian gold-rush of 1849, when—in those strange days, people coming from God knows where, joined forces in that far Western land, and, according to the rude custom of the camp, their very names were soon lost and unrecorded, and here they struggled, laughed, gambled, cursed, killed, loved, and worked out their strange destinies in a manner incredible to us of today. Of one thing only we are sure—they lived!

This statement was made by David Belasco as a justification for his drama, from which the opera is derived.

During 1907 Puccini visited the U.S.A. to supervise the production of *Madama Butterfly*. He accepted an invitation to witness a performance of Belasco's play. Realizing its dramatic power, he decided to use the subject for his next drama. What impressed him most was the purely American atmosphere, and the possibilities for a plot replete with a series of tense situations. Desirous of presenting an authentic setting, he proceeded to saturate himself with the music of the North-American Indians, and the popular songs of that period.

Another feature of Puccini's pantheism was the inclusion of Foster's popular song of that period, 'Dooda Dooda Day,' in Act I. Puccini's keenness for accuracy is further exemplified by the introduction of syncopated music to reproduce true American atmosphere. All mining camps of the 'roaring forties' possessed dance halls. This provided a pretext for the admission of the waltz in Act I. Its fascinating bit so charmed him that he made the orchestra repeat it when there was a pause on the stage.

Compared with his previous operas, *The Girl of the Golden West* shows Puccini a more fertile writer for the orchestra. His sense of pictorialization, his ability to create a colour scheme in sound had developed to its highest point. The openings of the first two acts provide abundant evidence in support of this assertion. Whereas, in the earlier compositions the musical efforts were laboured and strenuous, here they flow with an art which seems effortless.

Despite its levity, the introduction to Act I contains the essence of the opera. Concentrated within thirty-four bars is the entire emotional and dramatic totality of the composition. A brilliant and rapid ascent ending with a shimmering and brightly choral is heard in the first bar. Puccini, reveling in its effectiveness, secures identical results in the fourth, thirteenth, and sixteenth bars. The emotional aspect is given on the first occasion in the seventh bar. Its simplicity and progressive reiteration is deeply impressive. Before the close of the 'introduction' there is a loud chord, succeeded by a syncopated passage, that might have been written for the latest tango or slow fox-trot.

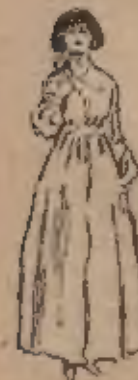
In Act I the listener might expect one of the delightful melodies that so frequently appear in Puccini's other operas. For this, you will wait in vain. No stirring melodies appear here. The genius of the composer is revealed in the orchestral part. The drama is too intense to give a purely melodic equivalent. The song of the wandering camp minstrel has fleeting moments of beauty. The play on sentimentality is too emotional—or crude, just as you may view it—to bring out a long and stirring melody. The same strictures must be passed on the duet—or rather, the dialogue between Rance and Minnie. The stage action overwhelms the output of music, which, in the main part of Act I, is of a recitative character. The first outbreak of melody is the union 'la-la-la' of the miners as they waltz from the bar into the dance hall. We get nearer the old Puccini in the duet between Minnie and Johnson. The confession of love by Minnie is answered by Johnson singing the waltz tune to an impassioned and fervent declaration. From here to the close of the Act there is beauty ever rising to higher realms of joyous sound.

In Act II the music is more expressive, the dramatic moments being depicted with greater skill. The changing situations are treated by a master-hand. The snowstorm raging outside Minnie's shack reaches a symphonic standard. The contrasted incidents of the tumult and tender love passages are equally effective. The duet between Minnie and Johnson takes on a tempestuous aspect. The triumph of Minnie after cheating in the game of poker is best described as a scene of hysteria produced by an orchestra.

One would have to draw a little in attempting an approximation or comparison of the last Act with those preceding. Here at last is the solitary solo that lovers of open desire at the hands of Puccini. It is rendered by Johnson, who appeals to the lynching party to let Minnie believe that he has changed his mode of living. The farewell song 'y the lovers as they disappear, though in unison, possesses a sympathetic calm.

Let there be no mincing of matters. This opera has failed to attract the public because Puccini was considered a melodist, not a great musician. In *The Girl of the Golden West* the composer excels as a writer of music-drama. He abandoned tonefulness for the Wagnerian principle of 'All in music is melody.'

MOSES BARTZ.





BOTH SIDES OF THE MICROPHONE



Paolo and Francesca.

THE forthcoming Radio production from London on June 20 of the late Stephen Phillips' play should be an interesting example of an attempt to use Radio as a medium rather for the Drama of Words than for the Drama of Action. The technique of *Speed* was closely allied to that of the films; that of *Paolo and Francesca* is pure poetic drama. What lines Radio Drama will ultimately pursue must be a matter of the greatest interest. Opinions will probably be hotly divided as to the true poetic merit of this play. His contemporaries regarded Stephen Phillips as an undoubted classic. Sir Herbert Tree produced one play of his after another at His Majesty's Theatre. But at the present time Stephen Phillips is on the whole little read and less appreciated. This broadcast revival may do something towards deciding whether this or the previous generation is the more justified in its critical attitude towards the author of *Paolo and Francesca*. The incidental music of this production by Mr. Percy Pitt will be the same as accompanied the original production at the St. James's Theatre twenty-five years ago, when Mr. Henry Ainley as Paolo made one of his greatest and earliest successes.

Horrible Rumour.

A BROMLEY listener asks, 'Is there any truth in the rumour which I have heard that the microphone which picks up the striking of Big Ben is concealed in a tea shop on the opposite side of the road?' The answer is, no. The microphone is fixed in the tower close to the great bell. It is wrapped in a rubber football bladder to protect it from damp and other injury. There is something very odd in the tea-shop idea. I must give it to Mr. Watts and ask him to make a drawing of it.



The Microphone concealed in the Tea Shop.

Dickens to Music.

VIVIENNE CHATTERTON and Robert Clagnell are to sing in *The Marchioness*, a new comedy operetta which 5GB is broadcasting on Monday, June 18. The music is by Edward Jones and the 'book' by B. W. Fluden, an arrangement and amplification of one of the Dick Swirellers chapters out of 'The Old Curiosity Shop.'

A London Ronald Programme.

ON Friday, June 22, Sir London Ronald, happily recovered from his recent illness, is to visit Savoy Hill to conduct a programme of his own compositions, including the *Birthday Overture*, the *Garden of Allah Suite*, etc.

Rustic Chivalry.

WE are to hear *Cavalleria Rusticana* from Covent Garden on Thursday, June 21. For the benefit of those who may not be familiar with this story of 'rustic chivalry' (and they must be few, for no opera is more often given in England), I will briefly outline the plot. The scene is Sicily, second only to Cordoba as a setting for passionate melodrama. A soldier returns from the wars to find that during his absence his sweetheart has married a stay-at-home neighbour. He attempts to make love to another village girl, but his ardour gives out and he turns back to Sweetheart Number 1. There is a scandal, a fight and the soldier is killed. . . . It must be the second oldest story of all. It has done such sterling work for books, plays, films, music, and epic poetry that I think it might be allowed to retire on a pension. The opera falls into two scenes, the interval between which is filled by the celebrated *Intermezzo*. Mascagni, the composer, wrote *Cavalleria Rusticana* for a competition organized by a firm of music-publishers. It won the prize. Other operas by Mascagni are *L'Amico Fritz*, *Iris* and *Le Maschere*, though these have been quite overshadowed by 'Cavalleria.'

Queen Anne's Footstool.

THIS month sees the celebration of the bicentenary of St. John's Church, Westminster, from which Canon Woodward's Services for Children have been relayed from time to time. This church, together with its better-known brother, St. Martin-in-the-Fields, was built as the result of an Act of Parliament passed early in the eighteenth century, authorising the building of fifty new churches in London. St. Martin's was consecrated in 1726, St. John's on June 20, 1728. The quaint design of the church in Smith Square—a quiet backwater of old Westminster to which few people penetrate—earned it the nickname of 'Queen Anne's Footstool.' There is a turret at each corner of the main structure. Charles Dickens, in *Our Mutual Friend*, immortalized the church less kindly when he referred to it as resembling 'some petrified monster, frightful and gigantic, on its back with its legs in the air.' It was in the parish of St. John's that the recent Thames floods did so much damage. Canon C. S. Woodward will conduct another broadcast Children's Service from the church on Sunday afternoon, June 17.

Vie de Boheme.

THE 'Holidays Abroad' Talks series will be continued from London on June 19 at 5 p.m. by Mrs. Blanche Tufnell, General Secretary of the Czech Society of Great Britain. She will talk about that little-known holiday ground, Czech-Slovakia. To many people the name of this remarkably interesting and youthfully progressive nation, in the days when most of it was Bohemia, connoted nothing but that country concerning whose non-existent one great Shakespeare made one of his more satisfactorily human blunders, and whose inhabitants wore beards and wide hats, and played dominoes in cafés, drinking absinthe and not painting pictures. In reality it is one of the most important factors in post-war Europe, principally owing to the outstanding ability of its two creators, M. Masaryk and Dr. Benes. The famous march of the Czech division of the old Russian Army across Siberia after the outbreak of the Revolution, and the plays of the Kopeck Brothers, with their amazing imagination and their mordantly satiric outlook on modern civilization, combined to compel the world to take Czech-Slovakia seriously from the military and artistic points of view.

Vaudeville Big Guns.

A 'STAR' variety bill is that which London announces for Friday, June 22. George Graves, the immortal 'Baron Popoff,' will be in charge of things, supported by Cecilia James (a Co-optimist), Julian Ross ('Hebraic droll,' as the American Press no doubt terms him), in a double act with Nick Adams, and John Kirby (who was with Dorothy Dickson in *Tip Toes*, and Gertrude Lawrence in *Oh, Kay!*). But this is not all. There are to be two other 'stars,' I hear, of a like magnitude.



Two Nightingales replied to the Broadcaster.

Another Nightingale Adventure.

FOLLOWING my paragraph of last week about the nightingale and the canaries, has come a letter from a listener in Kent who, while the relay of the nightingale's song was in progress, played his loud-speaker outside in the garden, whereupon two other nightingales replied to the Pangbourne broadcaster and, finally, a cuckoo chimed in.

The Swallow Messenger.

ANOTHER bird story has reached me from a listener to Mr. Eric Parker's Thursday afternoon nature talks to the Schools. This is in the form of a press-cutting—from *The Times*, I believe. It tells the story of a miner in Northern France who captured a swallow which had made a nest under his roof and fastened under its wing a note saying, 'During the summer of 1927 I had my home with Monsieur R. at Saint-Aved, and I hope to give him on my return news of the country I visited during my absence.' This spring the bird returned. Under its wing was found another note which read, 'During the winter I made my nest in the home of M. Body, in the island of Martinique, who asks me to transmit his sincere greetings to my former host.' This story seems to me to have something marvellous and beautiful about it. There is poetry in the idea of the swallow-messenger. The distance from France to Martinique is roughly 3,400 miles.

'L. du G.' Up the River.

THOSE of you who tune in to London on Monday evening, June 18, will hear a 'light entertainment' by 'L. du G. of Punch.' Its title is *Up River* and it will have, one gathers, a holiday flavour. I hope I am not letting any cat out of any bag when I say that the initials 'L. du G.' as well as the pseudonym 'Laurence Du Gard,' conceals the identity of Dr. L. du Gard Pech, who lives in Derbyshire and, in addition to being a contributor to *Punch* and the author of many radio reviews and sketches, has a most delightful book on Devonshire to his credit.



BOTH SIDES OF THE MICROPHONE



Charlot Gets Three Months (More).

THURSDAY evening—9.35—the familiar thunder of the gong announces 'Uncle André'—'How d'you do? How d'you do? We'll introduce ourselves to you. . . . Charlot's Hour has become a favourite hour with many thousands of listeners, to whom it will have been good news that the famous producer is to continue his broadcasts during the summer. And better news is that the by now familiar troupe of players is every now and then to be strengthened with a visiting 'star' from the stage firmament.

Hot from the Centre Court.

THIS year, as last, there will be running commentaries on the Lawn Tennis Championships at Wimbledon. These will be relayed from a sound-proof hut overlooking the centre court. The commentators will be those of last year, Colonel R. H. Brand and Captain H. B. T. Wakerham. I have heard that their descriptions of the big matches were first-rate and quite easy to follow. I did not hear them myself, for I was on holiday in a village in the South of France. On the afternoon when Cochet so sensationally pulled his match against Tilden out of the fire, I did go into the local wireless shop and ask the proprietor, who possessed a powerful and forbidding set, whether he could oblige me by 'getting' Coventry. 'But, of course, m'sieu.' Bows and smiles, twirling of dials and a noise which may have been Tilden serving 'cannon balls,' but sounded more like the Flying Scotsman hitting the Crystal Palace. No time can be fixed for the commentaries, but the two gallant officers will be in their pill-box from 3 p.m. till 7 p.m. every day, and broadcast three descriptions during the afternoon's play. The times of these will vary according to the interest and importance of the matches.



The Flying Scotsman hitting the Crystal Palace.

Getting the Feel of Broadcasting.

EVEN the simplest studio contains a mass of detail which it is not easy for the casual visitor to master. A week or so back a party of blind listeners from the Croydon Lansdowne Social Club came to 'look round' Savoy Hill. A special studio was set aside for them—and it was amazing to see these blind people handling the various pieces of apparatus and to discover in subsequent conversation how much their sense of touch had told them. One of the party wrote to me afterwards. 'Our visit will remain a real letter day,' he said. 'This is the sort of experience we want to enrich our outlook and enable us to live as members of the community . . . not pushed on one side to receive pity.'

Manchester's New Home.

TOWARDS the end of the year the Manchester Station will be taking over new premises, situated on the north side of Piccadilly, overlooking the Municipal Gardens. These premises will comprise three studios. The largest studio will be fifty-four feet in length by thirty-three feet and two storeys in height. It will contain a gallery for audiences. In it will be held all big orchestral and operatic broadcasts. The second studio will be used for dramatic performances and the Children's Hour, and there will be a small talks studio. The new Station is to be equipped throughout with the latest technical devices.

Very Sorry, Harrogate!

A LETTER has just reached me from Harrogate pointing out with justifiable indignation that in a recent article on the Lancashire and Yorkshire Stations' scheme of Holiday Broadcasts we referred to Harrogate as 'smallest of spas.' I hasten to protect myself from infuriated Yorkshire listeners by assuring them that this was a printer's error, and should have read 'smartest of spas.' The first of the summer relays from the Royal Hall will take place on June 22, when the Harrogate Municipal Orchestra conducted by Basil Cameron will be heard at 8 p.m. by listeners to Manchester, Liverpool, Leeds-Bradford, Sheffield, and Hull.

An Interesting Island.

CYPRUS is one of those important but small dependencies of the Empire, of which the average person knows little. However, on June 18, at 9.15 p.m., listeners will have an opportunity to learn a good deal about it, as Sir Ronald Storrs, the present Governor, is giving a talk on the island's past, present and hypothetical future. Its past embraces such historical factors as Richard I, the Crusaders, the Venetians, the Byzantine Empire, modern Turkey, and Sir Sidney Smith. Its present is inextricably bound up with English general policy in the Near East, and has been ever since the annexation of Cyprus by Great Britain in 1914, an annexation recognized by Turkey in 1923 in the Treaty of Lausanne. Of plans for its future naturally none can speak so authoritatively as Sir Ronald Storrs, who was the first British Military Governor of Jerusalem after its capture by General Allenby in 1917.

Considerable Band Music.

THE 6GB Programmes for the week include no less than four brass and military band concerts—June 21, Collender's Cable Works Band; June 20, Birmingham Military Band; June 30, Metropolitan Works Band and City of Birmingham Police Band.

"The Announcer"

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-author of the New Pepys' 'Diary of the Great War,' etc.)

May 17.—Awoke this morning, having a great headache, which comes, I believe, of my taking 2 whiskeys overnight instead of 1. So to resolve against taking 2 whiskeys in future; and if I break my vow, 2s. 6d. (extraordinaire) into the plate come Lord's Day.

Came Mrs. Jimble, our churchwarden's lady. She bids us to Hampton Court tomorrow to a water-party, and we are going to it. But I shall have an eye to my wife and Jimble. The worst of it is I cannot even accept with him for his playing flirts with my wife by my playing flirts with his; for she hath 2 chins and a potato nose, though otherwise a good-natured lady. It comes to me to ask myself: Does it bring a man more true content to have a slim, pretty wife, or a fatt, ugly one with a potato nose?

Dancing this night with my wife to the music of the Savoy Orpheans. But, in the midst of it, a crash overhead, and up runs my wife to see to it. Which is, it appears, nothing worse than cook and Doris lux-brotting upstairs in their night-gowns and fox-trotted into a coil-skuttle.

May 18.—To Hampton Court in our Morris cab, but Jimble comes in a new Daimler, and in, I can see, near to bursting with pride over it, the ridiculous man; though I expect he only gets it on hire-purchase. As soon as I can, I must have one like it. So to take water with 2 double-skullers, Jimble bidding my wife steer his 1 of the company, and we have a per, pretty Miss named Connie that steers ours. She hath the shapeliest legs, methinks, of any wench that ever I beheld and shows nearly all of them. Away up stream and all merrie, only for a fatal ray and for being vexed by Jimble's taking my wife in his boat; but shall, I believe, repent of it, when she hath runned them into the bank once or twice, she being a naughty steers. This thought did, in a measure, comfort me.



Eating lunch in a back-water hard-by Sunbury, a good chow lunch with the best lobster-sallet that ever, I believe, I did eat and champagne-wine a-plenty. Presently came a swan that we feed with cakes and afterwards a cat, but whether a water-rat or a land-rat I cannot be sure.

On to Sunbury and through the lock towards Walton, where (about 1/2 way) we did presently rest, with our umbrellas up, while Jimble starts his portable set that he hath brought with him, and listening-in to Elgar's Dream Children, the music on the water most ravishing to hear and did make me feel sick almost, as I used to feel when I was in love with my wife.

In our cab, in the way home, my wife most scornfully to disable Connie's knees and would do better, she says, to hide with a pair of rock-knees than to parade them as she do. Which did nearly make me laugh outright for the nonsense of it, being the straightest knees imaginable; yet I made no defence of them, thinking it better to seem to agree with my wife in her disabling of Connie's knees.

This night, after our day out, I took (God forgive me!) 3 whiskeys, not remembering my vow till I had almost knish the 3rd.

May 20 (Lord's Day).—To church to Mr. Bick. It came to me in sermon-time that my 2s. 6d. into the plate was for 2 whiskeys, and nothing vowed for 3 whiskeys. So to defer putting in my 2s. 6d. until I shall have further considered of the matter.

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The Third Chapter of 'Old Magic,' by Bohun Lynch.*

The Silent Runner.

Kakoglou met his death in the very midst of the wild Dartmoor Region which he and his business syndicate had striven unsuccessfully to conquer. The old notebook which came into his hands before he died was full of strange symbols which put the antiquarians on the track of the Curse of Hamadon. What is this curse about which men for centuries have whispered, and which already seems bound up with the fate of Kakoglou? And who is the watcher outside the house of Tom Carlew?

EARLY in the twenty-first century a Greek business man tried to 'corner' the farming of Devonshire, but certain farmers on wild Dartmoor stood out against him. One night this man, Kakoglou by name, was found dead at the foot of a Dartmoor stone quarry. His death might have been an accident—but that there must be something queer about it occurred to both Mrs. Torch, wife of one of the Greek's employees, whose husband had of late been behaving in a strange fashion, and Tom Carlew, on the staff of C.O.R.T. (Central Office of Radio Transmission). On the night of the tragedy, Carlew had broadcast a talk on 'Some Recent Antiquarian Discoveries,' during which, among other matters, he discussed an old notebook full of queer symbols and inscriptions which had recently come into Mr. Kakoglou's possession. Contained in the notebook was a drawing of a crude, doll-like figure which excited the interest of eminent antiquarians. This put Carlew and his friend Melvil Rooke, editor of the *Antiquarian Review*, on the track of an old superstition known as the Curse of Hamadon. Hamadon was the village near which the Greek financier had met his death. How the curse, the notebook and the tragedy of Kakoglou were connected was the mystery to be solved. While Carlew and Rooke were talking in the former's rooms in Bloomsbury, they saw a shabby-looking man standing on the pavement outside. 'Would you know him again?' Rooke asked. 'Yes, I think so. Why?' 'He's been watching this window for the last half hour.'

ARE you certain that fellow's watching this window?' Carlew asked.

'Absolutely. From where I'm sitting I've had my eye on him all the time off and on.'

'What's the game, d'you suppose?'

'Ask me something easier. Oh, by the way, what was the other letter?' So saying, Rooke took a thin envelope from beside the stout one used by Sir Francis Cadogan.

'You see,' said Carlew, 'it's from somebody called P. B. Morgan. He addressed me, care of C.O.R.T. He had listened to the lecture and wants to know if the book is for sale.'

'P. B. Morgan? Um. Where does he write from? Fifteen, Randall Place.'

'The address seems familiar somehow,' said Carlew.

'Randall Place is all shops, to the best of my belief,' Rooke answered. 'Of course, it's familiar.'

'You don't get my meaning. It's familiar in a peculiar way, like 10, Downing Street, only less so. Can't think why.'

'It's a plain, businesslike request in a plain, businesslike hand. Have you answered it?'

arms. No, they just have this old rumour, and that's all there is to them. There's been talk of a curse, but I expect that is all moonshine. The place is said to have been haunted, and yet no regular ghost story has been told. The Hamadons have been described as murderers and drunkards, devil worshippers and wizards, and I am sure it is all hopelessly wrong, just as I am equally sure that there is a real story, a genuine secret.'

'What makes you say that?' asked Carlew.

'There must be something rather remarkable about them. For, see: I told you they were not great sticklers for legal marriage; well, most old families have their vicissitudes in that respect; the Hamadons, however, have married rather less than more, and yet their property, though no doubt half what it was a century ago, has never left them. Now and again there was a legal heir, more often than not there wasn't. Now regard the History of England for the last three hundred years. Would not you have thought that such a family would have to come to a nominal end? Unconventionality in these matters was more harshly regarded in the past. Wouldn't you have expected them to have been driven out? My mother was a Devon woman. She knew a lot about Hamadon—and a lot more than she would say. They are somebodies somehow, they had some kind of power, some sort of hold on the people; the Hamadons were feared—feared, and, Tom, my boy, are—are feared now.'

They sat in silence for a moment or two, Rooke still keeping his glance on the opposite side of the alley.

'Our little friend is still there.'

'What about the present Hamadon?' asked Carlew, ignoring him.

'I know nothing at all. I'm an antiquarian, not a detective, which brings me to the real point of this evening. Do you mind coming for a walk?'

'Nothing I should like better,' Tom Carlew answered. 'Then we shall see if the gentleman with the beard follows. We'll go out by the main door on the other side.'

As they came out into the road which ran past the south end of the block of flats, Rooke suddenly pinched Carlew's arm.

'Do you know,' he said, 'I shall feel much more comfortable about you when that book is out of your hands. I don't know why, so don't ask me.'

(Continued on page 437.)



The new London . . . A series of enormous bridges swept from cliff to cliff of towering buildings.

'Yes, I have, just saying that the book is not for sale.'

'Well, well, we were talking of this ancient rumour about Hamadon. Take it these people are nobodies, by all means—that is, always in the sense that they have not emerged into the limelight. They're farmers who have seldom married into any family better known than themselves. In fact, they haven't gone in much for marrying. They seem to have been unorthodox folk altogether. Unlike most old families, there's no record of their ever having a coat of

* *Old Magic* is a purely romantic adventure of the future, and is not intended by the author as propaganda for any point of view.

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You must not let his exquisite rendering be lost—while he plays see that you use only pure Lissen Battery power for your H.T. The current of this battery is noiseless, smooth flowing, steady, sustained and lasting. It will keep every note of music clear. You will enjoy true tones and natural reproduction throughout. For only in the Lissen Battery do you get the new process and the new chemical combination which produces the pure D.C. current for which this battery is famous.

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(Continued from page 435)

'It's always a bit of a responsibility looking after other people's possessions. When Sir Francis has seen it I'll return it to Guy Harvester. He's one of Kakoglou's executors. By the way, what was that page of Latin in the book? I can't read Latin.'

'From the Bible somewhere, I fancy,' Rooke answered. 'Probably it was copied from the Vulgate. I didn't read it all myself.'

They now had passed the end of the alley upon which Carlew's windows looked, and there, sure enough, by the lamp-post the fellow with the beard still leaped. His back was towards them.

They walked for some time in silence. The first part of their way lay through that part of new London where King's Cross station once stood. Here a series of enormous bridges swept from cliff to cliff of towering buildings, with here a raised motor-road which ran above the street level, over one bridge and beneath another, and here, a wide pavement for foot passengers, which formed a sort of gallery to the third floor of a tremendous factory. At that time of the evening there was comparatively little traffic, and the diminished lights in this purely working neighbourhood cast fantastic shadows. At night, this district of factories and offices and shops was for the most part inhabited only by caretakers and watchmen. Few people slept within the borders of new London, but came in daily from the colonies, as they were called, in Bedfordshire, Huntingdon, and elsewhere.

The two friends walked on from gloom to deeper gloom, feeling dwarfed by the giant sweeps of masonry which gleamed palely in the violet darkness. It was like some city of a strange and evil dream.

Suddenly, with a muttered exclamation, Carlew plunged his hand into his breast pocket and withdrew a circular object of about the size and thickness of an ordinary cigarette case and in appearance not unlike the small mirrors women carry in their bags. He stood still for a moment, gazing at it, and Rooke, greatly surprised, saw that its surface was glowing with subdued light.

'What have you got there?' he asked.

'Wait a moment,' Carlew replied, and as he spoke written words suddenly began to appear, swiftly, letter by letter, just as they do in a cinema film, beneath a glass surface.

'C.O.R.T. to Thomas Carlew. Message begins. Come to Room 333 at 12 noon tomorrow. L. Dewick. Message ends.'

'Dewick's my boss,' Carlew explained. 'Room 333. That means another lecture.' Rooke whistled.

'This is something a bit new, isn't it?' he asked.

'Quite,' Carlew replied. 'But remember what you said just now. You're an antiquarian, not a detective. This little gadget is not supposed to be known at present. It is only used by the C.O.R.T. All the staff have one of these Television Discs, and the office can call us at any time.'

'How do they do that?'

'The first type they made last year used to ring. But they've silenced it now. You just feel the vibration in your pocket. When you feel it you take it out and have a look, as I did just then. They've always got you.'

'Do you always have to wear it, then?'

'Yes, even in bed at night. I'm a heavy sleeper. If I'm on duty early in the morning I get someone at headquarters to call me by giving me a shake like this. Quite useful.'

'Hateful,' Rooke muttered. 'Spiritually I belong to the time when a train was the fastest method of getting about and someone on a motor bicycle brought you a telegram from a post office two miles away.'

'Well, don't say anything about it.'

'I've forgotten what you were talking about, my boy.'

They were still standing in the shadowed walk beneath a great traffic bridge and above the deep channel of the lower roadway. Carlew had just returned the now-dull disc to his pocket, and there seemed not to be a living soul within sight, when Rooke suddenly peered forward into the darkness before them, which some distance away was cleft by a narrow band of light from a telephone box round the corner.

'What's that?' he whispered with his hand on his companion's arm. 'Did you see?'

'There's someone there,' said Carlew, who had turned his head just in time to see a slight movement which suggested—no more than that—the presence of someone in the thick shadow.

In the mood they were in on that heavy, still, thunderous night there was something horrible in the figure that darted

across the belt of light in front of them, stooping low—something indescribably furtive. So swift and soundless was that figure's approach that they could only catch a glimpse of white face and dark clothes and, from the size, an impression of youth. But even that momentary clear glimpse told them the strange reason for his utter silence. Not only his face gleamed white. His feet were bare.

It all happened so quickly that none of these impressions were formulated in the minds of the two friends until later, when they remembered what they had seen. For the silent runner darted out at them, and a sly, pale face was thrust out staring into theirs. There was something dreadfully uncanny in that sneaking approach, and yet, afterwards, both of them agreed that, startled as they were, it was the silent youth who had seemed afraid. His thin hands shook and his furtive movements were exactly like those of some timid animal, which, with quick glances hither and thither, darts out of its hiding-place to seize some morsel of food, and flees again. With extraordinary speed the creature slid dexterously from the strong arm which Carlew flung about him, and in the next instant he had disappeared into the blackest night. Tom Carlew bounded after him along the broad walk till he reached a point where it turned away to the right. Here, beyond the turn, was a low-power lamp which showed him an empty pavement. There seemed nowhere for so much as a rat to hide. Carlew ran on for another fifty yards and, then returned to meet Rooke.

'Trying to pick our pockets was he?' he asked.

'He's got nothing of mine. Some poor thing touched in the head, I should think, and escaped from hospital.'

'I wonder.'

You recognize it, the crude, doll-like image which was scrawled, among other symbols, in Kakoglou's old note-book? Next week's chapter tells of the end of the walk taken by Carlew and Rooke, how they found the image curved beside a doorway in one of London's darkest slums, and how, later, news came to them of strange happenings in Devonshire.



Programmes to Listen for This Week.

TALKS (5XX).

Monday, June 11.

9.15. 'I Remember'—Mr. Desmond MacCarthy: Recollections of Samuel Butler.

Wednesday, June 13.

9.15. Mr. S. K. Ratchiffe: The United States President—How they choose the candidates.

Saturday, June 16.

7.25. Col. Philip Trevor: Eye-Witness Account of the First Test Trial.

MUSIC.

Sunday, June 10.

(5XX) 5.45. Bach Cantata, No. 39.

Monday, June 11.

(5XX) 7.15 (and throughout week). Bach Sonatas for Flute and Piano.

(5GB) 7.30. Puccini's Opera, 'The Girl of the Golden West.'

(5XX) 8.40. A Pianoforte Recital by Maurice Cole.

Wednesday, June 13.

(5XX) 7.55. 'The Girl of the Golden West.'

Thursday, June 14.

(5GB) 8.55. Act II of 'Othello,' relayed from Covent Garden.

DRAMA, Etc.

Monday, June 11.

(5XX) 9.35. 'Hobson's Choice,' a Play by Harold Brighouse.

Thursday, June 14.

(5XX) 9.35. 'Charlotte's Hour—XXI.'

(5GB) 9.35. 'Rosalie,' A Comedy in French.

VAUDEVILLE AND VARIETY.

Tuesday, June 12.

(5XX) 7.45. Christine Silver, Cicely Courtneidge, Ivor McLaren, the Three New Yorkers.

Saturday, June 16.

(5XX) 9.35. David Wise, Hubert Eisdell, Firth and Scott, Elspeth Douglas Reid.

PROGRAMMES for SUNDAY, June 10

10.30 a.m. (Dacentry only)
TIME SIGNAL, GREEN-
WICH; WEATHER FORE-
CAST

2LO LONDON and 5XX DAVENTRY
(381.4 M. 830 KC.) (7,884.5 M. 187 KC.)

Hymn, 'Jesus, lover of my
soul' (E.H., No. 414)
Address by the Rev. H.
R. L. SHEPARD, D.D.
Hymn, 'Abide with me' (E.H., No. 363)
Blessing

3.30 Chamber Music

FRUDD (Pianoforte)

THE PRO-ARTE STRING QUARTET: A. ONSLOW
(1st Violin); L. HALLIDAY (2nd Violin); G. PIERCE
(Viola); R. MAAS (Violoncello)

String Quartet in B Flat (Op. 71) Haydn
Allegro Moderato; Largo; Menuetto; Vivace

HAYDN'S genial, warm nature, which comes
out in most of his music, is generally dis-
played in his String Quartets. Of all 'classical'
works, these are, perhaps, the most easygoing to
hear. When he wrote this Quartet he had learnt
something from the later works of Mozart, who
in his earlier years had studied Haydn's style
with great advantage.

The Quartet is in the usual four Movements,
of which the First is vigorous, and the Second
sweetly flowing. The Third is a Minuet, and the
Last a sparkling, happy, dance-like Movement.

2.55 FRUDD

Musical Moments Schubert
Impromptu in B Flat

4.5 QUARTET

Great Fugue Beethoven

ONE of the greatest of Beethoven's works
is 'A monstrous work'.
Such are current opinions of Beethoven's
Great Fugue (Grosse Fuge). They are by
no means in conflict. The piece has a huge
unpaintedness, yet there is a power of muscle
and mind that none but Beethoven could
have wielded. Originally, the Fugue was
written as the last movement of the
Quartet in B Flat, Op. 130; but Beethoven's
publisher persuaded him to substitute a
more genial finale for that work and issued
the Great Fugue separately as Op. 133.

It is, perhaps, the longest Fugue ever
written, as the present time-table suggests.

4.48 ITUEN

Loebstratzen Liszt
Mephisto

4.50 QUARTET

String Quartet Debussy

DEBUSSY'S solitary String Quartet has
established itself as a favourite,
because of its pellucid ease of style and
charming tunefulness.

It is in four Movements.

The FIRST MOVEMENT is well described
by the directions given to the players:
'Animated, and very decided.' In the
first few bars is given out a sort of 'motto'
—a tone which runs like a thread through
the whole Quartet.

The SECOND MOVEMENT is very humorous—
almost grotesque. It is nearly all made out of
the 'motto' Tune.

The THIRD MOVEMENT is a subdued, emotional
piece, in which the instruments are united a good
deal.

The FOURTH MOVEMENT is a kind of mixture
of capricious remarks and emphatic statements.

5.20 THE FOUNDATIONS OF ENGLISH POETRY— XI, COLERIDGE

Reader, Mr. ROBERT HARRIS

THE publication of the 'Lyrical Ballads' of
Wordsworth and Coleridge in 1798 marked
a definite revolution in English poetry, and 'The
Ancient Mariner' (which was the longest and
probably the most important poem in the book)
was a new and startling phenomenon in the
world of odes and elegies where the classicists
held sway. This lovely ballad, one of the most
beautiful tales of 'fairy' in the language, will
form the matter of the reading this afternoon.

(Picture on page 440.)

5.45-6.30 Bach Cantata

No. 35

'GIVE THE HUNGRY MAN THY BREAD'
(Brich dem hungerigen dein Brot)

ALICE MOKON (Soprano)

ESTHER COLEMAN (Contralto)

GEORGE PARKER (Baritone)

THE STATION CHOIR and ORCHESTRA, conducted
by HERBERT A. CARPENTERS

Relayed from the ALEXANDER ELDER MEMORIAL
CHAPEL of the Glasgow Western Infirmary
S.B. from Glasgow

IN 1733 thirty thousand Protestants left Salz-
burg to escape from persecution, and were
invited by Frederick William I to settle in



THIS AFTERNOON'S BACH CANTATA
will be relayed from the Alexander Elder Memorial Chapel of the
Glasgow Western Infirmary, the altar of which is pictured above.
Today's Cantata is No. 39—'Give the Hungry Man thy Bread'

Prussia. For the reception of some of these
wanderers in Leipzig Bach wrote this Cantata.
Its German title is 'Brich dem Hungerigen dein
Brot.'

There are seven Movements.

(For words of the Cantata see page 441)

(Next Week's Cantata will be: 'Ah, God in Mercy
look from Heaven')

7.35 St. Martin-in-the-Fields

THE BELLS

8.0

THE SERVICE

Hymn, 'Holy, Holy, Holy' (E.H., No. 162)

Confession and Thanksgiving

Psalms Nos. 8

Lesson

Magnificat

Prayers

Hymn, 'Abide with me' (E.H., No. 363)
Blessing

8.45 THE WEEK'S GOOD CAUSE. Appeal on be-
half of the Professional Classes Aid Council by
Lady BERTHA DAWKINS

IN the early months of the war the Professional
Classes War Relief Council was formed for
the relief of distress amongst professional and
other well-educated people, and it was reconsti-
tuted on a peace basis, under its present title,
in 1921. Conspicuous features of its work are
help with the education and training of children
and young people, and aid to illness and con-
valescence. Nearly all the great professional
bodies are represented on the Council, which is
in close touch with their benevolent funds and
institutions.

Contributions should be addressed to
Lady Bertha Dawkins, Kensington Palace
W.8.

8.50 WEATHER FORECAST, GENERAL NEWS
BULLETIN

9.0 Local Announcements. (Dacentry only)
Shipping Forecast

9.5 Emilio Colombo and his Orchestra

FREDERIC GREGORY (Baritone)

ALICE LILLEY (Soprano)

Relayed from the HOTEL VICTORIA

Marche Grottesque Sinding

FREDERIC GREGORY

Harlequin Santerron

EMILIO COLOMBO (Violin)

Concerto in G Minor Bruch
Slow Movement and Finale

ALICE LILLEY

Visti d'arte (I have lived for Art, from
'Tosca') Puccini

ORCHESTRA

Selection from 'Pagliacci' Leoncavallo

ALICE LILLEY

Volga Boatmen (Russian Songs)

Pity me Traditional

The Shining Moon Traditional

FREDERIC GREGORY

The Second Minuet Beethoven

ORCHESTRA

Come pioveva (Neapolitan Songs) {Gill

Addio a Napoli Cottrell

Chia siet Casertino

EMILIO COLOMBO

Serenade (By request) Drdin

The Canary (By request) arr. Colombo

ORCHESTRA

Love's Old Sweet Song Molloy

10.30 Epilogue

'The Edible Armour of God'

10.40-11.0 (Dacentry only)

The Silent Fellowship

S.H. from Plymouth

Sunday's Programmes continued (June 10)

3.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. H. H. H. H.

Grand March, 'The Spirit of Pageantry' Fletcher

3.40 FLORENCE HOLDING (Soprano)

Scottish Songs collected and arranged by Owen Moss

Under the Greenwood Tree. Quilter

3.48 BAND

Overture, 'Robbery' Leon K

4.0 STUART ROBERTSON (Bass)

The Road to Anywhere. Denis Ashlegh
The Emigrant. Helen Fothergill
Fill a glass with golden wine. Quilter

4.1 BAND

Ballet music from 'Faust'. Gounod

4.20 FLORENCE HOLDING

Chorus of Daffodils. arr. Somerset
A May Morning. L. H. H.

4.35 BAND

Selection from 'Cavalleria Rusticana' Mascagni

5.0 STUART ROBERTSON

Impromptu Song. Peter Warlock
The Wanderer. Frederick Keri
The Wanderer. Herbert H. Nelson

5.1 BAND

An Adam Leaf. Wagner
Entrance and March from 'Carmen'. Bizet

5.20 5.48

See London

5GB DAVENTRY EXPERIMENTAL

(431.8 M 410 KC.)

DAVENTRY EXPERIMENTAL



THE LORD MAYOR OF BIRMINGHAM

Alderman A. H. James, will appeal for the Birmingham Hospitals' Contributory Scheme tonight.

7.55 Religious Service (See London)

8.45 THE WEEK'S GOOD CAUSE

(From Birmingham)

Appeal on behalf of the Birmingham Hospitals' Contributory Scheme by Alderman A. H. JAMES (Lord Mayor of Birmingham)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 AN ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA (Leader FRANK CANTILL)

Conducted by JOSEPH LEWIS

Overture in D Minor
Handel, orchestrated by Elgar
This work is in three

I (Majestic). A slow Introduction; firm and resolute

II (Quick and joyful). In a free, fugal style growing largely out of the 'subject' announced by the Violins

III (Majestic). A brief closing page.

9.10 MOLLIE BYRNE (Soprano) and Orchestra

Ball Song from 'Laird's' Delibes

9.17 ORCHESTRA

Suite, 'Cephalus and Procrustes' Grieg

9.30 SHEKIDAR RUSSELL (Violoncello) and Orchestra

Symphonic Variations. Beethoven

9.45 ORCHESTRA

Three Dances from 'King Richard II' Percy Pitt

10.0 MOLLIE BYRNE

Lullaby. Cyril Scott

Silver. Armstrong Githin

Nymphs and Sylphs. Hensberg

See London

Aria di chiesa (Church Air) Stradella, arr. Busch

Allegretto. 16th Century. arr. Urton

Le jeu du Papillon (Butterfly at play). Delius

Arr. Delius

10.17 ORCHESTRA

Selection from Suite of Ballet Music, 'In Fairy Land' Cowen

10.30

Epilogue

From Morn till Midnight.

A Last Word.

I should like to join Let broadcast be as If you are silent for hours you cut out the voices of listeners wholly. The B.B.C. can never run dry. It can tap the minds of millions for ideas. Besides, it can be as regular as the weather forecast. The world hums with men's thoughts always. Let us hear them. To send up demand by regulating supply would be as much a denial as those of thought, education, ideas—simply read and bad. Let the atmosphere be always here and leave us to take our breath as we need. S. M. (Lancaster)

MR. FRANCE—like most other people—evidently self competent to regulate other. Is it too much to hope that we for us to forget the atmosphere of universal rules and regulations which should have been discarded for good ten years ago? If the answer is not to be free, why not put the whole question into calls at once and have done with it.

I FEAR Mr. France has no very high opinion of his fellow-men. We are not as mad enough to want to listen for twenty-four hours. But we want to be able to hear something whenever it is possible for us to listen. In any event all Control is a Curse.—R. F., Margate

PERHAPS Mr. France would appreciate the of his own suggestions more accurately if he found himself forced by some outside controlling body to write only between—say—three and nine in the morning, no more, no less. If a creative artist cannot understand the inestimable value of individual freedom, especially with regard to pleasure, who can!—S. T. Y., Widnes

WE are printing this week a final selection from the vast number of most interesting, informative, and provocative letters which we have received from our readers since the publication of Mr. France's article and the reply to it by Mr. Val Gielgud.

There is no doubt that on balance—and on points—the decision lies against Mr. France. While he has received considerable support for a certain limitation of programmes and greater discrimination in the choice of items, his demand for restricting the hours of broadcasting to four evening hours only meets with almost universal denunciation. The fact that such a restriction apparently aimed a blow at the listening rights, so to speak, of children, invalids, and night-workers, proved fatal to any hope of general support for Mr. France's case. Further, there has been revealed by our correspondents an overwhelmingly strong feeling against the notion of any unwarrantable control. There is a gratifyingly general body of opinion in favour of the largest possible amount of programme material being given, and the freedom of general selection. It is this very representative correspondence, that in circulating letters are increasing in number every day, listeners who want to be able to pick and choose for themselves, and who do not think it either desirable or sensible to try to listen to everything that is broadcast, simply because it is being broadcast.

More obvious, and perhaps more important than any brought to light by this controversy, is the steadily widening and burning general interest in B.B.C. policy and future activities.

It is difficult to say which of your contributors is the more exasperating—Mr. France with his attitude of addressing a kindergarten of feeble-

ment, or Mr. Gielgud with his sort of indiscriminate programme. Might one plead for less violence, less controversy, more moderation, and more common-sense?—N. T., Manchester

I ENTIRELY agree with Mr. Val Gielgud in the week's issue of *The Radio Times*. If Mr. France paid in advance for a loaf of bread to be delivered to him every day for one year, would he accept a quarter of a loaf? Two and a half million listeners in the British Isles have a contract with the B.B.C., and if this contract is broken through the actions of a few fanatics, will the same number of a price be issued next year? Does Mr. France realize the revenue obtained from wireless licences? Most of us do not doubt that Mr. France's article is a curse.—H. W., Devonport

IN your issue of *The Radio Times* for April 27, 1928, you invite the opinion of listeners on Mr. V. France's remarks on 'too much listening'. This seems to be perfectly useless for any practical purpose, as the percentage of listeners who would trouble you with their opinion must be quite negligible. However, as one hears so frequently the remark 'I have not used my wireless for months', it seems as though reason has been affected not only with the length of the programme, but also with the excessive quantity of the musical entertainment in them. Surely the number of people who can spare the time to use their wireless during the 'Charm's Hour' in the afternoon must be so small that it is not worth the expense. The length of the programme seems likely to create a vice by encouraging some to waste their time who should have something better to do during the day. L. H. L., London

Sunday's Programmes continued (June 10)

SWA	CARDIFF.	353 M. 860 KC.
3.30	S.B. from London	
5.45	S.B. from Glasgow	
6.50	A Religious Service in Welsh Relayed from Ebenezer Welsh Congregational Church	
	Emyn 646, 'Pen Nefo' <i>Alwyn Gymreig</i>	
	Anthem, Rhif 16, 'Dow sydd Ysryd'	<i>Sterndale Bennett</i>
	Gaeid	
	Unawd, 'Ys arglwydd yw fy mugail' (Dafydd	<i>Le Jenkins</i>
	Emyn 1142, 'Fwy fol Iesu Grist'	<i>D. O. Williams</i>
	Prognosis, Rev. Dr. H. M. Hughes	
	Canon 1	
	Canon 1, ar y don 'Hon Dderby'	<i>Alwyn Gymreig</i>
	Benediccion	
	Hwyf-Weddi, (Emyn 1064) 'Bemerton'	<i>P. F. F. F.</i>

7.55 S.B. from London

8.45 **THE WEEK'S GOOD CAUSE:**
Appeal on behalf of the Cardiff and District Animal Rescue League by Mr. H. KEMMICK

9.50 **WEATHER FORECAST, NEWS; Local Announcements**

9.5 A LIGHT ORCHESTRAL CONCERT

NATIONAL ORCHESTRA OF WALES
Leader, ALBERT VOORSANGER

Conducted by WALTER L. R. JONES
Overture to 'The Magic Flute'

W. L. M. ANDERSON (Bass and Organ) - *Mephistopheles' Serenade* ('Fantasy' in which a maiden takes your fancy 'The Baron').

THE philosopher Faust has sold his soul to Mephistopheles for the purpose of becoming a great man. In the first part of the bargain, helps Faust to win a beautiful girl, Marguerite. When he has betrayed Marguerite, Mephistopheles sends her to the underworld and Faust sings a requiem for her.

ORCHESTRA
Selection from the Ballet, 'La Source' Delibes
WILLIAM ANDERSON and Orchestra
Overture to 'The Magic Flute'

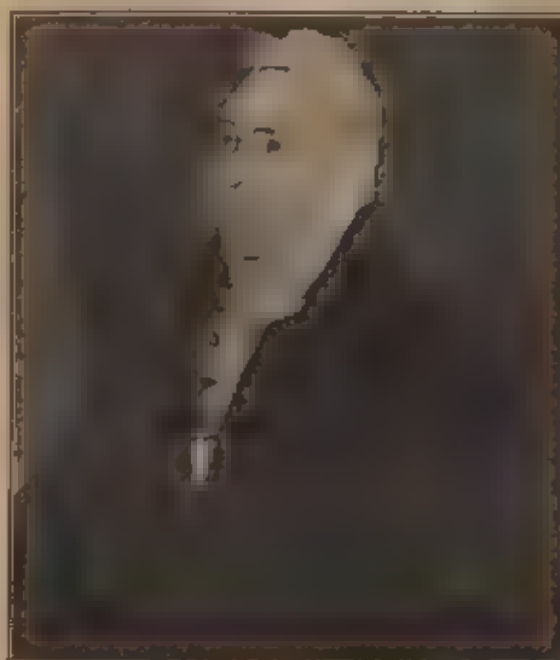
MOZART'S song is that lovely air sung during the impressive ceremony held in the Temple. The High Priest, Sarastro, accepts two candidates for initiation, and calls on the gods Isis and Osiris. Notice here the unusually imposing tones of the orchestra—there are no Violins, and Trombones play throughout.

ALBERT VOORSANGER (Violin)
Mephistopheles' Serenade

ORCHESTRA
Suite from 'The Templer'

SIR EDWARD GERMAN'S music was written for Henry Arthur Jones' play *The Templer*, when it was produced at the Haymarket early in the century. The music usually played in the Overture, a Cradle Song, and a Bacchanalian

ZZY	MANCHESTER.	354.5 M. 780 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the Huddersfield Royal Infirmary by Mr. LAWRENCE CROWTHER. Contributions should be sent to Mr Lawrence Crowther, The Royal Infirmary, Huddersfield	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	



A GREAT ROMANTIC

This portrait of Samuel Taylor Coleridge was painted when he was an old man, securely established as a poet and famed for his table-talk. His greatest poem, 'The Ancient Mariner,' which will be read from London in the 'Foundations of Poetry' series this afternoon, was written when he was a young man struggling against poverty, failure, and addiction to drugs.

6LV	LIVERPOOL.	397 M. 1,010 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	
2LS	LEEDS-BRADFORD.	377.5 M. 1,000 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	S.B. from Manchester	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	

6FL	SHEFFIELD.	772.1 M. 1,400 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the Sheffield Country Homes Society, Mrs. T. B. ELMS (Vice-President). Contributions should be sent to Miss W. E. Merrill, 14, Tipton Home Road, Sheffield	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	
6KH	HULL.	304.1 M. 1,020 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	

6BM	BOURNEMOUTH.	376.1 M. 920 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the Bible Flower Mission by Mrs. ISABEL EDMONDSON	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	

5NG	NOTTINGHAM.	375.5 M. 1,000 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of Nottingham University by Mr. STANLEY BOWERS, High Sheriff of the County	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	

5PY	PLYMOUTH.	410 M. 750 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	THE WEEK'S GOOD CAUSE: Appeal on behalf of the Plymouth Country Homes Society, Mrs. T. B. ELMS (Vice-President). Contributions should be sent to Miss W. E. Merrill, 14, Tipton Home Road, Sheffield	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	
6ST	STOKE.	281.1 M. 750 KC.
3.30	S.B. from London	
5.45-6.30	S.B. from Glasgow	
7.55	S.B. from London	
8.45	S.B. from Manchester	
9.50	S.B. from London (9.0 Local Announcements)	
10.50	Epilogue	

Programmes for Sunday.

5SX SWANSEA. 294.1 M.
1,020 M.

3.30 S.B. from London

5.45 S.B. from Glasgow

6.30 Religious Service

Relayed from St. Mary's Parish Church

Address by the Rev. Canon Cecil W. Wilson
(Vicar of St. Mary's)

8.45 THE WEEK'S GOOD CASE

Appeal on behalf of the Children's Summer
Homes, Llangeinor, by Mr. H. B. Wakefield9.50 WEATHER FORECAST, NEWS; Local Ad
vertising

9.55 S.B. from Cardiff

10.30 Epilogue

10.40 11.0 The Silent Fellowship

S.B. from Plymouth

Northern Programmes.

5NO NEWCASTLE. 511.5 M.
980 M.3.30 S.B. from London. 5.45-6.30 S.B. from Glasgow
7.55 S.B. from London. 8.45 The Week's Good Case
Appeal by Miss Armstrong on behalf of the British Victoria
Infirmary. 9.50 S.B. from London. 10.30 Epilogue5SC GLASGOW. 405.4 M.
980 M.3.15 The Rev. David Watson, D.D., who is church
in doing for Labour Homes, Glasgow, etc. 3.30 S.B. from
London. 5.45-6.30 S.B. from Glasgow. 7.55 S.B. from
London. 8.45 The Week's Good Case. Appeal on behalf
of the Children's Summer Homes, Llangeinor, by Mr. H. B. Wakefield.
9.50 S.B. from London. 10.30 Epilogue.2BD ABERDEEN. 500 M.
980 M.3.15 S.B. from Glasgow. 5.45-6.30 S.B. from London. 7.55
S.B. from Glasgow. 8.45-9.30 S.B. from London. 10.30
Epilogue2BE BELFAST. 505.1 M.
980 M.3.30 S.B. from London. 5.45-6.30 S.B. from Glasgow.
7.55 S.B. from London. 8.45 The Week's Good Case. Appeal on behalf
of the Children's Summer Homes, Llangeinor, by Mr. H. B. Wakefield.
9.50 S.B. from London. 10.30 Epilogue.

This Week's Bach Cantata.

Church Cantata No. 20

'GIVE THE HUNGRY MAN THY BREAD.'

(See London Programme)

IN the Lutheran order of service, the lesson for the First Sunday after Trinity is the parable of the rich man and Lazarus, and the Cantata is a meditation on that story. It begins with a more lengthy orchestral prelude than is usual, and then an impressive chorus follows, rising to a climax with the last words 'And the glory of the Lord shall arise upon thee.' The accompaniment here is for strings, two flutes, two oboes and continuo (the figured bass from which the players of the organ or the harpsichord fill up the harmony).

'Give the hungry man thy bread, and then thou shalt eat, and bring them to thy house. If any thou shalt not feed, so cover him. Hide not thou thyself from thine own flesh. And thou shalt thy light shine forth as the light of the morning, and thy prosperity spring forth speedily. And as for thy righteousness, it shall go before thee. And the glory of the Lord shall arise upon thee.'

The second number is a Recitative for Bass with accompaniment only for continuo—

With lavish bread our God on us His bounty showers,

To Him alone our very breath we owe;
All that we have is His; a plentiful feast is ours,

But not that we alone a selfish joy might know

He bids us bear in mind that as by His good

To us, who nothing own, have all good things

So we should never fail of our abundant

To give where help is wanted.

He will not that the slaughter'd victim bleed,
Blest off-rings please Him not with pleasant

Be merciful and give to all who need,
So shall thy humble gift with God the Lord

find favour.

An Aria for Alto, with solo violin, oboe and cornet
timpani accompanying, concludes Part I—

'God's example thus to follow, though in
likeness poor and lowly, 'tis in truth of
Heaven below. By our show this truth con-
firming, now we have the seeds of blessing, that
hereafter we shall know.'

The bass, again accompanied only by continuo,
begins the second part with an aria—

'Do thou alone, and have compassion;
forget thou not; with such oblations our
God is well pleased.'

The fifth number is a Soprano aria. Two flutes
in unison, along with the continuo, furnish the
accompaniment here—

'Father, what I proffer, is not mine to offer.
Yet when I, before Thy sight, from my lowly
station, make my poor oblation, Thou my
service wilt not slight.'

A short recitative for Alto, with the strings and
continuo, follows—

'Ah, Lord, how can I hope a fit return
to render for all the boundless love that Thou
to me hast shown? Yea, still to me dost
show far, every passing hour, each blessing I
receive I know is Thine alone. My soul is all I
have and that to Thee is given, my active
powers are pledged to lend my neighbour aid,
the needy will may claim the goods that Thou
hast lent me, and this poor earthly frame must
soon as earth be laid. I bring Thee what I
can, Lord! hear my humble prayer, that of Thy
promised bliss I too may have my share.'

And a Chorale with the same accompaniment
as in the first chorale, brings the Cantata to its close.
The original name of the Chorale which Bach
uses here is 'Freu dich sehr O meine Seele.'

'Next are they who feel compassion, for
another's better need, for the poor make
intercession, and with bread the hungry feed,
they who help with kindly word, or to deeds
of love are stirred, unto them shall help be
given, and a crown reward in Heaven.'

The text (by Paul England) is reprinted by permission
of Messrs. Novello and Co., Ltd.

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THE RADIO TIMES.

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PROGRAMMES for MONDAY, June 11

10.15 a.m. B
Short Religious
Service

10.30 P. M. ...

11.0 ...

12.0 ...
THE FELLOWS (Soprano)
J. JONES (Pianoforte)

12.30 ...

1.0-2.0 AN ORGAN RECITAL
By HAROLD E. DARRIN

Fantasia and Fugue in G, Hubert Parry
Legend ... W. G. Alcock
Rhapsody ... Harry Grace
Idylle (The Sea) ... H. Arnold Smith
Fantasia on the Welsh Tune 'Aberystwyth' ... Henry Ley
Fantasy—Prelude ... Ernest Farrar

2.30 Miss Rhoda Power: 'Boys and
Girls of Other Days (Eighteenth and
Nineteenth Centuries)—V. The Little
Lad'.

3.0 Musical Interlude

3.15 GREAT STORIES FROM HISTORY AND
MYTHOLOGY
Told by Miss Rhoda Power: 'Tales from
the North—VI. Iduna and the Apples of
Yggdrasil'

3.20 Musical Interlude

3.30 THE MARGUERITE MORGAN TRIO

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

5.0 ...
Perry ... 'The Cook-
ing of Vegetables'

5.15 THE CHILDREN'S HOUR
'The New Umbrella' (Maureen Besly) and
other songs sung by JOHN BOCKLEY
'Scenes from Childhood' (Schumann),
played by CECIL DIXON

'Down and the Ragged Men,' a Whimsical
Story ...

'The Story of a Two-Wheel Trolley,' the story
of a Schoolboy's Adventure by PETER
MARTIN

6.0 THE GRESHAM PARKINGTON QUINSET

6.20 'Love's Labor to the Church Lads'
Organ Solo

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 THE GRESHAM PARKINGTON QUINSET

7.0 Mr. JAMES AGATE: DRINKING OR NOT?

7.15 THE FOUNDATIONS OF MUSIC

Each Sonata for Flute and Piano
Played by JOSEPH SLATER (Flute) and GORDON
BROWN (Piano)

First Sonata, in B Minor

THE B.B.C. work has now taken the best
Sonata of the first cycle at every one of
these movements, and the way in which
variety in unity may be attained when the two
instruments, Flute and keyboard, work together
upon a set of themes, each after its own character-
istic style.

The first movement will of course have
the flute and piano work together in a
single line, and the second movement will
be out of both. The first tune is played at once by

2LO LONDON and 5XX DAVENTRY

(251.4 M. 230 M2.)

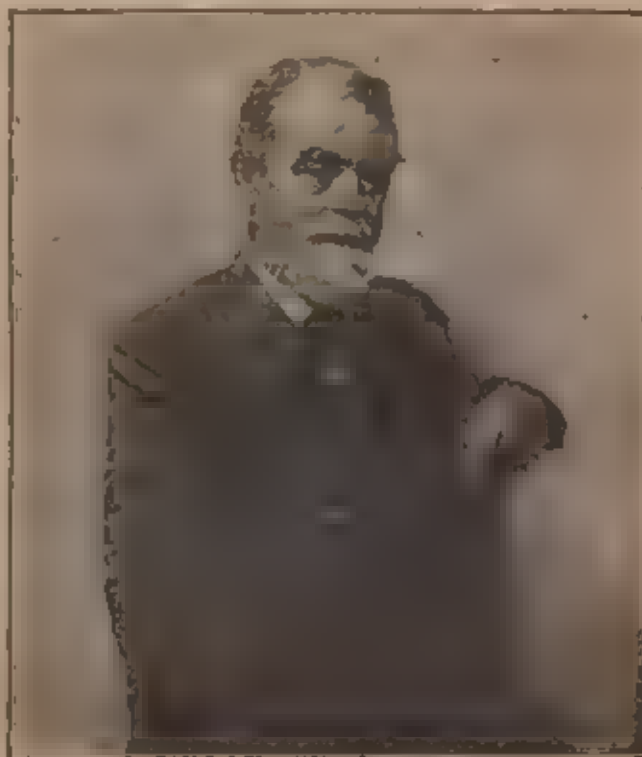
(1,804.2 M. 187 M2.)

with more notes to the beat. Pianoforte and
Flute later on embellish the outline, and imitate
each other in the dearest way.

The Second Movement is a very short, slow
piece, in which are displayed the Flute's char-
acteristic qualities.

The Last Movement has a dual nature. It
is a very short, slow piece, in which are
displayed the Flute's characteristic qualities.

7.25 M. E. M. STÉPHAN: French Talk, including
a reading from 'Le Grain de Plomb,' by Edmond
André, 1893-1910



THE AUTHOR OF 'THE WAY OF ALL FLESH'

A characteristic portrait of Samuel Butler, author of 'Erewhon' and
'The Way of All Flesh,' and one of the most vivid personalities of the
later Victorian age. Mr. Desmond MacCarthy will tell some of his
memories of Samuel Butler in his talk from London tonight.

7.45 THE CASANO OCTET
TEDDY BROWN (Xylophone)

THE OCTET
Waltz, 'Lullaby' ...
Bourrée, 'Lullaby' ...

8.0 TEDDY BROWN

Selected Items

8.3 OCTET

Selection from 'Romeo and Juliet' ...

8.20 OCTET

Selected Items

8.25 OCTET

Selected Items

8.30 OCTET

Selected Items

8.30-9.0 THE PSYCHOLOGY OF FOOD AND DRINK—I. PRIMARY
AND SUBSIDIARY FUNCTIONS OF FEEDING

FOOD and clothing are the most fundamental
economic necessities, but one has only to
compare the two to see how much more
important the one is. The history and anthropology
highlight the contrast.

maintaining physical comfort, that have at
various times been attached to ... and dress.

A particularly interesting pamphlet illustrating
Mr. Flugel's series is now ready, and may be
obtained from the B.B.C. Bookshop, Savoy Hill.
Full particulars of this and similar publications
appear on p. 468.

8.40 ...

By MAURICE ...
The ...
N. 11 ...

Liebestraum (Dream of Love), No. 3 ...
L'Isle Juveuse (The Island of Joy) ...

9.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN9.15 Mr. DESMOND MACCARTHY
Tales of Samuel Butler

THE Victorian writer of whom Mr.
MacCarthy will talk tonight was one
of the most vivid personalities of the
later Victorian age.

of that interesting age. The author of
'Erewhon,' a far-sighted of the future in
which he anticipated many modern ideas,
predicted the emergence of personality ...

the only crime would be disease, of 'The
Way of All Flesh' ...

to mention that this has no connection
with the End Jamming film, in which he
passionately voiced the protest of youth
against Victorian parents, and of tra-
ditions of the mind and the Overseas.
He was yet found time for sheep-farming
in New Zealand and controversy ...
heredity with Darwin. His personal
history was a record of distinction and
failure, very largely accounting for the
brilliance of his books. Mr.
MacCarthy has a fascinating ...
his reminiscences tonight.

9.30 Local Announcements; (Daventry
only) Shipping Forecast

9.35 'HOBSON'S CHOICE'

A Lancashire Comedy in Four Acts by
HAROLD CRISP

Characters in order of speaking:

Mr. Hobson ...
Mrs. Hobson ...
Mr. ...
Mrs. ...
Mr. ...
Mrs. ...
Mr. ...
Mrs. ...

Mr. ...
Mrs. ...
Mr. ...
Mrs. ...

Ado Figgins ...
Timothy Wadlow (Tabby) ...
Mr. ...
Mrs. ...

Act I.—The ...
Act II.—The ...
Act III.—The ...
Act IV.—Hobson's living-room

Here ...
Henry ...

Henry ...
Henry ...
Henry ...
Henry ...
Henry ...
Henry ...
Henry ...
Henry ...

11.0-12.0 (Daventry only) DANCE MUSIC:
The ...
The ...
The ...
The ...
The ...
The ...
The ...
The ...

Monday's Programmes cont'd (June 11)

5GB DAVENTRY EXPERIMENTAL

(491.5 MC. 510 KC.)

TRANSMISSIONS FROM 7.30 TO 11.15 P.M. ON MONDAY EVENING

30 THE U.S.O. DANCE

ORCHESTRA

Personally conducted by JACK PAYNE

ERNEST MILLER (Light Buds),

40 LOZELLE PICTURE HOUSE ORGAN

From Birmingham

FRANK KEWMAN (Organ)

Overture to 'The Merry Wives of Windsor' *Byrd*
Romanzo, 'Woodland Pictures' *Fletcher*

ALDO SPANES (Baritone)

Kaolani Song

Wood and Stone

London Lea Laughing

FRANK KEWMAN

First Norwegian Dance - *Grieg*

Suite from 'Hawthorne' *Coleridge-Taylor*

The Woeing, The Marriage Feast, Conjuror's Dance; The Departure, The Reunion

I 'Evening' *Rachmaninov*

Negro Spiritual, 'Deep River' *Coleridge-Taylor*

Waltz of the Flowers (from 'Nutcracker' Suite) *Tchaikovsky*

50 A BALLAD CONCERT

MOLLY IVERSON (Soprano); JOHN VAN ZYL (Baritone); ADELINA LEON (Violoncello)

MOLLY IVERSON

Columbine's Garden *Bedi*

The fields are full of summer still *Arnheim*

At the Well *Hagemann*

57 ADELINA LEON

Rhapsody *Popper*
Lullaby *Cyrl Scott*

515 JOHN VAN ZYL

Oh, could I but express *Malmgren*
To the forest *Tchaikovsky*
Myself when young *Lehmann*

522 MOLLY IVERSON

Will the bee suck *Arne*
Willow Song *Coleridge-Taylor*
The Lass with the Delicate Air *Michael Arne, arr. A. L.*

530 ADELINA LEON

Lodgendrery Air *arr. O'Connor Morris*
Valse Triste (Waltz of Sadness) *Sibelius*

538 JOHN VAN ZYL

The 1 *P. Hall*
W *Moderator*
Para Dan *Kate Moss*

545 THE CHILDREN'S HOUR (From Birmingham)

'Your friend Schumann,' a Musical Play by H. G. Saw. Songs by Gertrude Davies (Soprano) Margaret Abbot (Pianoforte)

638 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

645 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTILL

Overture, 'Sakuntala' *Goldmark*

Waltz, 'The Wedding Dance' *Lancke*

Trepak (Russian Dance) *Rubinstein*

Melodious Suite *Frantz*



MR. WILLIAM GERHARDT, the author of 'Fathoms' and 'The Foghorn', will read one of his own short stories tonight.

730 'The Girl of the Golden West'

La Fanciulla del West,

AN OPERA IN THREE ACTS

From the Drama by DAVID

MACASSO,

I shall describe by CRYSTAL and

ZAN VISION

English Version by R. H. ELIAS

Music by

PUCCHINI

Minnie SPARKS ALLEN

Jack Rance, Sheriff ROY HENDERSON

Dick Johnson (Ranchman) W. H. WILSON

Back, Bar-tender of the 'Polka' HANCOCK T. J. J. J.

Asbury Agent of the Wells Transport Co.

Asbury Agent of the Wells Transport Co.

Soprano HENRY CAMERON

Tenor RICHARD FORD

Baritone KENNEDY MCKENNA

Bass OSWALD DAVIS

Harmonium SAM LARSEN

Bill Jackrabine, an Indian Redskin STANLEY RUDY

Walter, Billy, Sheriff CLAY LAMER

Jack Wallace, a Travelling Camp-Minuteman

Jose Castro, a Greaser, from Ramerrez's Gang

A Poetess HAD A W. LARSEN

THE WIRELESS MALE CHORUS (Chorus-Master, STANFORD ROBINSON)

THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY)

Conducted by PERCY PITT

(For story of the Opera, etc., see page 431)

835 Mr. WILLIAM GERHARDT: Reading 'The Big Drum,' from his book 'Pretty Creatures'

BORN in St. Petersburg only forty-three years ago, Mr. Gerhardt literally leapt into fame with his first book, 'Futility,' a novel on Russian themes. In this, with a knowledge of Russia drawn from his experience in his own youth, and later as Military Attaché at Petrograd during the Revolution and in Siberia from 1918 to 1920, he wonderfully portrayed the strange enigmas of the Russian mind. His work since then has aroused much difference of opinion amongst the critics, but his brilliance is undisputed, and his latest novel, 'Jack and Jasper,' shows that he has lost none of it so far. The story of it he will read tonight in a keenly woven little study of the reactions of a girl in love with the man who plays the big drum.

845 'THE GIRL OF THE GOLDEN WEST'

ACTS II and III

10.00 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: FRANK ASHWORTH'S BAND from the Hotel Metropole

11.00-11.15 THE PICCADILLY PLAYERS, directed by AL STANTA, and the PICCADILLY DANCE BAND, directed by CHARLES WATSON, from the Piccadilly Hotel

(Monday's Programmes continued on page 444)

HOW TO BECOME AN EXPERT LINGUIST.

Remarkable Success of New Pelman Method of Learning French, Italian, Spanish and German.

A REMARKABLE success has been achieved by the famous Pelman Institute with its new system of teaching languages without using English.

People who have failed to learn languages by any other method are writing to say that the new Pelman plan has enabled them to master all those difficulties which formerly prevented them from "getting on" with French, Italian, German, or Spanish.

Indeed, the success of this new method is so great that it almost seems as though it will remove the long-standing reproach that the British people "cannot learn foreign languages."

Here are a few examples of the letters now being received daily by the Languages Department of the Pelman Institute—

"I have learnt more French during the last three months than I learned during some four or five years' study on old-fashioned lines at a school." (S. J.)

"I have only been learning German for four months; now I can not only read it but I can speak it."

"I have obtained a recommendation from the French Ministry of Education for my proficiency in the study of the language. I have only been studying for eight months."

"The Pelman method has enabled me to learn eight languages. In eight months I have learned French, Italian, Spanish, German, Russian, and Japanese."

"As soon as I learned French in eight months, I was able to learn Italian in eight months."

"I have learnt more Italian in three months than I ever learned of French (by the ordinary method) in several years. It is perfectly splendid, and I have very much enjoyed the course."

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your course I was able to write a month in little time out of correspondence and conversation."

"I think your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school but here I find no difficulty whatever with the (French) course."

(F. C. S.)

Amongst the advantages of the new method are the following:—

First. It is a "direct" method, and the direct method is now generally recognised as the only scientific way of learning languages. It enables you to learn French in French, Spanish in Spanish, Italian in Italian, and German in German. No English is employed, and consequently there is no translation.

Second. There are no vocabularies to be learnt by heart. You learn the words you require by using them, and in such a way that they stay in your mind without effort.

Third. Grammatical difficulties are avoided. The Pelman method enables you to read, write, speak, and understand a Foreign Language without spending months studying dreary grammatical rules. You absorb the grammar almost unconsciously as you go along.



The new Pelman method of learning French, German, Italian, and Spanish is explained in four little books (one for each language). You can have a free copy of any one of these books by writing to-day to the Pelman Institute (Languages), 105 Pelman House, Bloomsbury Street, London, W.C.1. When writing you are particularly asked to state which one of the four books you want, and it will be sent you by return, gratis and post free. Write or call to-day.

Overseas Branches: PARIS—35 Rue Dussan d'Angles. NEW YORK—71 West 45th Street. MELBOURNE—37, Flinders Lane. DUBLIN—21a, Bank Chambers. DELHI—10 Airport Road.

Monday's Programmes cont'd (June 11)

The New

"FKCO"

Permanent Trickle Charger

Charges accumulators safely, silently and soundly from A.C. Mains Voltages of 100 to 120 or 200 to 250 with frequencies of 40 to 100 cycles in each case. Self-contained with a sturdy step-down transformer constructed of highly-insulated windings which supply required voltage and current to a Westinghouse Patent Metal Rectifier, that completely dispenses with the bugbear of valves and their expensive renewal. Incorporating the Westinghouse Patent Metal Rectifier under licence.

Supremely Efficient Lowest in Price Neatest in Appearance

NO REPLACEMENTS OR MAINTENANCE COSTS ARE NECESSARY. Will last many years without attention. Size 6½ inches by 4 inches by 4 inches. Efficiency guaranteed second to none. In metal case with extremely neat bronze-exposed finish. Charging rate is ½ amp. continuously to 2, 4, or 6v. cells. Charging rate when electricity is 6d. per unit is approximately 80 hours for 6d.

PRICE
52/6



Two models are supplied:
T.500 for 200-250v. T.500a for 100-120v.
40-100 cycles. | 40-100 cycles.

Write for illustrated particulars to—
EK COLE LTD DEPT. R.T., "FKCO" WORKS,
LONDON E.C. LEIGH-ON-SEA.

5WA CARDIFF. 283 M. 650 KC.

1.0-1.45 A LIGHT ORCHESTRAL CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Fra Diavolo' Auber
Berceuse (Cradle Song) J. Strauss
Prélude Debussy
Ballet Suite, 'Kamya' Debussy

2.30 BROADCAST TO SCHOOLS

Prof. H. J. FLEURS, 'The City Beautiful—The Manufacturing Cities'

3.0 London Programme relayed from Daventry

4.45 F. J. HARRIS 'Some Welsh Duets and Duetts'

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA, relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 A CHORAL CONCERT

NATIONAL ORCHESTRA OF WALES

Overture to 'Genoveva' Schumann

THE CHORUS OF THE CARDIFF MUSICAL SOCIETY

Sweet honey-sucking Bee Wilbye

HERE is one of the finest pieces of perhaps the greatest of our famous Tudor madrigal composers. The following are the words of the first verse:—

Sweet honey-sucking Bee, why do you still
Suffocate on Roses, Pinks, and Violets,
As if the choicest Nectar lay in them
Wherewith you store your curious cabinets?
Ah, make your flight to Melianthus's lips;
Thence may you feed, as it were on dew,
Where smiling Roses and sweet Lilies meet,
Keeping their spring-tide graces all the year.

ORCHESTRA

Masquerade ('The Merchant of Venice') Sullivan

Chorus

My Love dwelt in a Northern Land Elgar

Flores gave the fairest flowers Elgar

ORCHESTRA

Spanish Rhapsody Chabrier

Chorus

See thou, O fondest Hubert Parry

Thine eyes so bright Lodi

ORCHESTRA

Spanish Caprice Rimsky-Korsakov

9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 284.2 M. 750 KC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS

Mr J. E. PHRYNIA, 'The Story of Buildings—VI, The Buildings called Gables'

3.25 THE STATION ORCHESTRA

Overture, 'Plymouth Hoe' Ansell
Waltz, 'Nights of Gladness' Ansell

TOM SHERLOCK (Baritone)

Must I then see while aching? (Marriage of Figaro) Mozart
The Lorraine Girl Barlow

ORCHESTRA

Selection from 'A Princess of Kensington' German

JOANE WILKINSON (Contralto)

Where corals lie (Sea Pictures) Elgar
In Haven Philips
Nightfall at Sea Philips
What's in the Air Today? Robert Eden

ORCHESTRA

E. L. Lantz, 'The Grashoppers Dance' Buclosi

TOM SHERLOCK

Malvern Hills
The Little Girl from
In the City
I be hoping
In the City
Con-
sented by
Charles

ORCHESTRA

Selection from 'Veronique' Messiaen

JOANE WILKINSON

Omen from the fields Hughes

Here in the quiet
Gerald Carne

Musica, when soft voices die

Quicker

Handing a Woodman

A Birthday

ORCHESTRA

March, 'The Light Horse' Elton

5.0 Mrs. JANE HILDITCH 'Oliver Goldsmith'

5.15 THE CHILDREN'S HOUR

County Folk Songs (Northumberland) (arr. Whitehead): The Oak and the Ash, The Keel Row; Adam Bunkham O! Sung by Harry Hopewell, Songs by Dorothy Kitchin, Dawn and the Ragged Men (Westrup). Told by Hylda Metcal

6.0 London Programme relayed from Daventry

6.20 For the Boys' Brigade

6.30 S.B. from London

7.45 LIGHT ORCHESTRAL CLASSICS

THE STATION ORCHESTRA

Second 'Maid of Arles' Suite ('L'Arlésienne') Bizet

LULIAN GREENWOOD (Pianoforte)

Concert Study in F Major
Consolation No. 1 in B
Consolation No. 3 in D Flat
Liszt

ORCHESTRA

Ballet Music from 'Hiawatha' Coleridge-Taylor

LULIAN GREENWOOD

Consolation No. 2 in D Flat
Concert Study in D Flat
Liszt

ORCHESTRA

Dance of the Hours ('La Gioconda') Ponchielli

9.0-11.0 S.B. from London (9.30 Local Announcements)

PROGRAMMES for TUESDAY, June 12

10.15 a.m. 21
Short Religious
Service

2LO LONDON and 5XX DAVENTRY

(581.4 M. 830 KC.)

(1,009.3 M. 167 KC.)

THIS is the first
Sonata, has the
character of a Concerto

10.30 (Daventry only). TIME SIGNAL, GREEN
WICH, WEATHER FORECAST

11.0 (Daventry only). Gramophone Records

12.0-1.0

(Daventry only)

Ceremony of Unveiling and Dedication
of

The Welsh National War Memorial
by

H.R.H. the Prince of Wales

With a Running Commentary by
E. R. AFFLETON

Relayed from the ALEXANDRA GARDENS,
Cardiff Park

S.B. from Cardiff

Amongst those taking part in the Ceremony
are

THE ARCHBISHOP OF WALES; The Rt. Hon.
DAVID LLOYD GEORGE, O.M., M.P.; The
BISHOP OF SWANSEA; The BISHOP OF
LLANDAFF; and Sir OWEN HARCOURT SMITH
(See Cardiff Programme)

12.0 A STUDIO CONCERT

IRVING FRANKS (Soprano); DAVID EVANS
(Baritone); IVY PARKIN (Pianoforte)

1.0-2.0 GEORGES BOULANGER and his
ORCHESTRA
From the Savoy Hotel

2.30 SIR WALFORD DAVIES
'Elementary Music—VI, Half the Scale
Downward'

3.0 Musical Interlude

3.15 M. R. M. STRANAW: Elementary French

3.50 Musical Interlude

4.0 WILLIAM HOBSON'S MARBLE ARCH
PAVILION ORCHESTRA
From the Marble Arch Pavilion

4.15 Mr. FREDERICK TOWNSEND 'Good and
Bad Buildings'

4.30 WILLIAM HOBSON'S MARBLE ARCH
PAVILION ORCHESTRA (Continued)

5.0 Holidays Abroad: Miss JOYCE WEDG-
WOOD—'Holland'

ONE of the most picturesque of the countries
whose coasts face our own, Holland is also
as full as any of interesting places in which
to make holiday. In this talk Miss Joyce
Wedgwood, who spends her own holidays in
Holland with her Dutch relatives, will describe
the things the holiday-maker can see, from the
Zuyder Zee to the marshes of Brabant.

5.15 THE CHILDREN'S HOUR

By HOOK—On On Hook

—in which HELEN ALTON, IVAN SANDER,
R. DE ROMAN and certain others will go fish-
ing. This refers to the Wicked Uncle's doings,
of course!

6.0 A Recital of Gramophone Records,
arranged by Mr. CHRISTOPHER STONE

5.30 TIME SIGNAL, GREENWICH WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Life in the Dominions: Miss ROSE-HUME
Australia Through a Woman's Eyes

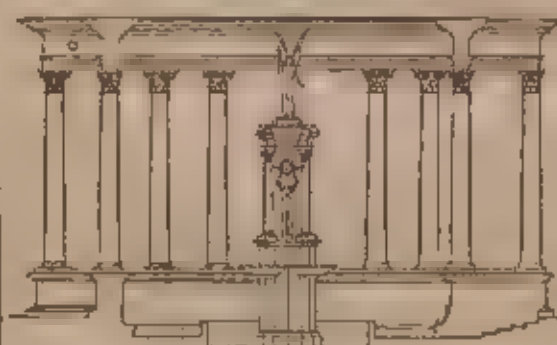
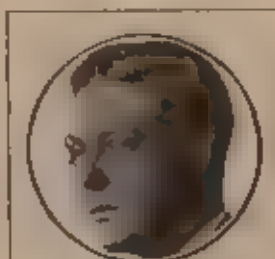
CANADA has now been fully described in this
series of talks on 'Life in the Dominions,'
and today Miss Rose Hume will tell her listeners
what Australia seems like from the woman's
point of view, talking from her own experience
in many forms of life, both indoors and out,
in Australia. She has also lived in New Zealand,
and she will describe that country in a second
talk at the beginning of July.

7.15 THE FOUNDATIONS OF MUSIC

BACH'S SONATAS for FLUTE and PIANOFORTE
Played by JOSEPH SLATER (Flute) and GORDON
BRYAN (Pianoforte)

Second Sonata, in E Flat

Allegro moderato; Siciliano; Allegro



Above are the elevation and plan of the Welsh National
War Memorial in the Alexandra Gardens, Cardiff Park
Cardiff (Architect, J. N. Comper), which will be unveiled
this morning by the Prince of Wales.

in which Flute and keyboard have 3-
unitive themes, of which at times we hear
now one, now the other, and then the two
being developed together, each by its own in-
strument

7.25 Prof. F. W. BUNSTALL: 'Engines for the
Road and the Air—I, General Explanation of
Heat and Combustion of Solid, Liquid and
Gaseous Fuels.' Relayed from Birmingham

STEAM, the first form of automobile engine
ever invented, held sway for a long time,
but locomotion by road and air remained im-
possible until some lighter form of motor was
devised. Hence the internal combustion engine
which bids fair to develop a new civilization of
its own. In this series of talks Professor Bunstall,
of Birmingham University, will describe its
theory and history, and the special problems
involved in the construction of engines for the
air

7.45 VAUDEVILLE

THE WEST AFRICAN JUBBER (in a Folk Song,
Dance Song, and Proverb Song)

THE THREE NEW YORKERS (in Harmony)

CHARITINE SILVER in 'Which,' by BYRNES
SOUNDING

CLOVELY COUNTRYBORN (Musical Comedy and
Revue Star from 'Clowns in Clover,' in 'A New
Entertainment,' assisted by IVON McLAUREN)
JACK PADBURY'S COSMO CLUB BAND
JOHN KIRBY (Comedian)

8.0 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.15 SIR WALFORD DAVIES
'Music and the Ordinary Listener. Series VI—
Music in Double Harness'

9.35 Local Announcements: (Daventry only)
Shipping Forecast

9.40 PEGGY COCHRANE (Violin)
MYRA HESS (Pianoforte)

TONIGHT we welcome Miss Myra Hess
back from America—from the jaws of
America, we almost said, for the sovietian
nation is greedy of good artists and has a great
power of absorption. But the London season
also has its fascination upon those who
perform in public, and London may now be
glad that its attractions have again worked
upon this London-born, London-trained and
largely London-acclaimed pianist. Miss Hess
stands high in the esteem of her fellow-
musicians. There are no better regulated
fingers than hers, but she has not permitted
their advanced powers of dexterity to shape
her career; they have played servant to her
consciousness and her imagination, and it is
as an artist of interpretation, of revealing
expression and of all-round capacity that
Miss Hess is known to both the narrower and
the wider worlds of music-lovers.

10.30 12.0 DANCE MUSIC ALFREDO'S
BAND and the NEW PRINCE'S ORCHESTRA
from the New Prince's Restaurant

Tuesday's Programmes continued (June 12)

5WA

CARDIFF.

215 M.
850 KC.

11.0-1.0

Ceremony of Unveiling and Dedication
of

The Welsh National War Memorial
by

H.R.H. The Prince of Wales

With a Running Commentary by E. R. APPLINGTON
Relayed from Alexandra Gardens, Cathays Park,
CARDIFF

Order of Service

11.0 Selections of Music played by the HANDS
of the NAVY, ARMY and AIR FORCE

Hymns will be sung by the people present

12.0 Arrival of H.R.H. THE PRINCE OF WALES
HIS ROYAL HIGHNESS will inspect the GUARD OF
HONOUR

The Members of the Committee, the Architect,
the Sculptor, the Contractor and the Writer
of the Welsh War Memorial Book, will be
presented to His ROYAL HIGHNESS

The LORD BISHOP OF SWANSEA will open the
Service with Prayer

Hymn, 'Jesus, Lover of My Soul' (Tune, Aerys-
wyll)

Lesson read by the Rev. OWEN PRICE, D.D.
G. F. FORESTER, J.P., Chairman of the Committee,
will request HIS ROYAL HIGHNESS to unveil the
Memorial

HIS ROYAL HIGHNESS will unveil the Memorial
Dedication by the ARCHBISHOP OF WALES
Prayer by the LORD BISHOP OF LLANDAFF
Sir Cecil Harcourt Smith, C.V.O., LL.D., will
ask the Lord Mayor of Cardiff to accept the
Custody of the Memorial

The LORD MAYOR will reply

The Rt. Hon. D. LLOYD GEORGE, O.M., M.P.,
will ask the President of the National Museum
of Wales to receive the Book and deposit it
in the National Museum where it may be
seen by all

The PRESIDENT of the NATIONAL MUSEUM of
WALES will accept the custody of the Memorial
Book

Hymn, 'O Valiant Heart'

The Rev. B. ELVER LEWIS will pronounce the
Benediction

HEN WILAN FY NHAID

GOD SAVE THE KING

2.30 London Programme relayed from Daventry

4.0 A LIGHT SYMPHONY CONCERT

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Mazurka' Andor

Suite, 'Three Dances, 'Nid Llyw' Gwynn

Third Symphony ('In the Wood') Raff

Two Movements

5.0 C. M. HADLEY: 'Dramatists of
Today—Sean O'Casey'

5.15 THE CHILDREN'S HOUR: 'Caro-
line—more 'darkie' songs and
stories.

6.0 ORGAN RECITAL

Relayed from the New Palace Theatre.

6.30 S.B. from London

6.45 S.B. from Swansea

7.15 S.B. from London

7.25 Prof. F. W. BUSTALL, Relayed
from Birmingham. (See London)

7.45 HELMET AND HAVERSACK

Three Vignettes in music and verse, grave and
gay, of life with the Colours from 1816 to 1916.
Seen through the eyes of a Chelsea Pensioner

Arranged by G. H. BARNER

Episodes

I. War in

II. South Africa

III. Flanders—and England

The Cast will include:

JOHN ROBERT

DONALD DAVIES

JACK PARKIN

TOM JONES

THE SUPER SIX

THE STATION ORCHESTRA

In Episode III will be enacted the Comedy.

'A GOLD STRIKE

by MATTHEW BOLLTON

Bill Gosling

DONALD DAVIES

Ted Sprookes

JACK PARKIN

Kenna Sprookes

HOME KENN

Mrs. Hopkins

ELLEN P. NICK

For a Sprookes is tidying up her home, a
new flat in Tooty Street, S.E., because
her husband, Ted, locally described as a 'nero',
gets his discharge from hospital that day. Mrs.
Hopkins, a neighbour who 'can't slip being
plump' comes in bursting with curiosity to
see what she can do. And Ted Gosling, a former
comrade of Ted's, arrives unexpectedly, for he
is home on leave.

9.0-12.0 S.B. from London (9.35 Local Announ-
cements)

27Y

LIVERPOOL

384 M.
750 KC.

2.30 London Programme relayed from Daventry

2.50 THE STATION ORCHESTRA

HELENA WHEELHOUSE (Soprano)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Nature Talk
'The Floor of the Pond,' by Frank Lowe
Story 'Fiametta goes Fishing' (Allen Hart)
told by Robert Roberts. Music by the Sunshine
Trio

6.0 ORCHESTRAL MUSIC

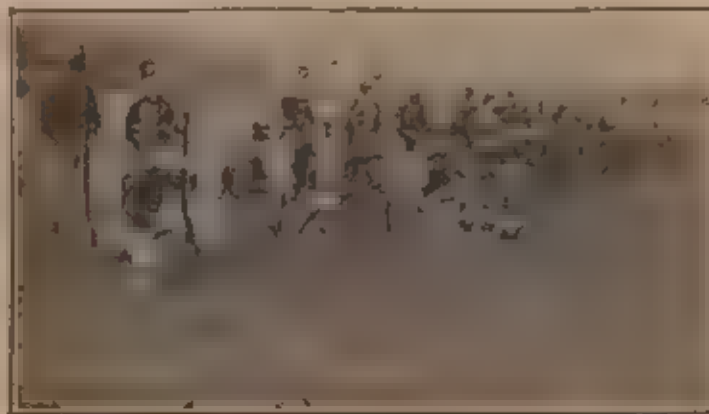
Relayed from the Theatre Royal

6.30 S.B. from London

4.45 ORCHESTRAL MUSIC (Continued), directed by
MICHEL DONS

7.0 S.B. from Hull

7.15 S.B. from London



AS IT WAS IN THE DAYS OF WATERLOO.

The first of the three episodes of 'Helmet and Haversack', which
will be broadcast from Cardiff tonight, is set at the time of Waterloo.
This picture shows soldiers dressed in the uniforms of Wellington's army, as
they appeared at last year's Aldershot Command Tattoo.

7.25 Prof. F. W. BUSTALL, Relayed from Bir-
mingham (See London)

7.45 AN HOUR'S ENTERTAINMENT
by the
Huddersfield Concert Party

8.45 A SHORT VIOLONCELLO RECITAL
OF OLD WORLD MUSIC
by CARL FUCHS

Adagio ... Part of
Andantino ... War ... arr. ...
Allegro and Rondo ... Tracks 7

9.0-12.0 S.B. from London (9.35 Local Announ-
cements)

LIV

LIVERPOOL

397 M.
1,000 KC.

12.0-1.0 Cardiff Programme relayed from
Daventry

2.30-3.15 London Programme relayed from
Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Hull

7.25 London Programme relayed from Birming-
ham

7.45-12.0 S.B. from London (9.35 Local An-
nouncements)

2LS LEEDS-BRADFORD. 377 M.
252.1 M.
1,020 KC. & 1,120 KC.

12.0-1.0 Cardiff Programme relayed from
Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'Muffin's Ham
Fest', told by the Studio Family. Songs by
Mrs. M. Bar

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Hull

7.15 S.B. from London

7.25 London Programme relayed from Birming-
ham

7.45 S.B. from Manchester

9.0-12.0 S.B. from London (9.35 Local An-
nouncements)

6FL

SHEFFIELD.

372.7 M.
1,100 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

4.0 London Programme relayed from
Daventry

6.30 S.B. from London

7.0 S.B. from Hull

7.25 London Programme relayed from
Birmingham

7.45-12.0 S.B. from London (9.35
Local Announcements)

6KH

HULL

384.1 M.
1,020 KC.

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 Mr. JAMES DOWNS, 'Cities of the
Industrial North—V.L.I. Hull'

7.25 London Programme relayed from
Birmingham

7.45-12.0 S.B. from London (9.35
Local Announcements)

the Hotel Cecil

Wednesday's Programmes cont'd (June 13)

5GB DAVENTRY EXPERIMENTAL
(401.8 M. 810 KC.)
TAKEN OVER FROM THE 5GB DAVENTRY EXPERIMENTAL

3.0 CHAMBER MUSIC

From Birmingham

MAURICE COLE (Pianoforte)
WINTERBURN SMALL (Violin)
Second Sonata in D Minor

JOHN HETLANDS was the first prize in the 1st International Competition in 1900 by that great lover of chamber music, Mr. W. W. Cobbett, Entree from a great many but all the awards were given to him.

The Sonata has since been revised. It is in three movements, the first bearing the name of a sonata in D minor, Op. 10, No. 3, of the same composer.

The second movement is a sympathetic on a sympathetic subject, then (with a change of time) a lively subject in soft, big chords, and finally a return of the Violin to the third and last movement is a Rondo, quick, agile and roving, working up to an exhilarating finish.



MARCUS B. WATER.

His band will be relayed from the Home of the 1923 season, when he was the first in England to broadcast music from his house on February 27, 1923.

7.35 OCTET

Selection from 'The St. Anthony' by J. S. Bach

7.45 LEONARD ARBONWSE

In Summer time on a garden

Fair House of Joy... Quilter

7.52 OCTET

Do You... Billy Mayer (Violin Solo)

8.0 A Light Instrumental Concert.

From Birmingham

By NORMAN STANLEY
Rhapsody from the Cafe Restaurant, Corporation Street
Overture to 'Kurya the'

NORMAN STANLEY (Viola) and Orchestra

Slow Movement and Finale from Violin Concerto

IN the Second Movement of Mendelssohn's Concerto ('Moving gently'), after a few bars, the solo Violin begins a long, slow, and beautiful melody. In the first movement, there is a great deal of meditation and ideation for the soloist; then, with a great deal of we are plunged into the last movement, the big test, most delicate of all.

A few bars of general bustle take us to the first movement, a light, rapid theme of some kind, the Violinist, lightly accompanied.

The solo Violin briefly toys with this tune, till a minor climax and an upward rush of the solo Violin bring the second main tune, which consists of two loud orchestral bars alternating with two soft ones.

Note that the first tune introduces its influence in this soft phrase. The first tune is, in fact, never absent for long, and with occasional help from the second tune, provides most of the life and gaiety of the piece.

On OCTET
Selection from 'The Grand Duchess' Offenbach
CHARLES BASHAM (Pianoforte)
Concert Study...
ORCHESTRA
The Grasshopper's Dance
Military March

3.25 MAURICE COLE

Leobenstein (Dream of I. No. 3... Lullaby
Serenade...
Study in C...

3.41 WINTERBURN SMALL

Suite in Olden Style
Lullaby... Minuet; Largo, Andante
Serenade...

4.0 THE 100 DANCE ORCHESTRA

Personally conducted by JACK PAYNE
CHRISTINE HAWKES (Concertina Solos)
ROSE MARYL (Irish Humour)

5.45 THE CHILDREN'S HOUR (From Birmingham)
The Magic Chute-A-Li, The Twins visit the new Baba's Kingdom, by Frieda Bacon. Songs by Ethel Williams (Contralto) Wayland Smith and Henna the Hunter by T. Davy Roberts. Jacko and a Piano

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

6.45 Light Music

JESSIE HEWSON (Soprano)
LEONARD ARBONWSE (Pianoforte)
W. L. TRAYLOR and his OCTET

Selection from 'Tosca'... Puccini

6.55 JESSIE HEWSON

Hark, hark, the lark... Schubert
Whisper... Schubert

7.2 OCTET

Scherzetto... van Bloren
Serenade... Tosti

7.12 LEONARD ARBONWSE

Time of Rome... Shapira
O, give me this one night... Bogdanovitch

7.18 OCTET

Selection of Haydn Wood's Songs

7.25 JESSIE HEWSON

The Piper...
John Kelly...
So sweet is she...



The incomparable Amplion Cone Speaker gives you the broadcast programmes exactly as they are transmitted. Hear it and you hear Radio as it should be. Cone models from 37/6. May we send you illustrated lists?

GRAHAM AMPLION LIMITED,
London Showrooms: 24, Savile Row, London, W.1



To make a Perfect Custard

the exact quantity of Custard Powder must be used. To ensure this, we have produced a 4 1/2 d. carton of Foster Clark's Custard containing 6 separate pint packets; each containing the exact quantity to make a pint Custard to perfection.

Foster Clark's Cream Custard

9.0

VARIETY

(From Birmingham)

The Old-Time...
Cecilia Sharpe (Violoncello)
Entertainer at the Party

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC; JAY WHITEHEAD from the Carlton Hotel

10.50-11.15 MARION B. WINTERBURN's Dance from the Hotel Cecil

(Wednesday's Programmes continued on page 45)

The Organs broadcasting from

10.0 Queen's Newatorium
10.15 10.30 AM 10.45 AM 11.00 AM
11.15 AM 11.30 AM 11.45 AM 12.00 PM
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Wednesday's Programmes continued (June 13)

6BM BOURNEMOUTH. 326.1 M. 970 KC.

- 12.0-1.0 Gramophone Records
2.30 London Programme relayed from Daventry
4.0 BILL BROWN'S DANCE BAND
Relayed from the Westover
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 278.2 M. 1,000 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 289.1 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

6ST STOKE. 284.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 284.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
4.0 A CONCERT
MAURICE FLEMING (Soprano)
THE SWANSEA BOY SCOUTS
T. D. JONES (Piano)
5.15 THE CHILDREN'S HOUR
6.0 For Swansea Boy Scouts
6.10 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. 315.1 M. 950 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

5SC GLASGOW. 315.1 M. 950 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

2BD ABERDEEN. 315.1 M. 950 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

2BE BELFAST. 315.1 M. 950 KC.

- 12.0-1.0 London Programme relayed from Daventry
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
7.25 S.B. from Dundee
7.45-10.50 S.B. from London (9.30 Local Announcements)

A Good Investment for Your Savings

How do you invest your money? Is it safely and profitably earning a satisfactory return in a Company that offers sound security and can show steady progress month by month?

The record of the United Citizens' Investment Trust can be seen from the diagram below. Would it not pay you to send for further particulars of this investment which attracts a larger clientele every week?

The steady growth of the U.C.I.T. proves its popularity with investors.



The reasons why the U.C.I.T. progresses by leaps and bounds are simple and are briefly summarised as follows:—

- 1 The 10/- withdrawable Preference shares pay a regular quarterly dividend of 8% per annum.
- 2 The 10/- Ordinary shares pay a regular quarterly dividend of 8% per annum.
- 3 Income Tax is not deducted in either case.
- 4 For the present our entrance fee remains unaltered, viz., 6d per 10/- share.
- 5 The Trust's invested funds exceed £120,000 and are spread over hundreds of securities, thus enhancing the safety of the investment.

Everyone with money to invest should investigate the attractions of the U.C.I.T. Cut off the coupon for latest audited Balance Sheet and list of holdings.



Please send me Balance Sheet and list of holdings of the U.C.I.T.

THE UNITED CITIZENS' INVESTMENT TRUST, LTD.

(Dept. P.), 31, Lombard Street, London, E.C.3.

Name

Address



Thursday's Programmes continued (June 14)

5WA CARDIFF. 230 BROADCAST TO SCHOOLS ORLA EVANS, 'North, South and an West from London City—Across the Channel Sea' 3.0 London Programme relayed from Daventry 4.0 A SYMPHONY CONCERT Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES Overture to 'Prometheus' Beethoven Pavane Ravel Ballet Suite, 'The Cid' Massenet Prelude, 'L'Après midi d'une Faune', Debussy Symphony in B Flat Minor ('The Welsh') Cowen 5.0 PIANOFOORTE RECITAL 5.15 THE CHILDREN'S HOUR. 'Sophr the Wise, a Children's Play by Laurence Binyon 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 Prof W N TATTERSALL: 'Nature a Re- sultion to Man—I, The Balance of Nature' 7.45 The Glory of Summer Arranged by VAUGHAN THOMAS THE STATION ORCHESTRA Suite, 'Summer Days' Eric Coates IVAN SAMSON (Readings) Prose, 'It is Sunday Morning' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) Glyn Pastman (Baritone) Summer Time on Brodton Paul June Quiller IVAN SAMSON Poem, O Summer Sun Lawrence Binyon Tewkesbury Road John Mansfield ORCHESTRA Nocturne ('A Midsummer Night's Dream') Mendelssohn IVAN SAMSON Prose, 'My walk in the Golden Hours' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) GLYN PASTMAN Silent Noon Vaughan Williams IVAN SAMSON Poem, 'I rambled through a village' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) ORCHESTRA Reverie, 'An Evening Ramble' Mass IVAN SAMSON Prose, 'I am walking upon the South Downs' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) Poem, 'The Downs' John Galsworthy GLYN PASTMAN In Summer Fields Brulins IVAN SAMSON Prose, 'I had to go to Exeter yesterday' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) HARP FORTYFIVE Victims in F Sharp, No. 6 Chopin IVAN SAMSON Poem, 'Mound' Walter de la Mare Prose, 'In the Fading of a Summer Night' (from 'The Private Papers of Henry Ryecroft,' by George Gissing) ORCHESTRA Summer ('The Seasons') German 9.0-12.0 S.B. from London (9.30 Local An- nouncements)	2ZY MANCHESTER. 224.0 M. 780 KC. 12.0-1.0 Gramophone Records 4.0 Famous Northern Resorts BUXTON A CONCERT by the BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA Music Director, HORACE FELLOWS Relayed from the Pavilion Gardens, Buxton First Movement from Symphony in C Minor (the Irish) Puccini Modigliani Stravinsky Pavane Ravel Ballet Music 'Les Femmes d'Alger' Debussy Grand Fantasia on 'Mignon' Ambrose Thomas 5.0 Mr E H SARGENT Tales of Sumatra—The Story of Ten 5.15 THE CHILDREN'S HOUR. Songs by Dorothy K. 'The Flower of the Street', 'Shadow (Agnus Dei) Selection from 'A Midsummer Night's Dream' (Mendelssohn), played by the Sunshine Trio 6.0 London Programme relayed from Daventry 6.20 Market Prices for Local Farmers 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45 Famous Northern Resorts BLACKPOOL STUDIO ORCHESTRA. Relayed from the PALACE PICTURE THEATRE, Blackpool Hearts and Flowers C. Lombard Valse, 'Dance' Rameau Eventide Martin Fantasia on Pachelbel's 'La Bohème' Parade of the Tin Soldiers Jerski 8.15 'ON WITH THE SHOW OF 1938' THE CONQUEST PARTY ENTERTAINMENT Produced by EMMETT LONGSTAFFE Relayed from the North Pier, Blackpool NORMAN LONG (Entertainer) FRED WALMSLEY (Comedian) WALTER WILLIAMS (Light Comedian) TREVOR WATKINS (Teller) FRED STEWART (Musical Comedy Star) BETTY BLACKBURN (Soprano) JACK RALPH and his BAND The Light Fireflies (Singers and The Twelve Little Fairies) Dancers) 8.0 S.B. from London (9.30 Local Announcements) 9.35 Famous Pictures Repainted in Music THE AUGMENTED STATION ORCHESTRA Pictures described by LAWRENCE HAWARD Portrait of Donna Isabel Cobos de Porcel The Gipsy Encampment (Lullaby) The Bull Fight The Laughing Cavalier The Doctor The Village Wedding 10.35-12.0 S.B. from London 6LV LIVERPOOL. 207 M. 1,070 KC. 2.0 London Programme relayed from Daventry 4.0 Famous Northern Resorts Buxton For Programme see Manchester 5.0 London Programme relayed from Daventry 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45 Famous Northern Resorts Blackpool For Programme see Manchester 9.0-12.0 S.B. from London (9.30 Local An- nouncements)	2LS LEEDS-BRADFORD. 277.0 M. 1,080 KC. & 1.50 KC. 2.30 London Programme relayed from Daventry 4.0 Famous Northern Resorts Buxton For Programme see Manchester 5.0 London Programme relayed from Daventry 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45 Famous Northern Resorts Blackpool For Programme see Manchester 9.0-12.0 S.B. from London (9.30 Local An- nouncements) 6FL SHEFFIELD. 272.7 M. 1,100 KC. 2.30 London Programme relayed from Daventry 4.0 Famous Northern Resorts Buxton For Programme see Manchester 5.0 London Programme relayed from Daventry 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45 Famous Northern Resorts Blackpool For Programme see Manchester 9.0-12.0 S.B. from London (9.30 Local An- nouncements) 6KH HULL 294.1 M. 1,020 KC. 2.30 London Programme relayed from Daventry 4.0 Famous Northern Resorts Buxton For Programme see Manchester 5.0 London Programme relayed from Daventry 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45 Famous Northern Resorts Blackpool For Programme see Manchester 9.0-12.0 S.B. from London (9.30 Local An- nouncements) 6BM BOURNEMOUTH. 276.0 M. 1,080 KC. 2.30 London Programme relayed from Daventry 4.0 THE TIDE MUSIC by F. A. BACON'S ORCHESTRA 5.15 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45-12.0 S.B. from London (9.30 Local An- nouncements) 5NG NOTTINGHAM. 275.2 M. 1,000 KC. 2.40 BROADCAST TO SCHOOLS Mr. A. H. WATKINS, 'Nature Study' 3.0 London Programme relayed from Daventry 5.15 THE CHILDREN'S HOUR 6.0 London Programme relayed from Daventry 6.30 S.B. from London 7.25 S.B. from Cardiff 7.45-12.0 S.B. from London (9.30 Local An- nouncements)
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Adel. S. G. Brown, Ltd., Western Harbor, N. Acton, W.I. (A) 18:

PROGRAMMES for FRIDAY, June 15

2LO LONDON and 5XX DAVENTRY

(357.4 M. 830 KD.)

(1,604.3 M. 187 KD.)

10.15 a.m. 2
Short Religious
Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH:
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
MIRIAM ANGLIS (Violoncello)
DOROTHY CALLENDER (Pianoforte)

Sonata, Op. 6 *Allegro con brio; Andante ma non troppo; Finale—allegro vivo*

12.30 AN ORGAIN RECITAL

By LEONARD H. WARNER
From St. Botolph's, Bishopsgate
Fugue on the name "Bach" Schumann
Meditation in G major (1st Su to
Poliz Horowski
Prelude on "Songs 34 and 35"
(Gibbons) Stanford
Lullaby for the Toccata

Hum. Madrigal, arr. Harry Wall

10.20 LUNCH TIME MUSIC

THE HOTEL METROPOLIS ORCHESTRA
Leader, A. MANTOVANI
From the Hotel Metropole

3.0 Mr. J. C. STOKART and Mr. ERNEST
YOUNG: "Empire History and Geo-
graphy: History—Other Empires";
Geography—The East Indies and the
Mina. (Continued)

3.25 Musical Interlude

3.30 PLAYS TO SCHOOLS

"BROTHER BEN"
(1st scene)

"THE LOST CHERRY"
(1st scene)

4.30 A BALLAD CONCERT

LARRY MOORE (Contralto)
HARRISON BRAYNE (Pianoforte)

5.0 Mrs. MARIAN CHAM:
A Garden Talk, "The Scents of the
Garden"

5.15 THE CHILDREN'S HOUR.

"Molly on the Shore" and other musical
stories
Played by THE OLDFATHER
"Garden of Eden" in "The Garden"
Hepburn story written by OLIVER
BOWEN
"British Mammals," a chat by
GUY DOLMAN

6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse,
Lowellham

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

6.45 FRANK WESTFIELD'S ORCHESTRA
(Continued)

7.0 Mr. G. A. ATKINSON: "Soon on
the Screen"

7.15 THE FOUNDATIONS OF MUSIC

BACH SONATAS FOR FLUTE AND PIANOFORTE
Played by JOSEPH SLATES (Flute) and GORDON
BAYAN (Pianoforte)
Fifth Sonata in E Minor
Adagio ma non Tanto. Allegro; Andante;
Allegro

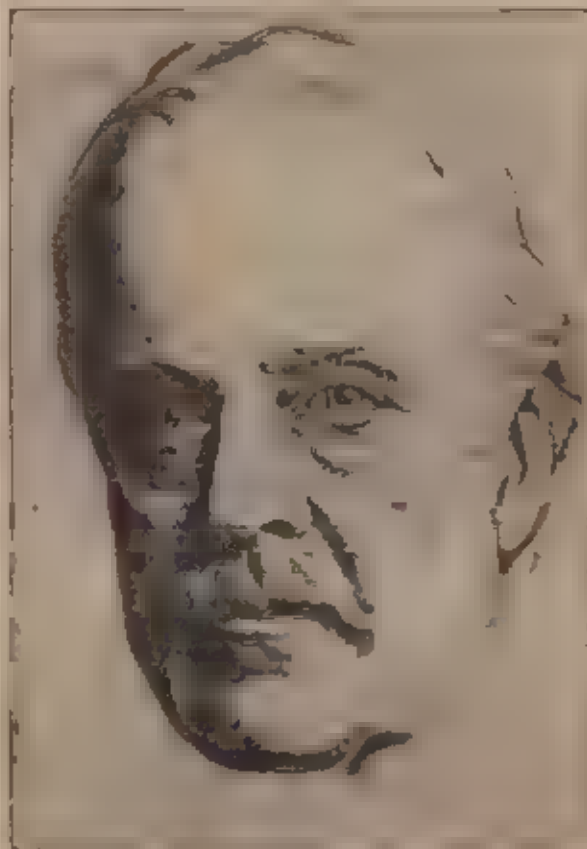
THIS begins with a slow Movement, the Flute
winds its way in gentle tones, making a
dissonance with several points of effective change
and coming to a quietly powerful end.

The Second Movement is the man of action,
springing off with little energy, ready for the
chase, and never tiring, making us feel, at the
end, that he could as easily run over the course
again without pausing to draw breath.

Next, of course, comes another contrast, but
the slower Movement is very different from the
opening one. This is all curving, long-breathing,
lyrical melody, full of quiet happiness.

Follows the last Movement, a masterful Allegro,
sweeping along imperiously and carrying us with
it on the exhilarating course.

7.25 Prof. J. DOUGLAS WILSON: "Six Tragedies of
Shakespeare (in Introduction for the 10th
Ann)—I. Shakespeare our Common Heritage
THE serious student of Shakespeare's plays
will find awaiting him an enormous library
of literature dealing with every possible problem—



MASTERS OF THE MICROPHONE—THE EARL
OF BALFOUR.

One of the most distinguished statesmen and accomplished
speakers in the world the Earl of Balfour is also one of the
most successful of broadcasters. His speech at the Tenth
Anniversary Dinner of the English-Speaking Union, of
which he is President, will be relayed by London and
Daventry tonight.

philological, artistic, historical, bibliographical—
that could be discovered by the most inquiring
mind. Professor Dover Wilson is himself Joint-
Editor of the New Cambridge Shakespeare and
an expert of the highest authority but it is too
tall for him to discuss these matters on the radio
man, who must be able to make his audience feel
the play in order to enjoy it. This evening
he will survey the subject and point out the appeal
of Shakespeare as the poet of the ordinary man.

7.45

VAUDEVILLE

DOUGLASS and COOPERSON (Duets)
WILLIAM ROUSE ("Wireless Willin")
URSULA HUNTER (Light Ballads)
SANDY FAIRBROTHER
(Characters I have met)
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK FAYE

8.30 Royal Academy
of Music Concert

THE VIRTUOSO STRING QUARTET
String Quartet John B. McEwen
(First Performance)

8.40 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN. (Continued)

9.15 Local Announcements; (Daventry only)
Shipping Forecast

9.20

Speech by
THE RT HON
THE EARL OF BALFOUR, O.M.
on the occasion of the
TENTH ANNIVERSARY DINNER
OF THE
ENGLISH SPEAKING UNION

Relayed from the Hotel Victoria
THE English-Speaking Union, which
exists to promote understand-
ing and friendship between the British
and the American peoples, was
founded, on the basis of a similar
organization, in 1918. Since then
has done much good work, which is
being continued with the dinner to-
night. The Earl of Balfour, whose
speech will be broadcast, is a
most appropriate speaker on such
an occasion, for besides having much
experience with the United States as
First Secretary and as Prime
Minister, he has also headed the British Mission
to the Washington Conference of 1921-22.

9.50 A MILITARY BAND
CONCERT

THE WIRELESS MILITARY BAND, con-
ducted by B. WATSON GUNNALL
Grand March from "The Crown of
India" Elgar
Three Fugal Variations
Victor Holy-Hutchinson, arr. Howard
Williams

THE Three Fugal Variations, which
ally the three movements of a
"Fugal Sonata," were first heard in
England when Mr. Leslie Howard
brought his Cape Town Orchestra to
make a tour of England in 1925. Mr.
Holy-Hutchinson, who was then con-
certmaster with the South African College
of Music, is now on the staff of the
R.B.C. at Savoy Hill, and has become
well known as a composer and pianist.

10.05 FRANK TITERTON (tenor)

Look to me only with thine eyes
My dreams arr. Quilley
..... Tosti

10.12 BAND

"Children's March" arr. Quilley
(First performance in England,
"Over the Hills and Far Away,"
..... arr. Quilley
(Pianoforte, Victor Holy-Hutchinson
and Gordon Bryan)

Lyric Suite arr. Quilley
(1) The Shepherd Boy (2) The Shepherd Boy
March (3) The Shepherd Boy (4) March of the Dwarfs

10.35 FRANK TITERTON

Ab! depart (song from Manon) arr. Quilley
(1) Land of the Living (2) Land of the Living

10.42 VICTOR HOLY-HUTCHINSON and GORDON
BAYAN
Mazette de Taverney arr. Quilley
Hermannus III (Fugue) arr. Quilley
Song) arr. Percy Grainger
Valse Triste (Op. 4 No. 2) arr. Quilley
Solerte (Op. 4) arr. Quilley

10.52 BAND

Polish Dance No. 1 arr. Quilley

11.0-12.0 (Daventry only) DANCE MUSIC
American's Band from the Mayfair Hotel

Friday's Programmes continued (June 15)

5GB DAVENTRY EXPERIMENTAL

(40-48 M. 610 KC.)

TRANSMISSIONS IN THE LONDON STUDIOS EXCEPT WHERE OTHERWISE STATED

3.0 AN ORGAN RECITAL

By LEONARD H. WARNER

From St Botolph's, Bishopsgate

LEONARD H. WARNER

St. Anne's Fugue

Bach

FAUST'S AIR

Die Maennlein (The Night of May)

Brahms

SONATA IN A MAJOR

SONATA IN A MAJOR

LEONARD H. WARNER

Rustic Suite

Sunrise Morning

Idyll, The Gentle Shepherd

Evening Song

FAUST'S AIR

The White Peacock

The Time of Roses

The Cloths of Heaven

LEONARD H. WARNER

Morning Song

Caprice in G Minor

4.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

VALTOS NICHOLSON (Piano)

CHRISTINE HAWKINS (Concertina Solo)

5.45 THE CHILDREN'S HOUR (From Birmingham)

Christine Nicholson (Songs at the Piano)

Look and See, a Nature Sketch by Dorothy Cooper

W. A. Clarke (Bassoon)

6.30 TIME SIGNAL, GREENWICH, BROADCAST BY P.P.C.

CAST, FIRST GENERAL NEWS BULLETIN

6.45 Light Music

PHYLLIS WOOLFE (Mezzo-soprano)

ROBERT MAYSON (Piano)

THE LONDON SYMPHONY SOCIETY

Overture to 'The Arcadians'

Monckton and Talbot

6.55 PHYLLIS WOOLFE

Minuet Air (Act III, 'La Bohème')

Donde heia me!

Alceste's Rite (After a Dream)

Puccini

Fouré

7.2 SEXTET

Waltz, 'Moonlight on Alster'

Forsyth

7.10 CHRISTOPHER MAYSON

Brass

Seventeen came Sunday

Bright in the ring of words

Ernest Bullock

Summer Folk Song, arr. Butterworth

7.18 SEXTET

Selection from 'The Merry Widow'

Lehar

7.28 PHYLLIS WOOLFE

The Unforseen

The Star

The Bird of the Wood

Cyril Scott

Rogers

Hooper

7.35 SEXTET

Love's Dream after the Bell

Midnight

Forsyth

Lewis

7.42 CHRISTOPHER MAYSON

A Lawyer he went out

A Sad Day

The boy, who knows him

Summer Folk Song, arr. Butterworth

Stanford

7.50 SEXTET

Miniature Suite de Ballet

Fox-trot, 'I thank the Moon'

August

Anthony and

8.0 A LIGHT ORCHESTRAL

CONCERT

From Birmingham

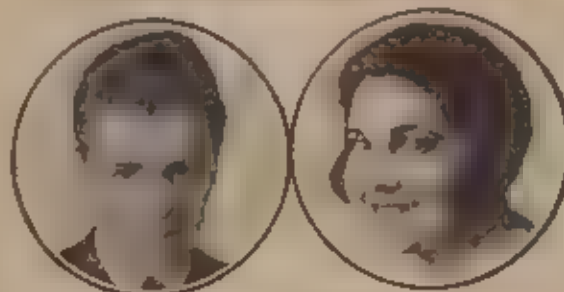
THE BIRMINGHAM SYMPHONY ORCHESTRA conducted by

JOSEPH LEWIS

Overture to 'The Abolition' (Symphony)

Scherzo and Nocturne from 'A Midsummer Night's Dream'

Mendelssohn



Christopher Mayson, baritone, and Phyllis Woolfe, mezzo-soprano, will sing in the concert of Light Music beginning at 6.45

8.25 HERBERT LANGLEY (Baritone) and Orchestra

'The Slander Song' from 'The Barber of Seville'

Arr. No. 50, Ser. Page

Figaro

Mozart

8.32 DANCE MUSIC

By

M. J. M. M. M.

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9.15 A Recital

By

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Twelfth Violin Concerto, in E., T. Vivaldi

VIVALDI's fame rested in his day (early eighteenth century)

He was a violinist, a composer, a

violinist, a composer, a

violinist, a composer, a

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Friday's Programmes continued (June 15)

SWA CARDIFF. 343.05 850 KC.

12.0.10 London Programme relayed from Daventry
 3.0 Local Programme relayed from Daventry
 4.45 A. WATKIN-JONES: "Reconstructive Work in the Communities—Rural Community Council"
 (Picture on page 481)

5.0 JOHN STONE'S "MUSIC OF THE FUTURE" (Glee Club), relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 LITFLY COURTESHIP
 by Mrs. J. C. Jones, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

8.0 THE BRISTOL ORCHESTRA
 Musical Director: Richard Atkinson
 Relayed from the Glen Pavilion, Clifton, Bristol
 Suite from "Carmen"

Disco: D. O'SAY (Soprano) and Orchestra
 When I am laid in earth, from "Dido and Aeneas"

DIDO'S lament for Aeneas is one of Puccini's supremely imaginative expressions of emotion, then which nothing could be more simple, impressive, and touching

The words are—
 When I am laid in earth may my wrangs create
 No trouble in thy breast
 Remember me, but, ah! forget my fate.

Disco: D. O'SAY (Soprano) and Orchestra
 Dances from "Holl Gwyn"

9.0-11.0 S.B. from London (9.15 Local Announcement)

2ZY MANCHESTER. 384.6 M 780 KC.

3.0 THE STATION ORCHESTRA
 LUTHER CORRIAN (Pianoforte)

3.55 BROADCAST TO SCHOOLS
 Reading, "Westward Ho!" (Chorus singing)

4.0 Prof. G. W. DANIELS: "The Romance of the Cotton Industry VI, How the Cotton Industry was established in Manchester"

4.20 THE STATION ORCHESTRA
 Overture to "Mare Spada"

5.0 The Rev. E. C. TANTON: "Literary Centenary of 1828—Helen"

5.15 THE CHILDREN'S HOUR: With Recitations—
 "The Sea Hawk" (Pembroke); "The Bold Princess Royal" (arr. Kidson and Moffat). Sung by Harry Hopwood. Series of the Buccaneers of Golden Days. Piano Solo by Eric Fogg

6.0 ORCHESTRAL MUSIC
 Relayed from the Theatre Royal

6.30 S.B. from London

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHAEL BAKER

7.0 S.B. from London

7.45 Edvard Hagerup Grieg

Born June 15, 1843

T. AGNESTON, Secretary to the Grieg Society
 by HARRY MORTIMER

Two Symphonies

NORA DESMOND (Soprano)

My Swan
 Autumn Thoughts
 Wood Waddlings

ROBERT L. LEE (Pianoforte)
 Sonata in E Minor, Op. 7

THIS Sonata (the only one Grieg wrote for Piano) is in the usual four movements:
 (1) Moderately quick, (2) the Slow Movement, (3) the Minuet—a fresh and charming example (4) Very quick

ORCHESTRA
 Suite from "Sigurd Jorsalfar"

FROM Grieg's incidental music to the drama, "Sigurd Jorsalfar" (Sigurd the Crusader), three pieces have been taken to form a Suite

(1) Introduction (2) Intermezzo, Norwegian's Dream (3) Trance



Two artists in Manchester's programme tonight—Nora Desmond, who sings in the concert in celebration of the anniversary of Grieg's birthday, and Leslie Paget, the English comedienne, who takes part in the International Vaudeville Programme at 9.50

NORA DESMOND

First Meeting
 Poet's Heart
 I love thee
 By the Riverside

ORCHESTRA
 First Four Glynk's Suite

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

9.50-11.0 An International Vaudeville Programme

England, LESLIE PAGET (Comedian)

And THE VICTOR AND ANNE JONES

Yvette (The Quaint Comedienne)
 Interlude

LEO CHAMBERLAIN presents
 AT THE COSTUMEERS'
 by GERALD GRAVE

Miss James (a Clerk)

Mr. Jones (A Futuristic Assistant), LEO CHAMBERLAIN

Scene: An office in the Emporium of Meats, Ribs and Co., Theatrical Costumers, Covent Garden

Russia, RABBIT, supported by NICHOLAI and JOHN BARNET

Scotland, JACK WALKER (Comedian)

6LV LIVERPOOL. 397 M. 1,010 KC.

12.0.10 London Programme relayed from Daventry

3.0 BROADCAST TO SCHOOLS
 Prof. C. S. VANCE, "Early English History—The Wars of Normandy and the Conquest of England"

Gramophone Records

BROADCAST TO SCHOOLS. S.B. from Manchester

4.20 Gramophone Records

4.30 London Programme relayed from Daventry

5.0 Mr. LOTT WILSON: "Fashions in Dress through the Ages"

5.15 THE CHILDREN'S HOUR: Mr. Percy Corkham: "The Pirates' Pageant" at Sefton Park: Songs by "Wendy" and the "Pirates." Dr. James I. Wallace, "Music and Those who Make it—IX. Some Sleepy Songs Story." "The Pool of Silence" (Stephen Southwell)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-11.0 S.B. from London (9.15 Local Announcement)

1,080 KC. & 1,250 KC.

12.0.10 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 BROADCAST TO SECONDARY SCHOOLS
 Mr. NORMAN K. W. (Voice). "The Growth of Towns—(4) Cathedral Cities"

AN AFTERNOON CONCERT

PIERRE FROST (Violin)
 ARTHUR HAYNES (Violoncello)
 LEO MASON (Pianoforte)

5.0 London Programme relayed from Daventry

6.15 THE CHILDREN'S HOUR: For the Tots, by Doris Nichols. Talk on Wireless by Mr. L. Harvey.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-11.0 S.B. from London (9.15 Local Announcement)

6FL SHEFFIELD. 372.7 M. 1,100 KC.

12.0.10 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

5.0 H. BROWNE BROWN: "The Lure of the Caribbean Coast"

5.15 THE CHILDREN'S HOUR: Under the Northern Lights. The Muskrat who Loved his Country (a story of his Music). "Hutchesque in D." "Antia's Dance." "Norwegian Braila Procession." "Horseback" (Grieg). A Story from Hans Andersen. Songs by Peter Howard

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Manchester

9.0-11.0 S.B. from London (9.15 Local Announcement)

PROGRAMMES for SATURDAY, June 16

2LO LONDON and 5XX DAVENTRY

(281.4 M. 830 KC.)

(1,804.3 M. 187 KC.)

10.15 **Short Religious Service**

10.30 (Daventry only) **TIME SIGNAL, GREENWICH.**
Wavelength 1,800 M.

1.0-2.0 **THE CARLTON HOTEL OCTET**, directed by
LEND...
From the Carlton Hotel

3.30 **The Band of the Royal Air Force**

Conducted by Flight-Lieut. J. AMERS

MARION BOWENS (Soprano); HARRY COSTIGAN
(Baritone)

BAND

March, 'In Old Quebec'.... Mr. A. W. Hughes
(Vive la Canadienne and O Canada)

Overture, 'The Maid on the Cliff'.... Misses
MARION BOWENS

Prætor Charming ('The Vicar of Wakefield')
Lisa Lehmann

Cupid Passes By..... Oliver

BAND

Selection from 'Iolanthe'..... Sullivan

HARRY COSTIGAN

Tomorrow.....

In Summer-time on Borden.....

BAND

Slow Waltz and Pizzicato from Ballet Sylvia
Inishen

The Rattle of Spring
Sinding

MARION BOWENS

Shepherd's Gay..... Sanderson

Song of the Little Folk..... Eric Coates

Love is the Wind..... MacFadyen

BAND

Ballet Music from 'William Tell'.... Rossini

HARRY COSTIGAN

Off to Philadelphia..... Ballou Haynes

Song of the Tormentor..... Brail

BAND

Fantasia, 'Bacchanalia'..... Fink

(On Popular Drinking Songs, old and new)

5.15 **THE CHILDREN'S HOUR**

'Little Fights of Fancy, Little Orisons of Youth'

'A Concert Party' Programmes given by Helen

ALSTON, EVA NEALE, JOHN COLLETT, and

SAMUEL DICKIN

Under the direction of C. E. HODGINS



COLONEL PHILIP TREVOR

the expert of *The Daily Telegraph* will
broadcast an account of the day's play in the first
Test Trial at Lord's, this evening at 7.25

6.0 An Organ Recital by REGINALD FORT
From the Palladium

6.30 **TIME SIGNAL, GREENWICH.** WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.45 **VARIETY**

7.0 Mr. RICHARD MAINE Next Week's Broadcast
Music

7.15 **THE FOUNDATIONS OF MUSIC**

SIX SONATAS FOR FLUTE AND PIANO

Played by LORETTA BLAIR, Flute, and LEO BROWN

SONATA NO. 1

Sixth Sonata in F

IN the slow First Movement there is a hint of
charming diversity of ornamentation in the
Flute part, which has a richly graceful outline

The Second Movement knows its mood and
crisply and firmly speaks it, in light and breezy
fashion

The Third Movement is a Siciliana, a piece of
white music, a gentle lilting piece, and
restful

Last of all comes a bold
piece in three time, rushing
confidently ahead in
a happy way
joyously, because it knows very well where it is
going and is going gloriously ahead

7.25 Old PHILIP TREVOR's Account
of the first Test Trial

THE testing team from the West Indies
is one of our best County sides
by the high standard of the cricket that it plays
and the sporting public is looking forward with
interest to the first Test Match at Lord's
on Saturday, June 23. The England team
which will play the first day's play will be
Philip Trevor, the well-known writer on cricket
and Rugby football, will describe in this evening's
talk

7.45 **A Musical Comedy Programme**

HESTER E. HARRISON (Soprano) KEN BRY
LAKE (Baritone)

THE WIRELESS ORCHESTRA, conducted by JOHN
A. GILL

8.0 **WIRELESS FORECAST, SECOND GENERAL NEWS**
BULLETIN

8.15 Mr. A. B. B. VALENTINE, H.M.S.
Britain—V. The Western Coasts of Scotland

GREAT BRITAIN has nothing to show more
wildly picturesque than the district that
Mr. Valentine will describe in his fifth talk.
For the Ayre are coast up through the long
caves of islands—Obba, Skye, and the
Outer Hebrides—to the solitary and remote
rock of St. Kilda out in the lonely sea that is
the holiday-ground whose beauty is a fact to
be remembered.

8.30 **LOCAL AND DISTRICT NEWS**
Shipping Forecast

9.35 **VARIETY**

Dr. W. J. S. S. S.

HERBERT LINDSAY (Tenor)

THE FIFTH and PHYLLIS SCOTT

(Old Time Songs and Duets)

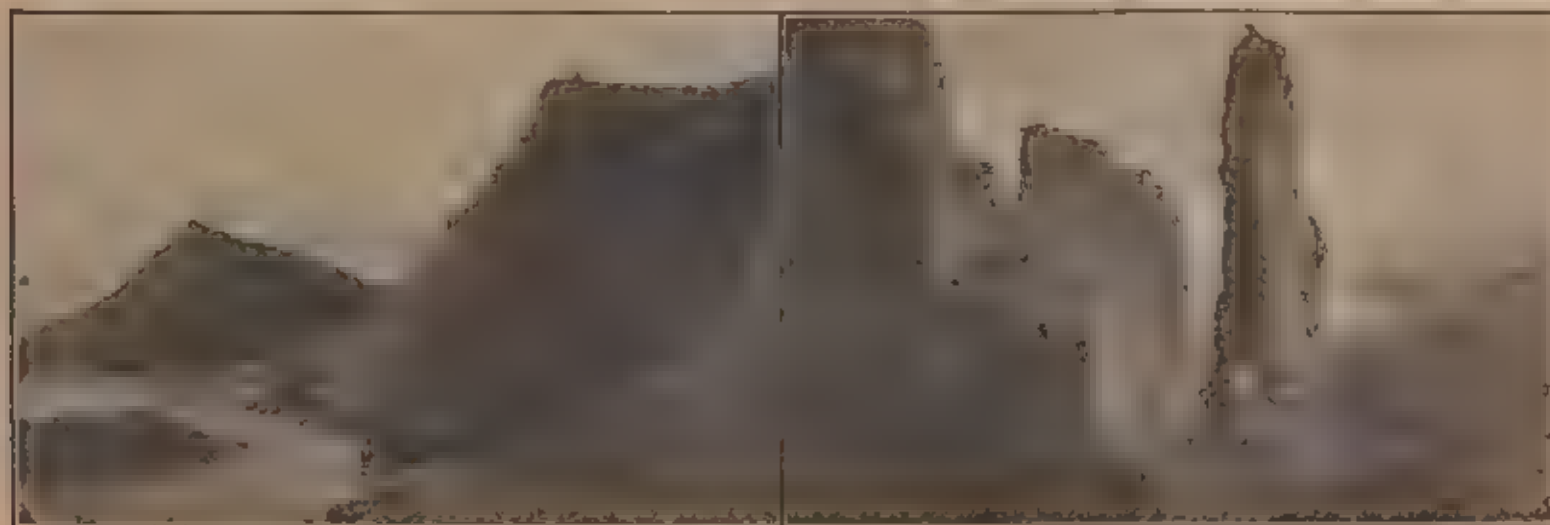
PLAYERS

CLAUDE HULBERT and LINDA TREVOR (Columbia Duo)

10.35 12.0 **DANCE MUSIC** THE SAYOR

ORCHESTRA, THE EMERALD and his MUSIC, from
the Columbia

(Saturday's Programmes continued on page 505)



THE RUGGED, STORM-SWEPT GRANDEUR OF THE WESTERN ISLES

In his talk in the 'Holidays in Britain' series tonight, Mr. Valentine will describe the Western Coasts of Scotland and the islands that fringe them, from Arran to the Outer Hebrides. These pictures show two typical scenes in the islands: on the left, the Clamshell Cave at Staffa, and on the right, the Needle Rock at Quiraing in the Isle of Skye.

The Finest Rest Cure in the World-

In these strenuous days every one NEEDS the rest and relaxation afforded by the insurance the knee. Ease of the leg is a small thing, but it is a demand made by the nervous system, and the increasing demand puts the knee in the reach of a revolution in the Kingdom. It is the Berkeley leg brace, the Berkeley brace, straight to your door. For, you get the best of your value and ease, as the Berkeley brace gives you the best of the world's best. It is the only one of the world's standard, or near the price of the Berkeley.

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THE DAY

AND WIN

£1000

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The photographs reproduced in these columns show, as plainly as the rapid printing of the press permits, the astonishing change for the better which a simple electrical instrument has brought about in the appearance of its inventor, Mr. O. Overbeck, F.R.S.A., F.P.C. (Lond.), etc., the well-known scientist. This health-bringing invention has been named "Overbeck's Rejuvenator."

ROMANCE OF DYING MAN'S HEALTH RECOVERY.

Describing the extraordinary change in his condition in an interview with representatives of the Press, Mr. Overbeck said:—"Since completing my apparatus and using it on myself I have practically renewed my youth. I feel like a man of thirty, and I am mentally far more alert. My muscles and skin are those of a young man. I once had little hair, but now, as you see, I have a plentiful supply, and it is changing from grey to brown. My heart was so weak four years ago that my doctor told me to make my will; the heart disease has gone and so has the kidney trouble from which I was a sufferer for 20 years, and my spectacles are no longer required."

Science tells us that all matter is electrical, the human machine is an electrical machine, driven by electric power. Food and drugs alike are simply forms of electric energy. In youth we make an excess of electricity, which we squander in useless gambollings. In middle age we make little, and in consequence develop "Constitutional" diseases.

Mr. Overbeck, with his invention, has successfully solved the problem of supplying to the "run down" clockwork of the human machine the electricity it requires—but can no longer manufacture—to maintain health and fitness (apart from germ attacks) to extreme old age. Harmlessly, and even without sensation, this marvellous electrical instrument feeds electricity pure and simple to the dormant or sleeping body cells, thus arresting their decay, defeating disease, and prolonging the splendid prime of manhood and womanhood.

MEDICAL MEN DEEPLY INTERESTED.

The following letters are from distinguished subjects of the medical profession:

"I have used your instrument producing no sensation whatsoever."

Mr. Overbeck as he was seven years ago when his heart was so weak that his doctor told him to make his will."

entirely harmless in use."

"I have used your instrument producing no sensation whatsoever."

"I have used your instrument producing no sensation whatsoever."

"I have used your instrument producing no sensation whatsoever."

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"I have used your instrument producing no sensation whatsoever."

"I have used your instrument producing no sensation whatsoever."

"I have used your instrument producing no sensation whatsoever."

"I have used your instrument producing no sensation whatsoever."

Claims that Sound Extravagant Proved to the Hilt by Grateful Voluntary Testimony of Hundreds of Users.

The following are brief extracts from the reports of progress received from hundreds of

HEART TROUBLE "I suffered with valvular lesion of the heart that incapacitated me from all laborious work, but after using your machine a very short while I began to feel great benefit and my breathing became more normal."

CHEST TROUBLE "I have received great benefit to my chest by the use of your instrument. I used to cough all night until I fainted, but now sleep well."

AGONISING SCIATICA.—"I used to suffer very much from sciatica and could scarcely walk 100 yards without feeling agonies of pain. This has now almost entirely disappeared and I am now able to walk miles and play golf the whole day long without feeling the slightest pain."

NEURITIS. "I can testify to complete cure of Neuritis in the arm, absolute disappearance of periodical nervous headaches, enormous benefit to the eyes."

RHEUMATIC GOUT.—"I have just cured a patient of rheumatic gout, severe form, and surprised three doctors."

LOST HAIR COLOUR "My hair, white but a few weeks ago, is gradually returning to its normal shade of brown."

Full particulars of this Startling Scientific Discovery are given in a

FREE BOOK

Mr. Overbeck as he is to-day. The heart disease has gone as well as the kidney trouble from which he had suffered for 20 years.

Written by the Inventor, which will be sent to every reader of "The Radio Times" on receipt of this "Radio Times"

APPLICATION FORM.

To O. OVERBECK, F.R.S.A., etc., CHANTRY HOUSE, GRIMSBY.

Please send me a copy of the Free Book which fully explains the Rejuvenator and contains overwhelming proof of its power to banish Constitutional Diseases and Build Health in every Body Cell. I enclose 3d. in stamps to cover postage.

NAME

ADDRESS

...

...

...

...

APPARENT MIRACLES

have been achieved by the marvellous scientific method of cell regeneration described in this announcement, in the following cases:

- All ms. Bladder Weakness.
- Blood Pressure.
- Bursitis.
- Bronchitis.
- Cholesterol.
- Cystitis.
- Constipation.
- Diabetes.
- Eye sight.
- Gout.
- Headache.
- Heart Affection.
- Hair Growth and Recoloration.
- Indigestion.
- Nervous Disorders.
- Paralysis.
- Rheumatic and Gouty Affections.
- Wrinkles.

"It has been beneficial to a case of heart trouble, and I have used it on my head and am certainly gradually getting a good crop of hair for which I am very thankful and pleased."

M.D., M.B., C.M., F.R.C.S.

"PROGRESSIVE" HEALERS

Advanced schools of healing hail Mr. Overbeck's discovery with the greatest enthusiasm. The leading health magazine, "Health and Efficiency," says:—"The Overbeck Rejuvenator is well so called, because the extraordinary change in his own and other people's appearance, palpable to everybody, has been so marked after using the process."

GREAT BRITAIN—Agents—Harrad's, Army and Navy Stores, all Branches, Superior Drug Stores.

SOUTH AFRICA—Sole Agents—J. McNamara and Co., Ltd., 21 King George Street, Johannesburg.

NEW ZEALAND AND PACIFIC ISLANDS—Sole Agents—Abel, Sonnetta Ltd., 111 Custom Street East, Auckland, New Zealand.

FRANCE, SPAIN and SWITZERLAND—Agents—Société Internationale Veillon, 74-76, Avenue des Champs Elysees (Arcade des Champs Elysees), Paris 16, France.

CANADA and U.S.A.—Sole Agents—Overbeck Sales Agency, 24, Scott Street, Toronto, Canada.

NORWAY, SWEDEN and DENMARK—Sole Agents—Rejuvenator Agentstet Sørbyberg, Norway.

Everybody should read this enthralling book.

A New Electronic Theory of Life

By O. Overbeck, F.R.S.A., etc.

2nd Library Edition. 8/- Net

A New Gospel of Health for All. Popularly written. Easily understood.

Obtainable through all booksellers at 5/- Net, or post free 6/6 from O. Overbeck, F.R.S.A., etc., Chantry House, Grimsby.

Saturday's Programmes cont'd (June 16)

5GB DAVENTRY EXPERIMENTAL
(401.2 MC. 810 K.C.)

TRANSMISSION FROM THE LONDON STATION EXCEPT WHERE OTHERWISE STATED.

(Continued from page 162)

3.30 VARIETY

From Birmingham

NORM FENTLAND (Horn)

ROTHWELL

NIGHTINGALE (Soprano)

SARA SARONY (Songs of

Reverendness at the Play)

THE CHERRY TREE in Part Songs

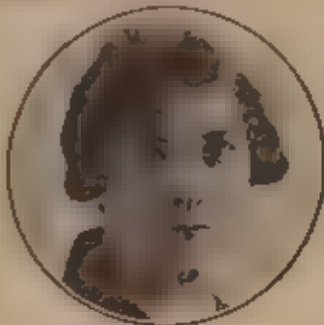
4.30 DANCE MUSIC

From Birmingham

PAUL RAYMAN and his BAND

ALICE MOXON (Soprano) in

Light Songs



ALICE MOXON.

the popular broadcast soprano, sings from Birmingham this afternoon.

5.45 THE CHERRY TREE

(From Birmingham)

Further Snooky Adventure, by Phyllis Richard

and her band (Violoncello) Songs by Gabriel

Lafaille (Baritone)

6.30 THE SUNDAY EVENING NEWS BULLETIN

6.45 Light Music

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA, conducted

by FRANK LINTELL

Overture, 'The Mandarin's Son' by Tchaikovsky

Selection of Music from Tchaikovsky

7.15 EDA KERNEY (Violin)

Allegro, by Beethoven, arr. Sime and Simon

The Little Windmills, by Couperin

Hungarian, by Liszt, arr. Kerney

7.25 ORCHESTRA

Waltz, 'The Gracioso' by Waldteufel

Selection of Bohemian Songs and Dances

7.45 EDA KERNEY

Queen Ballads (Lobs and Ballads)

7.53 ORCHESTRA

Selection from Suite 'Four Ways' by Coates

8.00 Last 'a short story by

Henry James, read by Mr

H. S. Lee

8.30 Chamber Music

DEBORAH HELMICH

(Mezzo-Soprano)

NICHOLAS ROTH (Violoncello)

GEORGE ROTH (Violoncello)

ENDER PETRI (Pianoforte)

GEORGE ROTH and ENDER

PETRI

Sonata, by Beethoven

SONATA, by Beethoven

8.55 DAVID LINTELL

London and the Sea

Not a Day in the Life

Auf dem Wasser, by Schubert

Stages

Das verlassene Magdalen, by Hugo

Verwundene Liebe, by Wolf

9.5 NICHOLAS ROTH and GEORGE ROTH

Divertimento for Violin and Violoncello, by Tsch

9.20 DEBORAH HELMICH

Les Berceuses

Requiem, by Chopin

In the Seraglio Garden

Stars all dotted over the sky

In an Arbour Green

9.35 NICHOLAS ROTH and ENDER PETRI

Sonata, by Beethoven

10.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 Some Old-Fashioned Dances

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA, conducted

by JOSEPH LEWIS

With an Interlude of

Old Time Songs by NEELIN FINCH (Soprano)

(Saturday's Programmes continued page 168)



"It's sur-
prise them.
...
...
..."



"It plays even as you carry it about."

The Rees-Mace receives English and Foreign stations even as you carry it about.

Take it with you from room to room—in your car anywhere and enjoy the programme from England, France, Germany or Holland at the touch of a button. Perfect reproduction in full pure volume is obtained from the patented double-cone Loud Speaker built into the set.

The Rees-Mace was the first self-contained wireless set manufactured and marketed in Great Britain. It is the set of the future—no aerial, no earth, no outside wires of any kind.

THE MOST CONVINCING TEST

A demonstration will willingly be given in your own office, your home, or in your car. Phone Mayfair 3758 or call at our showrooms, where you can see and hear our various models, and take one away with you playing as you go.

An illustrated folder describing the sets will be posted to you on request.

2-valve model, 16 gns. 3-valve, 20 gns.
The "Super-four" valve model, 28 gns.
Five-valve, £30 2s. 6d.

The REES-MACE
Portable Wireless Set

THE REES-MACE MANUFACTURING CO. LTD.,
20A, WILKINSON ST., LONDON W.1,
AND REES-RADIO, 48, RUE PIERRE CHARRON, PARIS

In the Near Future.

News and Notes from the Southern Stations.

Bournemouth.

Miss R. E. M. Hunt is well known as the author of short stories dealing with life in the Wiltshire villages. One of these, 'Downland Takes Auricola-Lacy,' will be read during the afternoon programme on Friday, June 22.

Leeds-Bradford.

The local contribution to the third of the programme, entitled, 'Artists of the North,' for Yorkshire and Lancashire listeners on Sunday afternoon, June 17, will consist of two groups of songs sung by Walter Widdop.

Something about the stars will be told during the Children's Hour on Thursday, June 21, and several subsequent Thursdays, by Professor Prodersky of Leeds University.

Cordiff.

Howard Wroble will be the soloist at a symphony concert on Thursday, June 31.

A Match-Making Medley by Dorothy Eaves, on the 'Romance Unfulfilled,' will be broadcast on Monday, June 18.

Juanita and Mario de Pietro are contributing songs with guitar and mandoline on Wednesday, June 30. Their programme will be followed by a relay from the Glen Pavilion, of the Bristol Orchestra and Walter Glynne (tenor).

Plymouth.

Mr W. A. Clegg, President of 'The Athenaeum,' Plymouth, will broadcast the third of his series of talks on 'Actors Old and New' on Friday, June 22.

The troublous times of Queen Elizabeth, and particularly an important episode in the life of the Earl of Leicester, is the story of a play entitled 'The Dark Cartain,' by Evelyn Herbert, which is to be presented by the Microphones at 5.45 p.m. on Tuesday, June 19.

The next in the series of talks on 'Early Visitors to Plymouth' will be given on Tuesday evening, June 19, by Mr Charles Henderson, of the University College of the South West, who will tell of 'The Visit of Mistress Celia Fiennes in 1606.'

(Continued in column 3, page 168.)

Saturday's Programmes continued (June 16)

SWA CARDIFF. 353 M. 850 KC.

- 12.0-12.45 **A POPULAR CONCERT**
 Relayed from the National Museum of Wales
 NATIONAL ORCHESTRA OF WALES
 March, 'Colonel Bogey' A. J. G.
 Dance of the 'Acadamas' (Philemon and Baucis) G. J. G.
 1.30-1.45 'The Three Bears' G. J. G.
 3.30-1.45 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR** A Sea-side Picnic
 6.0 London Programme relayed from Daventry
 6.30 **S.B. from London**
 7.0 **MR. TAYLOR NEWSREY**: 'Eastern Caravan—
 The Population of China'
 7.15 **S.B. from London**
 7.25 **MR. NORMAN BROWN**: 'County Cricket in
 Wales'
 7.45 **S.B. from London**: 'West of England Sport'
 7.45 **S.B. from London** (9.30 Local Announce-
 ments, Sports Bulletin)

9.35 The Ne'er-Do Wells Concert Party

- Relayed from the Llanelli, Llanelli F. C.
Ensemble of Harmony J. G. J.
HILDA BRISTOL (Pianoforte)
 Selected G. J. G.
LILLIE LLOYD
 in 'Worrying' Campbell and Connolly
 Comedy Interlude, 'How to Make Love'
JANET LLOYD (Pianoforte)
 Duet, 'Flower Song' (Llanelli) G. J. G.
ELLEN LLOYD and IVAN LLOYD
 Dancing Eccentricities J. G. J.
MADGE HAYDEN in
 A Community Effort M. Hayden
 Burlesque, 'The Ventriloquist' J. G. J.
 Finale, Dancing Concerted
 10.35-12.0 **S.B. from London**

2ZY MANCHESTER. 354.8 M. 780 KC.

- 3.30 **THE STATION ORCHESTRA**
 Overture, 'Tantalusquation' Supper
 Suite, 'A Day in Naples' Supper
MICHAEL HARRISMAN (Baritone)
 O'ward Bound J. G. J.
 Day on Devon J. G. J.
 Drake's Spirit J. G. J.
ARTHUR OSBORN (Pianoforte)
 Rhapsody in E Flat Major J. G. J.
ORCHESTRA
 Selection, 'Reminiscences of England' J. G. J.
MICHAEL HARRISMAN
 The Roadside Fire Vaughan Williams
 The Cloths of Heaven D. J. G.
 So, Sir Peter ('The Marriage of Figaro') Mozart
ORCHESTRA
 Selection, 'The Shamrock' J. G. J.
ARTHUR OSBORN
 Polonaise in A Flat Chopin
ORCHESTRA
 Entr'acte, 'In a Pagoda' J. G. J.
 Post Horn Galop J. G. J.
 5.15 **THE CHILDREN'S HOUR**: Staff and Non-
 sense. The Village Circus (Burlington) played by
 the Station Orchestra. Toy Symphony (Rimsky)
 Uncle Almy will visit the Studio. Long ago in
 Alsace (Mozart). Jim and Henty King, from
 the 'Cautionary Tales' by Lisa Lehmann, sung
 by Harry Hopewell
 6.0 London Programme relayed from Daventry
 6.30 **S.B. from London**
 7.0 **MR. H. G. MICHAM**: 'Yesterday and Today
 in Flying'
 7.15 **S.B. from London**
 (Continued in column 2.)

7.45 Round About The North Country

FROM MANCHESTER

THE STATION ORCHESTRA
 The Dream of Hilda and Gerald

7.55 FROM LIVERPOOL

'Colonel Bogey'

A Fantasy of Summerhills, by RONALD
 ARKELL

Produced by EDWARD P. JONES

Directed by THE LIVERPOOL RADIO PLAYERS

DAVID JONES, WALTER SHORE

NORMAN BROWN, J. P. JONES

JOHN DUFFY, DOROTHY MATHER

JOHN DUFFY, J. P. JONES

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6LV LIVERPOOL. 357 M. 1,010 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**, S.B. from Man-
 chester
 5.50 Liverpool Letters
 6.0 London Programme relayed from Daventry
 6.30 **S.B. from London**
 7.45 **Round About The North Country**
 (See centre column)
 8.0 **S.B. from London** (9.30 Local Announce-
 ments, Sports Bulletin)
 9.35 **Round About The North Country**
 (Continued)
 10.35-12.0 **S.B. from London**

2LS LEEDS-BRADFORD. 377.6 M. 352.1 M. 1,080 KC. & 1,180 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**, S.B. from Man-
 chester
 5.50 Local Birthdays
 6.0 London Programme relayed from Daventry
 6.30 **S.B. from London**
 7.45 **Round About The North Country**
 (See centre column)
 9.0 **S.B. from London** (9.30 Local Announce-
 ments, Sports Bulletin)
 9.35 **Round About The North Country**
 (Continued)
 10.35-12.0 **S.B. from London**

6FL SHEFFIELD. 372.1 M. 1,100 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**, S.B. from Man-
 chester
 5.50 Letters and Birthday Greetings
 6.0 ORGAN RECITAL by G. VIRGIL DAWSON
 Relayed from the Albert Hall
 6.30 **S.B. from London**
 7.45 **Round About The North Country**
 (See centre column)
 9.0 **S.B. from London** (9.30 Local Announce-
 ments, Sports Bulletin)
 9.35 **Round About The North Country**
 (Continued)
 10.35-12.0 **S.B. from London**

6KH HULL. 384.1 M. 1,020 KC.

- 3.30 London Programme relayed from Daventry
 5.15 **THE CHILDREN'S HOUR**, S.B. from Man-
 chester
 5.50 Birthdays
 6.0 London Programme relayed from Daventry
 6.30 **S.B. from London**
 (Hull Programme continued on page 468.)

FAMOUS SPECIALIST'S 25 YEARS' WORK CROWNED WITH SUCCESS.

Unobtrusively, but upon an ever-increasing number of defective-sighted people, a London Eyesight Specialist, Mr. Ernest Havilland, has been working what in a less advanced state of scientific progress would have been described as veritable eyesight miracles.

At the Havilland Eyesight Institute, 35, Strand, London, W.C.2, Mr. Ernest Havilland every day gives free consultations to a stream of sufferers from Failing or Old Sight, Near Sight, Astigmatism and other defects. As the result of 25 years' work, Mr. Havilland is now able to show his visitors how, at quite small cost in time or money, they can not only do without glasses, but also speedily so build up the strength of the muscles and nerves which control the organs of vision that first-rate sight is secured.

Not only does Mr. Ernest Haviland explain his method to those who can call at his Eyesight Institute, but he also sends by post printed illustrated particulars free of charge to all whose sight needs improvement who write to him.

Amongst those who have recently had their sight improved are many distinguished titled members of society, hundreds of clergy and ministers of religion, military officers, including Flying Corps officers whose possession of perfect sight is so essential and thousands of business men and workers. It is significant that a large number of medical men and women have taken Dr. Havilland's advice regarding their own eyesight and that of their patients.

A Doctor, aged 70 years, suffering from Presbyopia—old age failing of sight—reports :

"I am sure you will be pleased to know that I am writing this letter without spectacles, a thing I could not possibly have done two months ago."

The Rev. F. J. M., D.S.O., O.B.E., writes :

"When I commenced your treatment I had for some time been compelled to use glasses when reading, writing or typing. I am now happy to be able to report that I do not need to use artificial aids to my sight when doing these things; I am able to carry them out with ease and comfort."

Mr. L. W. Woodhouse, Engine Driver, aged 32, previously disqualified at official syndicate test, writes :

"I am glad to say I have got back on the foot-
stole again this week.

443 4th St. N. P.O. Box,
St. Paul, Minn.
4th May, 1921

Mr. E. H. Evans
10, St. John's Road,
London, W.C. 2

Dear Sir,

I am pleased to hear that you are sending my annual report, as I am sure the Board will be very interested in it. I am sure it will be a great help to you in your work.

I am, Sir, very respectfully,
Your obedient servant,
J. H. [Signature]

I can read without any discomfort whatsoever, and can see quite easily the third set of Test Types on your Test Card, and I have no doubt that you will find the same to be true of all your other customers.

[illegible][illegible]

α	β	γ	δ	ϵ	ζ	η	θ	ι	κ	λ	μ	ν	ξ	\omicron	π	ρ	σ	τ	υ	ϕ	χ	ψ	ω		
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z

[illegible]

Stephen A. Foster

A Communist writes :

"I have now finished the treatment, and my eyes are stronger. The black opaque round thing that troubled me has quite disappeared from my left eye, which is as useful to me now as my right."

A Clerk writes:

"I am pleased to say my eyes have improved wonderfully and I now no longer have use for glasses. The benefits I have received are indeed surprising.

A Medical Officer of the Royal Army Medical Corps Flying Corps, suffering from Myopic Astigmatism of left eye and hypermetropia of right eye, reports:

I have now finished the two months' course of treatment and my sight has improved. My left eye now goes around. Thanking you for the urgent I have derived."

In a few of the extraordinary successes reported it denotes every man and woman who gets to feeling of the need to make a better or a more adequate use of a means to an end, the leveling out members who are turned out in a few minutes a day, the privacy of a case, the lack of opposition or wearing of girdles removed and the out is as high as the rest of us.

It costs nothing to call upon or write to Mr. Hays and at a small cost to the publisher of *The Nation* who are interested with

1. Failing or Weak Sight
2. Near Sight
3. Old Sight or Blurred Vision
4. Twitching Eyes
5. Hot Eyes
6. Watery Eyes
7. Discharging Eyes
8. Unequal Power of Eyes
9. Aching Eyes
10. Eyesight Headaches
11. Drooping Eyelids
12. Red and Inflamed Eyes
13. Strained Sight
14. Conjunctivitis and many other eye troubles

are cordially invited to write or call at once for
free particulars. A 2d stamp for postage is all
that need be sent in addition to the enquirer's
name and address.

Now that Mr. Ernest Hay and a few
The Law of the State of New York
and the State of New York
and the State of New York

POST THE "RADIO TIMES" FORM TO:
HAYILLAND EYESIGHT INSTITUTE,
33, STRAND, LONDON, W.C.2.

Please send me a Free Copy of Ernest Haviland's Treatise on Sight Restoration

24

ADDRESS

4. *Forced to work*
 5. *Forced to work*
 6. *Forced to work*

Enquire 2d. Signs for Postage, please

п. 10

Date _____

ABE. MITCHELL

*Pleasing
Player's*



*Player's
Please*



An Entirely NEW & DIFFERENT Aid for the

DEAFWITH WHICH
YOU CAN
HEAR A
WHISPER!

Reasons why the thousands of the largest building in the World, devoted solely to aiding the deaf, and the time of a big staff of expert demonstrators, are being pressed to cope with the demand for this master hearing aid.

1 It is smaller than a 60 lb.

2 No headband. Smallest machine ever made.

3 Nothing to hold. Nothing to go on against or rub the ear.

4 Noisy. It is much better than any other aid.

5 It is much better than any other aid.

6 It is much better than any other aid.

7 It is much better than any other aid.

8 It is much better than any other aid.

CALL TO-DAY FOR FREE TEST.

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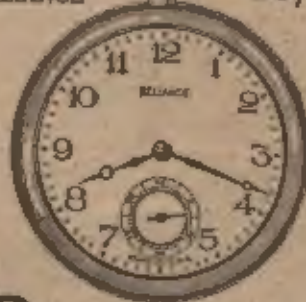
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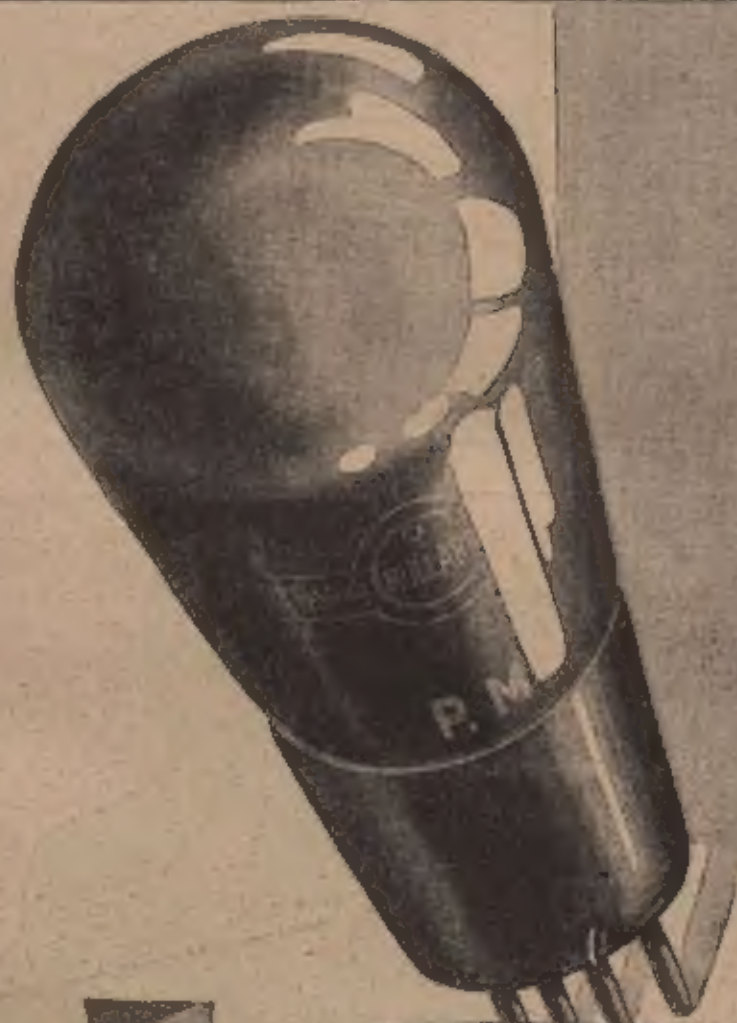
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