

EVERY PROGRAMME FROM EVERY STATION (June 17-23)



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## How a Radio Play is 'Mixed.'

No feature of the Programmes is more closely watched and keenly discussed than the Radio Play. The technique of broadcast drama has of late made rapid development. In the accompanying article (Number Five in the series 'Savoy Hill with the Lid Off') our guide to the mysteries of Savoy Hill explains the Dramatic Control Panel, a recently-perfected device which enables the Radio Producer to achieve such performances as *Speed, Pursuit, and The Night Fighters*.

**A** FORTNIGHT ago, in the Whitsun Holiday Number, I handed you over to the Chief Announcer, who 'lifted the lid' and showed you the work which he and his assistants do each day. The fact that this work begins long before the announcers come to the microphone may have surprised a great many of you who had previously supposed that an announcer's life was a pretty easy one.

This week I propose to continue our tour of Savoy Hill by explaining as simply as possible a device which plays a large part in the programmes and which, from the point of view of both programme and engineering technique, is one of the most recent developments of the art of broadcasting.

Radio plays are an important and (to judge from the recent controversy in our letter columns) a popular item in the programmes. You who have listened to these plays during the past five years will have noticed a considerable development in their technique. Compare a play like *Speed or The Night Fighters* with one of the simple productions of earlier days—and you will see what I mean.

The device at which we are to have a look this week is called the Dramatic Control



IF YOU WERE A RADIO PRODUCER

you would sit at this desk in Savoy Hill and have under your control the work of several studios. The complications of 'The Dramatic Control Panel' are simply explained in this article.

Panel. You will find a picture of it above. At this desk, with its dials and switches, sits the producer of your radio play. While a theatrical producer's job is ended once the 'first night' performance is under way, the radio producer does not cease work until the performance is ended. All the time you are listening to the play, he is seated at this dramatic control panel, and it is upon him that the technical 'slickness' of the production depends.

It used to be an accepted principle that, whatever character or make-up of any programme, the whole production should take place in one studio. Facilities did not exist for it to be otherwise, and transmissions were arranged inside these limitations. But the

day came when something more ambitious was attempted. A play was presented requiring the employment of effects and a dance band—in addition, of course, to the principal characters. The studio was unsuitable for such a collection of noises. It was difficult to give the effect of 'distance.' Sounds refused to blend as they were required to do, so the effects apparatus was installed in a passage and the dance band played while seated about a staircase, the studio door being kept open so that the various sounds could be picked up by the one microphone. This very crude method was the first experience to be gained in this country and probably in the world of what we have called programme mixing.

Today this blending of sounds has been reduced to a science. Instead of letting one microphone pick up all the sounds required, and varying them by relative distances from that microphone, they are now received from a number of microphones, their strength being regulated before they are united in a common output.

Let us see exactly how it is done. Instead of passing direct from a studio to the central control room (where, you will remember, the programme is controlled by an engineer



before it reaches the transmitter), a programme can be diverted at a point where it leaves what is called the 'A' amplifier, and passed through the dramatic control panel, or mixing box.

Look at the photograph on the previous page and you will see five knobs on each side of a larger knob in the centre of the panel. Above these are a corresponding number of smaller knobs, above which again you will notice little recesses in the panel, and still higher some small spots.

By an elaborate system of wiring it is possible to connect any of the ten studios at Savoy Hill, as well as the 'echo chamber' and the effects studio with any one of the ten points on the dramatic control panel. When this is done a red light is illuminated above the recess, and the appropriate number or name of the studio is indicated in the recess by turning the small knob below it.

#### Plays Staged in Four Studios.

Let us assume that four studios are being used for a play, calling them numbers 1, 2, 3, and effects. The play includes, shall we say, an old English fair on the village green, steam horses, coconut shies, and all the other fun. The crowds are laughing and singing, and there is merry-making in the local inn. From another room we hear the conversation of the principal characters. The action of the play moves alternately from one part of the house to another, and again to the village green. Yet throughout we must hear all the sounds necessary to create and continue an impression of the scenes which the play represents. How is it done?

In one studio we have the principals, in another the general customers of the inn, while the third contains the merry-makers on the village green. The effects—steam horses, coconut shies, etc.—are also distinct. From each of these studios the various sounds are led to the dramatic control panel, where their relative and individual strength is governed and controlled by being passed through simple variable resistances.

By the producer turning the appropriate knobs one way or the other, the sounds from any of the studios can be accentuated or even faded out completely and mixed up in such a way that the most realistic results are passed on by a common output to the central control room where they are dealt with in the normal course by the engineers. This, then, is a simple explanation of what the dramatic control panel does, but it can be and is used in other much more complicated and interesting ways.

The panel, as you have noticed, is divided into two sections, five controls being on either side of the centre, where there is a larger knob. This larger knob operates in a similar manner as the smaller ones, except that it controls the volume of strength from either the left or right sections, or both. What generally happens when a play is broadcast from a number of studios is to divide the input between each sides of the panel, according to the character of the production, and control them from

the master knob in the centre after the smaller knobs have been set. In this way the adjustment of sound is controlled by one simple operation rather than by a complicated manipulation of many knobs.

Quite a nice little method of overcoming the old-time difficulties, you will say, which, of course, it is, or would be if the work entailed in the production of a play began and finished in the time it takes to let listeners hear it. But the making of a broadcast programme, like the making of a film, requires a lot of preliminary work, and the preparation of no part of wireless fare is more exacting than the dramatic side. This is where the dramatic control panel proves its value, as I will endeavour to show you.

Look at the photograph once more and you will see that immediately above the centre knob and over the kind of box containing the 'works,' is what looks like the mouthpiece of a telephone instrument, suspended from a frame. This mouthpiece is really a small microphone, which can be moved about, to suit the requirements of the person seated at the table. Now glance at the bottom right-hand corner of the panel and you will see a switch-lever and some sockets into one of which is pushed a plug attached to some flexible wire connected up with the headphones lying on the table.

#### What Happens at Rehearsal.

During the rehearsal of a play the producer does not watch the performers in the studio as he used to in the old days. If several studios are employed at the same time his task in such circumstances would be pretty difficult, and you cannot have several producers doing little bits of a play, especially when none of them know what the others are doing. So, as we have seen, the producer sits at the dramatic control table, and in addition to deciding how much or little or what volume of sound he wants from each studio, must also be able, particularly during rehearsals, to give instructions to the performers in such a manner that everybody concerned knows how it affects the whole show.

I will tell you how he does that. On the table in front of him is a complete score of the play, words, incidental music, effects and whatever else may be needed. Thus he knows exactly what should happen and can manipulate the various knobs on the panel to produce the result for which he is striving. How near both his own and the efforts of the performers are to perfection is demonstrated audibly

by an up-to-date loud speaker placed at the correct distance from his desk, and from which he hears the products of all the studios after they have been 'mixed.'

Now suppose the performers in one of the studios are too close or too far away from the microphone, or that one of the hundred and one other incidental hitches of play producing occurs. Up goes the switch at the bottom of the panel and the loud speaker is silent, the circuit being broken. Simultaneously another circuit is completed and the producer is 'through' to each studio. In other words the order is reversed, and instead of the producer listening to the performers, they are listening to him, talking into his own microphone, and out of other loud speakers, which are installed in each studio. At the first sound of his voice they cease their lines, the music and effects stop until he has completed his instructions, when work goes on again until everything has been done to the satisfaction of the producer. When the play is actually broadcast, headphones instead of loud speakers are used in the studios, members of the staff being specially detailed to listen for instructions from the producer, though these are seldom necessary, since everything is thoroughly rehearsed.

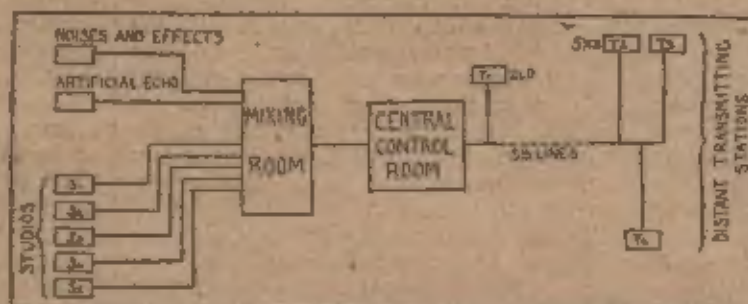
#### Giving the Cue.

No doubt during the many glances you have taken at the photograph of the panel, or rather of the table, you have wondered what is the purpose of the plate let into the left-hand corner. The little white knobs (there are a dozen of them) are ordinary push buttons, such as are fitted for electric bells. The camera could not show it clearly, otherwise you would see that the plate is engraved 'cues,' the number of each studio, together with the echo room and effects studio being marked beneath the buttons. I will give you an instance to show their purpose.

A play may have a background of incidental music, or it may require effects. Perhaps there is a break of several minutes between the times when the producer will want to fade them in, and unless means can be devised for acquainting the band or effects operator when to start and stop they would have to continue playing or working, even when not required. The 'cues' eliminate little bothers like these. The producer depresses a button and a buzzer is operated in the appropriate studio, thus signifying his wishes.

I told you at the beginning of this article that we were going to see one of the most complex parts of the broadcasting machinery, and no doubt you will agree that it is. But it is so important and interesting that our tour would be sadly incomplete if we missed it.

P. W. D.



A simple diagram showing the Mixing Room, where the component elements of a radio production are gathered together and made into the play which you hear broadcast.

\* Rooms where artificial 'echo' is applied to certain music, plays, etc., which, if given direct from the studio, would suffer from lack of resonance.

[The above is the fifth article in our series, 'Savoy Hill with the Lid Off.' Previous articles have dealt with the Studios, the Control Room, the work of the Announcer, etc. The series will be continued in the near future with a further article on the inside working of the B.B.C.]



You can begin 'Old Magic' today!

## Adventure in Holland Town.

In the Fourth Chapter of Bohun Lynch's Romance of the Future the pace of the mystery quickens. The bearded watcher and the bare-footed runner—who are they, and why do they haunt Carlew? The house in the vile street of Holland Town, the house with the carvings beside the door—is this the headquarters of the mysterious opposition to the Farming Syndicate?

THE story takes place in the twenty-first century in an England very different from that which we know to-day. Two antiquarians, Tom Carlew and Melvil Rooke, are on the track of a mystery surrounding the death of Spiridon Kakoglou, a Greek financier, head of a vast business organization which before his death had tried unsuccessfully to 'corner' the farming interests in Devonshire. The mystery seems in some way connected with the Dartmoor village of Hamadon, in the heart of the country, which resisted Kakoglou's monopoly to the death. Rooke remembers reading of a superstition known as the Curse of Hamadon surrounding the family which lends its name to the village. And then, also, there was the strange old notebook which had come into Kakoglou's possession and on the subject of which Carlew had broadcast a television-talk from the Central Office of Radio Transmission. In that book were many crude symbols—one of a doll-like figure and another of a group of buildings which, to those who saw it on the television-screens, seemed somehow evil. While discussing these affairs in Carlew's rooms, the two friends found that they were being watched from the street outside. Later when they went for a walk, Carlew received a call on the pocket television disc which he carried, asking him to report to the broadcasting authorities. After a while a pale-faced youth darted out of the shadows at them—silently, for his feet were bare. Before they could ask him what he wanted, he had fled away down the street.

AFTER a while they passed out of new London to a place of wide, but rather sordid streets, full of empty houses, with broken window-panes, soon to be demolished. Then for a while the streets were better lit, and over one of the older bridges they could see the glint of railway lines jewelled here and there with coloured lights. The sudden roar of a great freight train broke the stillness and passed rapidly away into the north-west. But the night was hotter than ever, and not a breath of air stirred in their faces. They had left the district of railways and great bridges and had wandered northwards into a region of London which, to Tom Carlew, was entirely strange—a region of uncertain and long ago gentility, where little houses stood back from the road, with a small slope of garden before them, while here and there a well-scrubbed step and shining window but served to show up the dismal wretchedness of its neighbours. 'This is a thoroughly vile neighbourhood,' said Melvil Rooke, pausing in a shadow between two lamps. 'It ought to have been cleaned up fifty years ago; but somehow it never has been.'

'There's a certain old-world flavour about it.'

'Yes, but it's worth observing that the streets built two hundred years ago have maintained a proper pride, while the more recent work of Victorian and Edwardian times have been demolished. We are on the outskirts of Holland Town. There is something evil about this quarter. Are you up in the history of crime?'

'Tolerably. Weren't there a good many murders down here?'

'Exactly—repulsive, ghastly murders. I'm not unduly fanciful, but it has always seemed to me that there was a foul atmosphere in this part which has twisted the inhabitants towards crime.'

'Possibly,' said Carlew, 'yet I seem to remember reading that Holland Town was notably respectable once.'

'Nemesis was always on the track of the gold watch chain. Of course you know London was not always the clean place it is now. There was a time when a street like this would have been by no means remarkable. But, talking of crime, I came across a book some time ago called "Unanswered Riddles." It was written early in the twentieth century by a lawyer, who described a number of notable crimes of which the perpetrators were never brought to justice. Holland Town gets a whole chapter to itself. Not only were there murders which you have referred to, but there was a whole series of cases of the most revolting cruelty to animals. Time and again a dog or a cat was found mutilated and killed in

some passage or on some doorstep. No explanation was ever forthcoming. No, the history of Holland Town is not a pretty one.'

Carlew shuddered at this disgusting story, which yet seemed appropriate to the still, hot night, and the place in which they found themselves.

'I wish I could think,' he said, 'why 15, Randall Place, sounds so familiar.'

'Murder there?'

'No, you're full of murders tonight. I can't get it, but it'll come.'

'Ah, here we are,' Rooke said.

They had passed by a garden railing, at the end of an old iron bridge from which the light of an adjacent lamp shone upon the bend of a canal. Its dark and oily waters lay almost stagnant, except for that small stretch which seemed to dance in flames. The background of a deeper gloom showed the arched entry to a tunnel. The old canal, Rooke explained, was still used by motor barges conveying timber from the Port of London towards the north-west.

'Come,' he said, 'we'll cross the road. There's a little crescent by the end of the bridge here which overlooks the water. I thought I remembered it aright. Let us inspect this river of Hades from a better vantage point.'

The crescent was an ill-lit, curving row of little houses giving upon a narrow roadway. This, upon the canal side, had a low rampart with iron railings upon which one might lean and gaze down to where, twenty feet below, the old towing-path was so shadowed as to



'Why, man, it's the thing itself! It's the image in the old notebook. Line for line, it's the same!'



be almost indistinguishable from the water. At that point the canal was wide and completely shaded by a huge warehouse or factory which rose from the opposite bank. To the left of this came from time to time an intermittent red glow from a furnace, which threw up a tall chimney in relief, and contrasted oddly with the white glare of an arc lamp which shone from somewhere behind it.

The two men followed the curving row of houses for a hundred yards or more, and then, in the semi-darkness midway between the two lamps, stood by the wall and looked below them. The night was hotter than ever, but no sound of thunder had come to them yet. Across the glow from the furnace opposite trailed a dark wisp of smoke, and from that direction came the sound of running machinery and ringing hammer blows, which, here in this still place, detached themselves, as it were, from the monotonous, unceasing roar of London. The water of the canal slid from the faintly-illuminated archway of the bridge they had just crossed to the utter blackness of the tunnel on their left. In front of them, beneath the factory wall, there was, Carlew discovered later, a landing-stage of some sort, and some floating baulks of timber were moored there. But of these they could see nothing at the time. Only in the middle of the canal was there a patch of reflected light from the lamp on the bridge. Not a soul had passed by. Just behind them a narrow entry divided the little houses and ran back into impenetrable gloom.

'Depressing place,' said Carlew.

'A very curious one,' Rooke answered. 'I want to show you a particular house, just by here.'

He turned and led Carlew to the little alley or passage which ran back at right angles to the canal. A few yards down this on the right-hand side was a doorway, the details of which they could just make out in the light from the crescent. This doorway stood solitary in a long, blank wall, and there was nothing remarkable about it except in one particular. On either side of it, let into the old stucco, were rude figures of stone or plaster, painted like their setting, a dull biscuit colour. At these Rooke pointed without speaking.

Carlew stared, and for a moment did not understand: then he nodded and pretended to be casual.

'Very like—very like indeed,' he said.

'Very like! Why, man, it's the thing itself. It's the image in Kakoglou's old notebook. Line for line, it's the same. I thought I remembered it, and that's why I've brought you up here. Odd, now, isn't it?'

The younger man continued to stare before him at the dark door and at the two carved figures with their round eyes and folded arms.

'Yes,' he said at last, 'you are right.'

Then they hurried away towards the canal bridge, the first mutterings of the coming storm hastening their footsteps.

A little later Carlew bade good-night at the Holland Town station of the Northern Line, for the editor lived at a colony in Hertfordshire, and returned by the deep-level Underground to Bloomsbury.

It was not until he had nearly reached home that he remembered the bearded man who had been watching beneath his windows, but as he passed the end of the paved walk on his way to the main entrance to the block of flats there was no one visible.

Before going to bed, Carlew went to the small safe let into the wall of his sitting-room, and took out the old notebook, which he proposed sending to Sir Francis Cadogan on the following morning. He now looked once more at the little drawings of the image. There was no doubt about it: it was the same thing that was repeated on either side of the door of the house by the canal. And that house had been built in the 'forties or 'fifties of the nineteenth century: the image had been drawn more than a hundred years before that. There it was—ugly, graceless, sexless, with arms folded, with flat nose and staring eyes. The mouth seemed somehow to suggest cruelty. The hair was repre-

#### STARS FROM ANOTHER FIRMAMENT.



Adolph Menjou, the film star, and his wife, known on the screen as 'Kathryn Carver,' photographed at Savoy Hill. They dropped in at the Studio one Saturday evening recently to broadcast a greeting to British 'movie fans.'

sented as though brushed up on end. Line for line—was it a mad coincidence?

So quickly had events, each meaningless in themselves, followed one another during the past few hours that Tom Carlew felt somewhat dazed. Hitherto he had been as one who has taken half-a-dozen parts out of half-a-dozen different puzzles and has gazed at them in bewilderment. Now at the back of his mind a sudden enlightenment had begun to show him that perhaps the puzzle was a single one, and that in time, with patience, the pieces that he held might be fitted together in some sort of pattern.

His friendship with Rooke rested, as such friendships not infrequently do, on a basis of contradiction. Carlew was a young man of his generation, going with the swim, accepting modern life as he found it, not making the best of it, but failing to imagine anything better. Rooke, on the other hand, was not merely old-fashioned, but antiquated in his attitude to things in general. His

philosophy might be summed up in a creed he was never tired of preaching to the younger man. 'What matters,' he would say, 'are the permanent things—eating, drinking, a roof to cover you, love, and death. Progress, civilization, and invention make no ultimate difference to these things, which will persist so long as mankind does.'

Rooke especially deplored the modern tendency to interfere with personal liberty. He dwelt, therefore, as far as was possible in a little world of his own, not so foolish as to scorn modern conveniences, but trying to reproduce for himself in his modest country house the atmosphere of old times, when the servant was not separated from his master, nor the man from his God. Rooke's deepest discontent was aroused by the tendency which had been increasing for the last hundred years, and had now reached its culminating point, towards the fantastic growth of huge companies which now bid fair to blot out every shred of individual enterprise throughout the country. He was particularly disturbed at the surrender of the last stronghold of individualism, the land. For many years now the farming syndicates had gathered into their efficient, inhuman claws the agricultural properties of England, Scotland, and Wales. The remoter districts of the south-west had held out longer—to the surprise of many—than any others.

Tom Carlew glanced at the clock and saw that he was just in time for some of the midnight news. He put away the notebook and switched on both speaker and screen and saw the announcer on duty, called Bywood, standing in the New Studio with the familiar slips of paper in his hand. Bywood was just finishing his list of persons wanted in haste, and then proceeded with news of Parliament, which had just risen. In the midst of his political summary, the screen showed the sudden entrance of a uniformed messenger into the studio—a very unusual occurrence, as Carlew well knew—with a peculiarly narrow envelope which was immediately to be recognized by an official of C.O.R.T. as an 'Urgent,' that is, a message which would take precedence of the next item. Bywood was seen, therefore, to open the envelope and after a hasty glance at the large typed sheet within began to read it.

'Serious news reaches again us from Mid-Devon,' he said. 'Tonight, less than an hour ago, the Power station at Queensbeare was entirely destroyed in an explosion, which is not believed to have been accidental, since warning was given to the staff on duty, none of whom were injured. At the same time the Culverton machine-sheds, where all the agricultural machines owned by the Mid-Devon Farm Syndicate are stored at night, was blown up in similar manner. In this case it is feared that one of the night-staff, Owen Edwards, lost his life. No explanation of the crime has as yet been suggested.'

'Culverton again!' said Carlew to himself, staring at the representation of Bywood, who was now continuing political news. Another coincidence. Who had ever heard of Culverton a week ago?

Next week you will learn how the notebook was stolen, and how the two friends came upon Kakoglou's secretary in Holland Town.



## This Hollywood Business.\*

Much that is sensational has been written about Hollywood. Popular journalism has either painted it as a modern Babylon or whitewashed it as an academy of the domestic virtues. But Maurice Bradell, the film actor, who recently broadcast the accompanying talk from London, tells the unadorned truth about one of the strangest towns in the world.

for work begins early in Hollywood—with bleary eyes and a weary manner, would soon be fired. Most movie-folk—and the 'stars' in particular—are glad to turn in at 10 p.m., fagged out by the day's work followed by tennis or swimming, and keenly alive to the fact that they must get up at about 6 a.m. There are, of course, exceptions to this rule of 'early to bed'—when someone special is throwing a party, or when there is a film first night at the stupendous Graumann Theatre, where the stars go to be seen, and the rest of the world to star-gaze. It must be remembered that film stars, although their names are known all over the world, do not enjoy the personal publicity of the well-known stage actor or actress. Hollywood is its own audience, and a very critical one at that; for the stars, the only tangible evidence of continued popularity is the balance-sheet of each fresh picture.

### Meet the Bear.

Two things strike one particularly about the streets of Hollywood. First, there are no means of transport except motor-cars—so everyone has a car. There are literally thousands parked at Universal City during the day's work. You can buy them second-hand for almost nothing. I picked up an old car for ten dollars—two pounds. It ran 3,000 miles and would do forty comfortably—well, not comfortably for me, but it would do forty! Then, another thing about the streets—you never know what you will meet with round the next corner. It is an understood thing that any of the producing companies may use the streets of Hollywood for filming. If a producer wants an American street scene, he goes outside and uses a street. I remember one morning early going down to the drug store

for my milk, when round the corner ran a girl—she had golden hair that had come out of a bottle and was clad only in—well, cami-knickers. She was screaming, waving her arms about and glancing back over her shoulder. Just as I, then new to Hollywood, was preparing to play the knight errant, there lumbered round the corner a big brown bear.

Now a bear is an awkward thing to tackle. You can't land it a punch on the jaw and knock it down. And again, you can't put your arms round it, for bears are better at that sort of thing. While I was wondering what to do, a man stepped out of a doorway with a bun in his hand which he handed to the bear who stopped and began to eat it. A negro maid ran forward and handed the peroxide fugitive a tray of powder-puffs, and so on. A couple of camera-men clambered down from a lorry which I had not noticed in the background. They had 'shot' a scene in a comedy—or perhaps it was a tragedy—I have no idea.

### Extra Turn.

I started my Hollywood career as an 'extra.' My name, age, nationality, appearance and wardrobe were filed at the casting bureau. The first job I got, however, was—selling washing-machines. It wasn't exactly what I had hoped for, but one must live. My two assistants were as handsome as any film actor I ever saw, but their experience of washing-machines was no greater than mine. We took the thing out, and soon had a small crowd round us; I made a speech, pointing out all the perfections of the device. I noticed that they were all laughing, and supposed that my English accent was responsible. I poured soap on to the machine, put a shirt into it, and turned the handles;

(Continued on page 480.)



A 'shot' of a 'lot'—in other words an aerial view of the Oriental city of Ithaca and plaster which was erected for *The Thief of Bagdad* in the grounds of the studio.

I'M not going to talk to you about film stars—you can read about them and their doings in any paper—but about life in Hollywood as it struck me when I went there, a complete stranger, with practically nothing in my pocket, and no introductions. I won't weary you with an account of the long, long journey which lands you on the Pacific coast: five days and five nights spent reading, writing, and staring out from the platform of an observation car: upon prairies and deserts and back block stations, with old Indians on the platform and stationmasters dressed as cowboys. The best part of the journey is the last seven hours when, topping the mountains, you shoot down through orange groves and citron towards the blue Pacific.

Hollywood has a population of nearly two millions—twice as many as Birmingham—nearly all connected with the films, though only one in ten thousand is a star. The rest are 'extras,' small-part actors, directors, camera-men, studio hands, electricians, dressmakers, 'make-up' experts and so on. Young men and women of every country have flocked there hoping to become Gloria Swansons and John Gilberts. Many of them have not even taken out naturalization papers. Many cannot speak a word of English. Universal City, one of the biggest studios, is so full of foreigners that its oldest inhabitants boast proudly that they can remember Hollywood when English was spoken there.

### Health and Youth.

Of the two million people of Hollywood, about 75 per cent. are under thirty years of age. And here let me say that one of the most striking characteristics of Hollywood is the health and vitality of these young people. Bright eyes and clear complexions are everywhere, vividly disproving the popular superstition that the night life of Hollywood is fast and furious. A film actor who turned up at the studio at 7 a.m.—



Hollywood's vast playground by the sea—'rather like a monstrous Wembley with all the mechanical side-shows 100 per cent. faster and 200 per cent. more dangerous.'

\* The Talk of the Week, No. 21, broadcast from London on Monday, May 23.





## BOTH SIDES OF THE MICROPHONE



### As Written.

WE are so accustomed to hearing the music of the sixteenth, seventeenth and eighteenth centuries played upon modern instruments and by modern orchestras that probably very few of us have ever wondered how it sounded when performed upon contemporary instruments. In 1900 Henri Casadesu, member of a well-known family of French musicians, founded the Société des Instruments Anciens, the purpose of which is to play old music in the style for which it was originally written. The society possesses a wonderful collection of viols, lutes and old keyboard instruments. A number of its members, having recently concluded a successful tour of the U.S.A., will be visiting England at the beginning of July. They will give two broadcasts—from 5GB on Sunday, July 1, and from London, Daventry, etc., on Monday, July 2. Their playing, which is well known all over the Continent, should give great pleasure even to the casual listener.

### Broadcasting the Cheerful Mood.

HOW do you feel at 8 a.m.? I feel—well, not so good. A friend of mine, recently returned from the United States, tells me that a feature of the programmes from one of New York's thirty odd Stations, is the 'Cheerful Man'. The day's broadcasting begins with physical jerks to music. Then, while you are dressing, comes the Cheerful Man. He, so to speak, slaps you on the back. Assures you that the fact that it is Monday and raining does not matter in the least. Tells you wholesome jokes about married life and mothers-in-law. 'Now, how ya feeling, folks? Pretty snappy? How's Pop? Ready to get right down to Wall Street and corner the Steel Market?' and so on. He had better not visit this country. We are not at our most receptive at 8 a.m. . . .



'Physical Jerks to Music.'

### 'The Crossing.'

SEVERAL weeks ago I gave a note on *The Crossing*, a one-act play by Holt Marvell and Cyril Lister, which was recently given from 5GB with great success. This trifling, the work of two authors who, so to speak, 'know their microphone,' was to have been given from London and Daventry on Derby Day, but was postponed to make room for a more topical playlet. It will now be broadcast on July 2.

### Return of a Wandering Star.

LET me take the opportunity of welcoming Florence Oldham, the 'whispering soprano,' most charming of syncopated singers, who returns this week to the microphone. You will hear her in the course of London's vaudeville on Monday, June 18. About a year ago she deserted the stage for the halls. The loss was ours.

### Two Pianos and a Mustel Organ.

THE success of Sir Edward German's light opera, *Merris England*, quite overshadowed his earlier work of the same kind, *The Rialto Poets*. This will be given from London on Tuesday, June 26. An extraordinary thing about *The Rialto Poets* is that there is no orchestral score. At Sir Edward's own suggestion it will be broadcast with the accompaniment of two pianos and a Mustel organ. The latter instrument will be played by Edward Malkin, its leading English exponent.

### But What is a Mustel Organ?

THIS instrument, like the Saxophone, has perpetuated the name of its inventor. Victor Mustel, born at Le Havre five days before the Battle of Waterloo, was a manufacturer of harmoniums. He set about improving musical instruments, beginning with an accordion which he bought second-hand in Le Havre. Later, encouraged by several successes he moved to Paris, but had a hard time financially before the now famous firm of Mustel et Cie was firmly established. The Mustel organ is similar to the ordinary harmonium in construction, though it is a finer and truer instrument, and has been employed by various great modern composers—particularly to replace the 'wood wind' of an orchestra when only a few players are used. Arnold Schönberg has written a work specially for the Mustel organ.

### Midsummer Day.

THERE are many superstitions associated with the festival of Midsummer. Midsummer Day is for Christian peoples the day of St. John the Baptist. In the seventeenth century it was the common belief that on the Eve of Midsummer the spirits of the dead and living walked abroad. All superstitious people went to sleep on their backs with their ears stopped with laurel leaves—presumably to prevent their spirits going out 'on the tiles.' Then again, in a later age, young girls used to pluck the roots of the mugwort and place them under their pillows, in order that they might dream of their 'fate.' At all times, in both pagan and Christian communities, Midsummer Eve has been looked upon as a sort of 'bank holiday' for witches, fairies, trolls, leprechauns, pixies, were-wolves, kelpies, hobgoblins, poltergeists, demons, wizards, ju-jus and the like. This year Midsummer Day falls upon a Sunday. In the afternoon, London and Daventry are broadcasting a special concert, including Mendelssohn's Overture to *A Midsummer Night's Dream*, Debussy's *L'Après Midi d'un Faune*, and Alfron's Swedish Rhapsody *Midsummermarka*. The conductor will be Leslie Heward and the soloists Elaine Suddaby and Robert Maitland.

### How to Holiday in Hungary.

IT sounds a fascinating pursuit, and on Tuesday, June 26, at 6 p.m., Mr. Douglas Lockhart is going to describe its advantages and how best to achieve them. Mr. Lockhart should know, for he was in Hungary during the disturbed post-war period, when the country was torn between the Reds under Bela Kun and the Whites under Admiral Horthy, the present Regent, with the unfortunate ex-Emperor Karl of Austria acting as a bad third. However, Mr. Lockhart will talk less of his own experiences than of the experiences others will have, if they visit a Hungary now completely pacified and rapidly regaining prosperity, in the guise of visitors. There is more to Hungary than the well-known twin fact that Budapest is the loveliest city, and the Hungarians the most picturesque people, in Europe.

### A Useful Book.

A GOOD many of our readers will, I imagine, be considerably interested in a forthcoming B.B.C. publication. Under the title 'Home, Health, and Garden,' it contains a selection of hints and recipes from the Household Talks broadcast during 1927. Whether you have a passionate desire to make jam, or cheese pastry, to economize in the kitchen, grow sweet peas, keep bees, or take care of your fern, this book supplies an answer which you can depend on being useful, practical, and the work of an expert. As a mere man I cannot withhold my admiration for what should be the ideal 'bedside book' for Everywoman.



'A Passionate Desire to Keep Bees.'

### Betty Nuthall to Broadcast.

TO the microphone on Sunday, June 24, comes Betty Nuthall—but not to talk about tennis. Miss Nuthall is to make an appeal on behalf of the Children's Country Holidays Fund. The Fund was started in 1884 to provide London's poorest kiddies with a fortnight in the fresh air. Since then it has sent nearly a million and a quarter of them to the country. The excellence of this charity needs no recommendation from me. Said the Prince of Wales last year at a luncheon given in aid of the Fund: 'If anyone is so misguided as to argue that children can get along without holidays, there is nothing more to be said. He is just one of those people one doesn't argue with—and that's all there is to it!' Miss Nuthall will welcome and gratefully acknowledge donations sent to her personally, c/o Children's Country Holidays Fund, 18, Buckingham Street, London, W.C.2.

### Mr. Arthur Ponsonby.

ON June 25, at 9.15 p.m., the Rt. Hon. Arthur Ponsonby, Labour M.P. for the Brightside Division of Sheffield, is going to continue the series of 'I Remember' talks from London. The subject of his recollections will be the late Sir Henry Campbell-Bannerman, whose principal private secretary he was during Sir Henry's tenure of the Premiership between 1906 and 1908. Mr. Ponsonby is perhaps better known to the general public as Under-Secretary of State for Foreign Affairs in the first Labour Government, and as one of the most openly avowed leaders of the movement against all War in every shape or form. Listeners will remember his recent talk on 'Diaries'—a subject on which he is an authority. His personal recollections of Campbell-Bannerman should be extremely interesting. Few statesmen have been less known to the general public than this Liberal Prime Minister, who was content to allow his talents and industry to be overshadowed by more vigorous and flamboyant personalities so long as the King's Government was duly and efficiently carried on.





## BOTH SIDES OF THE MICROPHONE



### Real Enthusiasm for Music.

A CONCERT will be given from London on Monday, June 22, by the British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent. The orchestra, which will be introduced from the Studio by Dame Ethel Smyth, consists almost entirely of women—except for a few wind-players who play instruments which women rarely tackle. The orchestra has sixty members, mostly young girls who have been through college. Its purpose is to give its members an opportunity of playing music which in the ordinary course of events (they mostly earn a livelihood by playing in restaurant and cinema orchestras) would not come their way. Such is their enthusiasm that there are seldom less than forty members at the weekly rehearsal, though in many cases it means that the players must pay for a deputy to take their place elsewhere. The programme on the 22nd will include Mozart's *Symphony in G Minor*, Brahms's *Academic Festival Overture*, etc.

### A New Studio.

THE ninth studio to be opened at Savoy Hill has been built on the original site of a Turkish bath, which was a popular resort in London before the War. The task was of peculiar architectural difficulty and considerable cost, as it involved remodelling the whole basement at Savoy Hill and incorporating in the studio construction some important columns which carried the entire weight of the building. It is to be hoped that no announcer in this studio will fall asleep—of course from utter exhaustion—as his dreams would presumably take the form of a microphone completely surrounded by grisly apparitions swathed or half-swathed in Turkish towelling, watching the gradual diminution of their figures with the wry satisfaction of true martyrs. A solemn thought!



'Watching the gradual diminution of their figures.'

### A Message from 'Mac.'

I HAVE been asked by Derek McCulloch, 'Uncle Mac' of the Children's Hour, who underwent recently a serious operation (he was, as you know, badly knocked about in the War), to thank all those listeners who have so kindly sent him presents of fruit and flowers and letters of good wishes. They will be pleased to hear that he is going along well and hopes soon to be about again.

### An Ambassador of Music.

THE Spanish violinist, Angel Grande, is to give a recital from 5GB on Friday, June 29. Senor Grande, who has just returned from a tour of South America, is the founder of the Anglo-Spanish Chamber Music Society, which he inaugurated with the purpose of introducing Spanish artists to London audiences and English artists to Madrid.

### 'Life and Letters.'

YOU will remember that some weeks ago I announced the forthcoming appearance of *Life and Letters*, Desmond MacCarthy's new weekly review. This morning I found on my desk a copy of the first issue. I see that the front page announces contributions from Max Beerbohm, the late Thomas Hardy, George Santayana, etc. I shall take *Life and Letters* home with me tonight. The 'get up' of it is amusingly attractive—it is a pleasure to find fine printing in a shifting magazine—and the name of Max Beerbohm alone promises good reading, for 'Max' never wrote a word that wasn't uniquely charming. It looks to me as though he has some wittily malicious things to say about Andrew Lang.

### Joaquín Turina.

THE famous Spanish pianist, composer and teacher of music, Joaquín Turina, will take part in a Chamber Music Concert from 5GB on July 24. Details of the programme, in which the Brown Quartet will also be heard, will be given later. I understand that several of Señor Turina's own compositions are likely to be included. Though he has written ballets and a light opera, it is in the direction of Chamber Music that his main interest lies.

### Children, Your Programmes!

THIS week is 'Request Week' of the London and Daventry Children's Hour. In our issue of May 18 I adjured listeners to send in requests for their favourite items—a request which they obeyed with such gusto that the number of postcards received at Savoy Hill more than doubled that of any previous request week. You will find the programmes, which have been designed according to the popular vote, set out in this issue. However, the considerable job of analysing the requests has, at the moment of going to press, not yet been completed, so that there may be a few slight alterations.

### Franz Baumann.

ON six nights of next week (Sunday, that is, excepted) we are to hear Franz Baumann, whose broadcasts will be divided between 5XX and 5GB. Herr Baumann is a sort of German Jack Smith—a whispering tenor who sings delightfully songs of the cabaret type. I have heard several of his gramophone records. Listen out for him.

"The Announcer"

### Samuel Pepys, Listener.

By R. M. Freeman.

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

May 23.—With my wife to St. Olave's (Seething Lane), to the yearly service in memory of our Great Saml. Where come my Lord Mayor and Sheriffs in their scarlet robes, most stately, their officers with them. At the other end of our pew sits my Lord Sandwich. He wears, I perceive, a nearly-black tie to his neck; which vexes me with myself, may not having shifted my pink tie for a nearly-black one proper to the occasion, like my Lord's. So, under pretence of having the cold shivers, I did turn up my coat-collar to the chin to hide my pink tie, being a devilish raw day such as any man might expectably have the cold shivers on.

After chanting Ps. XLVI (to H. Lawes' music), my Lord, being President of our Saml. Pepys Club, to read the lesson (Exodus, XLIV) in praise of famous men; which he do in a man's natural voice, better for the lesson, methinks, than a parson's intoning voice. Next, the anthem by the choir, 'Prepare ye the way.'—Mr. Wise's anthem that was director of the music at Salisbury in our Gt. Samuel's day. Two of the boys' voices most pure and clear, and a base man to rumble the deep notes as richly as ever I did hear almost. A good Sermon by the Rector (Mr. Wellard), all about our Gt. Saml., his strengths and his weaknesses; wherein, both of them, I am said to take after him, and I believe there is some truth in it. Sermon ended, my Lord Mayor to unveil a wreath of laurels on Saml's slab against the South wall. But Lord! This packet church and the reverence showed him after his being dead 225 years! Sets me thinking how it would have joyed him, had he been here (as perhaps in spirit he is), to have an Earl read the lesson over him, a Rector preach of him, a Lord Mayor of London unveil him, and among the women an abundance of pretty wenches to change eyes with him, to his very good content.

Speaking with Mr. Whiteley, that is treasurer to our Saml. Pepys Club, I pressed it upon him that next year we must assuredly have this service broadcasted, and he means to write to Savoy Hill hereon.

So out, and by the door 2 beads with old puter plates (of Saml.'s day) to take up the collection.



For myself, 5s.; for my wife, 2s. 6d., she having forgot her purse for which I checked her. Whereupon, she into a toise and names me for the meanest niggard of a man that ever was since Saml. the First, and my morals no better than his, the way I flirt eyes with widow Fripp across the middle aisle and my bold watching of Connie's legs and Mr. Jimble's party; but one day she will catch me out, the same as that sly rascal (meaning God save us! our Gt. Saml.), was caught out with Deb. The most ridiculous false nonsense ever known. But there is no reasoning with my wife in one of her moods. So I dropt it.

May 25.—The first fine day for a great while. Come this morning my 3 new spring suits from the tailor (31l. 10s.), and almost on top of these my wife's new frock from the dressmaker (7l. 17s. 6d.) and awaits check; which I dispatched with some toward mutterings. So time it is that when a man takes a wife, he takes to himself a great expence. God give me patience to bear it! Nothing will content my wife but she must instantly give her new frock an aying; so, to humour the wretch, I into my new browne with the faint yellow specks, very noble, and to take some turns with her in Hyde Park. But met no acquaintance, only nurse-maids and the commoner citizens. It is very observable that when a man is in old foul clothes, he meets everybody he knows, but when in new fine clothes, nobody; which methinks strange and in a manner vexing.

Listening in this night to *Samson and Delilah* it came to me to think of all the good men in history that have been brought to their ruin by women, and did remind me of my Uncle Athanasius, the parson, his saying he believed the Devil is of that sex, and should be spoken of not as 'The Old Gentleman,' but as 'The Old Lady,' which his wife, Aunt Augusta, hearing of, gave him shopp-eggs to his breakfast every morning after, till he recanted of it, and the shopp-eggs cured him. So to bed and to sleep.



(Continued from page 477.)

then, concluding my speech, I drew out the clean shirt in proof of my remarks. Imagine my discomfort when I saw that it was torn to shreds; it looked more like a bandage than a shirt. I lost that job.

Once I got a job on the strength of possessing 'an English morning coat.' I hung about all day on the Christy lot and then had to stand in a doorway while a comedian threw custard pies all over my morning coat.

There are 25,000 'extras' and only sufficient work to keep 10,000 alive each year. What happens to the rest I don't know. They look very fit and cheerful. There is something gay and sparkling in the air of Hollywood—a don't-care spirit—which makes even poverty seem tolerable.

#### Who's Who!

I remember waiting once outside a casting office along with a most cosmopolitan crowd of extras—Germans, French, Italians, Spaniards, Japanese and, I dare say, Esquimaux. The director, in search of someone for a part, appeared in the doorway and called out, 'Come in, Count!' Immediately, every Frenchman and Italian in the bunch stepped inside. That's a fact. All French and Italian 'extras' are 'counts,' all Russians 'princes,' Spaniards 'dons,' while an Englishman is never called anything but 'major.' 'Morning, major, how's the "war foot"?' is the general greeting.

That day, being an Englishman, I got a job in a picture dealing with eighteenth-century life at home. I had to ride in a race which purported to be the original of a famous steeplechase. We extras were crowded into a charabanc and taken out to a cattle ranch (which has scarcely a blade of grass and has been used for years for all

pictures of Indians and cowboys). I wondered if this was meant to be Epsom Downs in 1800. The course was laid out with lofty artificial hedges held together with wire—and a water-jump had a solid brick wall in front of it with a marsh as a 'take off.' Everywhere straw was thrown down. I was supposed to ride in the race, for one of my qualifications was that I could ride an English saddle. When I saw that water-jump I shivered—but I broke into a positive sweat of terror when I learned we were shooting Jeffrey Farnol's romance, 'The Amateur Gentleman,' and recalled that in the story of the race all the riders fell at the water-jump, the villain breaking his collar-bone. 'Ye olde English race horses' we were to ride were bucking broncos which the cowboys in charge of them could scarcely keep in check. They were saddled with English saddles and Army bridles. As a matter of fact, the race went off all right as far as I was concerned, for the leading horses crashed the hedges and fences down—though the villain, quite unintentionally, fell off his horse long before the water-jump.

There's one side of the life which I must say a word about before I finish. After work we used sometimes to pack into cars and beat it to Ocean Park and Venice, Hollywood's playgrounds by the sea. Here is all the apparatus of a vast 'fun fair'—flip-flaps, giant racers, merry-go-rounds, and so on—rather like a monstrous Wembley, with all the mechanical side-shows 100 per cent. faster and 200 per cent. more dangerous than anything that made women scream and strong men turn pale at the British Empire Exhibition. But the young people of Hollywood don't flinch from such perilous amusements. That's another odd feature of the place. Its inhabitants show a remarkable

disregard for physical danger. The risky stunts, which almost any of them will perform in front of the camera for the sake of a little extra pay, have no doubt created a sort of tradition of freakish courage.

#### Hollywood Courage.

I remember that in one film a dollar a foot was offered for diving. A lad I knew, who had never dived in his life and could swim very little, went up without hesitation and launched himself from the top of a seventy-five foot mast. He came off unhurt, and got his dollars, and perhaps, what was even more important, a good mark from a director. That just gives you some idea of the cut-throat competition which prevails, and so, if you are not prepared to take your life in your hands at a moment's notice, think twice before going to Hollywood as an 'extra.'

A city of youth, of ambitions which quickly soar and as quickly topple to earth, of high white lights whether from the studio lamps or the tropical moon which lighted us home from Ocean Park. The impression which most strongly remains to me is one of opulence—an opulent climate, opulent handsome youth spending itself on a job as transitory as the reputation it may bring, the opulent expenditure of money, brains, and loveliness on the making of the pictures which make us in Tooting, Wigan, and Peebles laugh and cry, but which the actors themselves may never see. One sometimes feels that just as in Hollywood a man may play in a scene without ever discovering the title or story of the picture to which he is contributing, so do these Hollywood people play their part in life, without an eye to the future, without purpose, without the time or the mood to figure out what it is all about.

## Programmes to Listen for This Week.

### TALKS (5XX).

- Monday, June 18.**  
5.0. Mrs. Cranwick: 'Fruit and Vegetable Botting.'  
9.15. Sir Ronald Storrs: 'Cyprus.'
- Tuesday, June 19.**  
5.0. Holidays Abroad: Mr. B. Tufnell: 'Czechoslovakia.'
- Wednesday, June 20.**  
7.25. Mr. Clifford N. Collinson: 'Foreign Travel.'
- Thursday, June 21.**  
3.45. Capt. B. McCunn: 'The Care of Cats.'
- Friday, June 22.**  
7.25. Prof. J. Dover Wilson: 'Six Tragedies of Shakespeare: Macbeth.'
- Saturday, June 23.**  
7.25. Col. Philip Trevor: 'Eye-Witness Account of the England v. West Indies Match.'
- MUSIC.**
- Sunday, June 17.**  
(5GB) 3.30. Chamber Music. The Catterall Quartet, with Valentina Aksarova.  
(5XX) 5.45. Bach Cantata.

- Monday, June 18.**  
(5XX) 7.15 (and throughout week). Rheinberger's Organ Sonatas, played by Leonard Warner.
- Tuesday, June 19.**  
(5XX) 8.0. Musical Curiosities.  
(5GB) 9.0. A Recital by Harold Samuel and Isolda Menges.  
(5GB) 9.25. Act II of 'Madame Butterfly,' from Covent Garden.
- Wednesday, June 20.**  
(5GB) 8.0. The Barbirolli String Orchestra.
- Thursday, June 21.**  
(5GB) 3.0. A Symphony Concert from Winter Gardens, Bournemouth.  
(5XX) 8.15. 'Cavalleria Rusticana,' from Covent Garden.  
(5GB) 9.30. A Pianoforte Recital by Katharine Goodson.
- Friday, June 22.**  
(5XX) 9.35. A Landon Ronald Concert, conducted by the Composer.
- DRAMA, Etc.**
- Monday, June 18.**  
(5XX) 10.0. 'Up the River,' by 'L. du G.'

- Wednesday, June 19.**  
(5XX) 9.35. 'Paolo and Francesca,' by Stephen Phillips.
- Thursday, June 20.**  
(5GB) 9.0. 'She was no Lady,' by St. John Ervine.  
(5XX) 10.5. 'Charlot's Hour.'
- Saturday, June 23.**  
(5XX) 9.35. 'Fancy Meeting You!' A Revue in Ten Un-scenes.  
**VAUDEVILLE AND VARIETY.**
- Tuesday, June 19.**  
(5GB) 6.45. Florence Oldham, Harry Hemsley.  
(5XX) 7.45. Julian Rose.  
(5GB) 8.0. Ida M. Gilbert, Frank Cantell, and Harry Freeman, Sidnie Coonsens.
- Wednesday, June 20.**  
(5XX) 7.45. Angela Baddeley, Bestrice Eveline, St. George's Singers, Colleen Clifford, Mabel Constanduros.
- Friday, June 22.**  
(5XX) 7.45. George Graves, Julian Rose and Nick Adams, Cecily James.
- Saturday, June 23.**  
(5XX) 4.45. Barney O'Reilly, Yvette Darnac.  
(5XX) 6.45. Nora Delaney.



Those United States. No. 2.

## More American Marvels.

This week Percy A. Scholes, pictorially assisted by Aubrey Hammond, continues his series of short articles on Modern America. Mr. Scholes, who is Musical Editor of *The Radio Times*, has recently returned from a tour of the U.S.A. In the accompanying article he deals with two amusing aspects of American life—the determined campaign against Nursery Rhymes, carried on in the name of 'Uplift,' and the delights of travelling in a Sleeping Car.

**W**AS my last article a little frivolous? I come now to matters of weight—for instance, the great Anti-Mother-Goose Movement in America.

By 'Mother-Goose' an American means all those witless rhymes which insulted our own childhood and have unfortunately reached the ears and mouths of many innocent American children as an inheritance from brutish ancestors they share with us.

These rhymes are very harmful—or so they say in the U.S.A. I know this because a lady once called at my hotel in New York to tell me so, and left me some very convincing literature. She asked me to initiate in Britain a campaign parallel to her own, and this duty I now proceed to fulfil.

### Poisoning the Childish Mind.

To begin with, 'Mother Goose' rhymes are *not true*. There is no getting away from this; they are simply NOT TRUE!

What a stretch of imagination—asking a child to believe that a heavy cow could jump over the moon! Think of a kitty playing the fiddle and then try to convince the child that a dish could run away with a spoon! These are only samples of the rhymes with which little children were entertained. They surely could not, from these mental impressions, develop intelligence, but instead, as they grew older, they suspected people of untruths and deceptions, and of saying things that could not be so.

But not only are these rhymes *not true*; they also inculcate bad lessons:—

'If you would foster laziness and carelessness, tell your boys and girls the story of "Diddle, diddle dumpling, my son John," who went to bed with his trousers and one stocking on.'

### And then the Toys!

One good thing—King Cole is dead! He died of a broken heart in Lyon's County, Kansas, where a women's society (it is called a Christian society) passed a resolution declaring that 'passages in Mother Goose which mention tobacco and alcoholic liquors shall not be read to children.'

Plainly this whole great question of children's literature is one which cryingly demands the American equivalent of a Royal Commission. Says Miss Kitty Cheatham in her thoughtful treatise, *Mother Goose Suggestions Harmful to Children*.

The subject of children's books has been near my heart for years, and I have made extensive investigation throughout America and Europe, to see what sort of books are found in libraries and other places available to children. It would



'Husbands trip over them and then curse and swear, with the most horrible results.'

appeal and arouse mothers, if they could see much that is given to children.

But, says Mrs. Winifred Sackville Stoner ('Mother of the wonder child who as a baby read and wrote in several languages'), *Why stop at books? What about toys?*

I don't believe in old-fashioned toys. Think of all the divorces they cause when husbands trip over them and then curse and swear, with the most horrible results! I believe in useful toys like typewriters and phonographs and radio.

### We have no 'Uplift.'

The more I read in the Anti-Mother Goose tracts and pamphlets that have been left at my hotel the more I blushed for my country. We British are not a serious people. We frown at bank hold-ups and lynchings, but we are not aflame with desire for social reform. We are doing nothing! And despite all the propaganda of Miss Kitty Cheatham and Mrs. Winifred Sackville Stoner and their numerous friends, some Americans remain lukewarm. Congress has not yet moved. You may think that I have over-emphasized



'If passengers will only learn to undress and dress in a space equal to that of an ordinary bookshelf.'

the earnestness of the Anti-Mother Goose Campaign. But you are wrong. In America they put as much vigour behind this sort of thing as we reserve for questions of international politics!

To change the subject—ungenerous Europeans travelling in America often complain of what they call the 'promiscuous arrangements' of the American sleeping cars. Now, as a matter of fact, there is nothing necessarily 'promiscuous' about them, and if passengers, each in his narrow cell for ever laid, will only learn to undress and dress in a space equal to that of an ordinary bookshelf, there need never be in sight such a thing as a collar stud or a pair of braces (in American, 'suspenders') to bring a blush to the cheek of innocence.

And one good thing the Sleeping Car Company certainly does try its very best to do for you is to secure you quiet. Indeed, if only the American engines didn't proceed on the principle of one foot forward and six inches back, with a sudden stop every hundred yards and a rouse-the-dead hoot on the whistle and clang of the bell every fifty, one could often sleep in an American sleeping car for minutes at a time.

### Great Thoughts in a 'Sleeper.'

Here are some of the mottoes I have often seen exhibited by the Pullman Company in the sleeping cars of American trains! I used to steal copies of the placards when the Negro attendant wasn't looking. I hope he was always able to get another.

'I lay me down in peace to sleep.'

Emma Willard.

(Not very original this, Emma!—P. A. S.)  
'He that filches from me my good (sleep)

Robs me of that which not enriches him  
And makes me poor indeed.'

Shakespeare paraphrase.

(And a very ingenious one, too.)

'Kind friend, to me a real friend do be.  
Close eyes and mouth; I'll do the  
same for thee.'—Beauwre.

(A fair and businesslike offer.)

'With wagging jaws clamped tight  
comes perfect rest.

And when the morn doth  
break, I rise refreshed.'—

Anon.

(That 'clamping' is, however, all against the teachings of the new 'Relaxation in Repose' school of hygienists.)

And at the bottom of each placard come the words,

'SAFETY FIRST, LAST, AND  
ALL THE TIME.'

which suggests, 'Shut up talking, or the other passengers will kill you!'

This very thing I now proceed to do.



## Points of View.

Under the above title will appear each week one or more short articles dealing with various aspects of Broadcasting from the point of view of either the Listener or the Broadcaster.

### 1. Who is the Greatest Composer?

The author of this article, Mr. Basil Maine, is well known for his talks on "Next Week's Music." He is the Editor of *The Music Bulletin* and has recently published a book on his fellow music-critics entitled "Behold, These Danials!"

NOT long ago I received from a listener a letter in which she asked: "Who, in your opinion, is the greatest composer?" The question came to me as a bombshell, for, quite frankly, I had never before entertained it in my mind. I think, perhaps, the correct answer is: "I quite agree!" That question, "Who is the greatest?" has been asked ever since the world began, and no satisfactory answer has yet been given. The measurement of human achievement is relative and arbitrary. We can never define greatness; we can only be aware of it. And in the end we are forced to admit that one great composer differs from another great composer as distinctly and definitely as he differs from a great river or a great athlete. That is, his greatness is his own exclusive property, which gives no ground for comparison with other greatnesses, except in so far as it is great.

In a recently published volume on Beethoven, the author attempts to establish that Beethoven is a greater composer than Bach, or Mozart or Wagner. I find his method unconvincing. It is the prize-fight method. He brings Beethoven into the ring to stand up against each of the other fellows, and since the author himself is the referee, it is perfectly easy for him to count the others out in succession. Incidentally, he allows one or two doubtful blows to pass, to his own advantage. Nothing is gained by this "World's Championship" method of criticism. To attempt to prove that Beethoven's Mass in D is one of the greatest of all musical works by asserting that the "Kyrie" of Bach's B Minor Mass is as aesthetically valuable as "the sight of a company of the Guards marching

past the colours with an almost absolute regularity of rhythmic perfection," seems to me to be utterly useless. Surely it is enough to prove that Beethoven's Mass is one of the really great works by concentrating upon its intrinsic merits. And this is not a difficult task. There is no need to drag in Bach, and subject him to what amounts to an insult.



This mania for irrelevant comparison is the chief weakness of contemporary criticism. Even one of our respected poets has been heard to remark that Shakespeare could put Milton in his hat. He should have known better. We may be sure that such a thought would never have occurred to Shakespeare! But in this utilitarian age, when everything, from a packet of tea to a symphony, must be weighed and labelled, it is very difficult to resist the impulse to set off one achievement against another, and odiously to compare them. Do you remember the controversy which was raging some time ago under the heading "Jazz versus straight music"? It is hardly likely that you have forgotten it. Well, there you had a symptom of the mania. In the first place, the title of the dispute was an unfortunate invention, for it implied that jazz was in some way "crooked" music. Nothing could

be further from the truth. Jazz is not only the straightest kind of music, but also the most rigid so far as rhythm is concerned. Occasionally one meets with a jazz-band which exercises a little imagination, and refuses to insist upon 1-2-3-4 with the aid of field artillery. On these occasions one meets with very little tonal perversion, no decapitated trumpets, no gagged trombones, no howler hats. But, as I say, the occasions are very rare, and as a general rule jazz is as straight as a die, so that to stage a fight between jazz and so-called straight music is like arranging a match between Tunney and himself.

But my real quarrel with the question, "Which do you prefer, Jazz or Symphony?" is that it is utterly absurd. What would you answer if I asked you "Which do you like best, grape-fruit or the dome of St. Paul's Cathedral?" There is no answer. The one is a question of idle amusement, the other a question of aesthetic experience.

And the question, "Who is the greatest composer?" belongs to the same order of absurdity, for it is based upon this unreasonable and unreasonable craze for lists and orders of merit. It is all due to our peculiar education. When we are at school we are pursued by lists from week to week; and when we reach man's estate we are still pursued by lists in the form of Football League tables. With so much continual rivalry in the air, it is not surprising when a listener writes (as one wrote to me recently) expressing a desire to promote César Franck from the Second to the First Division, or when many listeners unite to demand the relegation of Béla Bartók for his recent bad form.

BASIL MAINE.

### 2. Broadcasting and Language Teaching.

Mr. Beach writes of his subject from experience. He is Principal of the Northwold Road L.C.C. Commercial Institute, London, E.3.

MANY of us used the phonograph over twenty years ago for the purpose of acquiring accuracy and fluency in French, German and Spanish. One of my tutors, Prof. D. L. Savary, used to reverse the records on his machine so that he could listen to words and sentences being pronounced backwards! Armed with tuning forks and other apparatus, he made some striking discoveries in the science of speech sounds.

Since those days we have experimented with gramophones and X-rays; and are teaching the deaf to speak by the use of flickering flames. Science has come to the aid of investigators. Prof. Daniel Jones and Sir Richard Paget can produce, mechanically and artificially—and with uncanny and comical precision—the sounds and sentences produced by the human organs of speech. The only apparatus used is a bellows, a reed, and a piece of rubber tubing.

Other workers, like my old friend, Mr. Harold E. Palmer, Linguistic Adviser to the Board of Education, Tokyo, have investigated the problem of putting the whole teaching of languages on a scientific basis. Mr. Palmer started with the assumption that translation could be made a perfectly automatic process, and after twenty years' study and classification of the speech material of the French language, he produced and patented an apparatus that would almost accomplish this

miracle of translation, so complete was his analysis. In view of recent progress, he would be a bold man who asserted that Mr. Palmer was attempting the impossible. Some day an engineer may come along and show us how easy the task is with a vocabulary of, say, 10,000 words.

I have said thus much by way of introduction to stimulate the interest of students in the possibilities that the B.B.C. wireless talks offer. What a boon the language talks of the B.B.C. would have been to me in the old days when I had to cycle eight miles through wind and rain in the winter evenings to get lessons from a Frenchman who had also come sixteen miles to take the class. All that we have to do nowadays is to learn how to listen; to prepare ourselves and our material.

The student in some remote village can give half an hour's attention beforehand to the passage that is going to be read by M. Stéphan or Mr. Norman. Having mastered the vocabulary, he can, with the help of a phonetic dictionary, note down the phonetic transcript of words of whose pronunciation he is not quite sure. Then he should try to follow M. Stéphan aloud, carefully imitating the rise and fall of the speaker's voice. The wireless apparatus is vastly superior to a phonograph or gramophone. The association of teacher and student is more intimate; the student

is, in imagination, in the presence of the speaker at the microphone; the hard, metallic ring of the voice is absent, even if the wireless apparatus is only reasonably good.

But a recent experiment with two classes of students has shown me what a valuable instrument has been put into the hands of the teacher who has the temerity to introduce a wireless receiving apparatus into his language class in German or French in an evening institute. The twenty-minute talk can well serve the purpose of an hour's lesson. The teacher is able to see that the work of preparation is properly done. He can see that the student marks his book in advance to bring out the peculiarities of pronunciation, intonation and emphasis. The student's mind is thus thoroughly ready for what is coming, and he listens more intelligently in consequence. When the reading is over it remains for the teacher to supplement the explanations of M. Stéphan and Mr. Norman, to hear the passage read again by the students and to use the material for further work.

These remarks are meant to be suggestive only. With the responsibility of controlling a large evening institute on my shoulders, I have had no real opportunity of carrying investigations further; but I hope I have said enough to cause teachers and students to experiment for themselves.

T. BEACH.



The Aldershot Command Searchlight Tattoo will be relayed by London and Daventry on the evening of Tuesday, June 19, at 10.10 and again at 10.55 p.m. The portions to be broadcast include the Retrospect of War, the Assembly of the Crusaders and their famous Charge, the pageant of War and Victory before the Menn Gate, and the final scene when a host of torches form the Union Jack.



In this article Mr. G. S. Wyndham describes the spectacle that listeners will imagine for themselves when they hear the pipes and the bombardment, the strains of "Tipperary" and the music of the massed mounted bands. It will help them to visualize the stirring scenes enacted in that great natural arena, when the fierce beams of the searchlights sweep blindingly across the grass.

IMAGINE a vast natural amphitheatre canopied by stars.

Its topmost terraces are thick with thousands mysteriously massed against the summer night like hosts of a departed army. With the insistent rustle and murmur of night sounds from the trees and the keen is that other note, so clear yet so confused which betokens the presence of a man in his thousands. Over the warm darkness of the valley, made the more intense by giant sentinel beacons from hidden searchlights moving vigilantly across the heavens comes the faint clink of spur and stirrup and armor. But the expectant thousands watching eagerly from the gentle slopes of the amphitheatre, can see nothing as yet but the massed mounted bands of the cavalry and artillery their trumpets and accoutrements gleaming silvery in the arclight.

For the Tattoo is a pageant in black and white and silver and sound. Before the last echoes of martial music from the massed bands have died away trembling across Rushmoor, every beam of light from hidden points around is concentrated on the arena, and from out the ring of darkness is heard the thud and tramp of armed men—armed as men were once armed to kill at close quarters in desperate personal combat. Into the circle of light comes the army of the first Crusade. Stern English barons, steel-helmeted to the eyes and clad from head to foot in chain mail hidden by the white robe of the Crusader, the red cross on its breast, lead each the personal retainers of his house. Sturdy English bowmen, naked save for light jerkin and leather leggings, follow in their thousands on foot until the searchlights reveal in sharp relief the whole compact mass of steel facing motionless the dais on which stands a little group of monks.

Presently the army kneels in absolute silence, and all save one of the purposeful shouters on the rostrum kneel also. A glare of light shimmers with grandeur the standing figure of the monk, as with crucifix held aloft he asks the blessing of God on the kneeling multitude whose lives are to be devoted to delivering the Holy Tomb from the hands of Saladin. The deep ringing voice shatters the silence and echoes across the valley as if amongst the pillars of a cathedral. The Blessing ended, the army reforms with military bustle, and, with shouting and triumphant song, departs for war.

There is a breathless pause as the vast arena is emptied and becomes a mere pool of brilliant light in a forest of darkness. Then in the near distance is heard a deep-throated, chesty roar and a thunder of hoofs.

Amid a fog of silvery dust serrated ranks of mounted men-at-arms are charging furiously into the circle of light, their terrible steel lances pointed rigidly before them, whilst above the clash of sword and armour the triumphant harmony of a choir hidden in the woods behind the Castle commemorates this tragic conflict of the dim past.

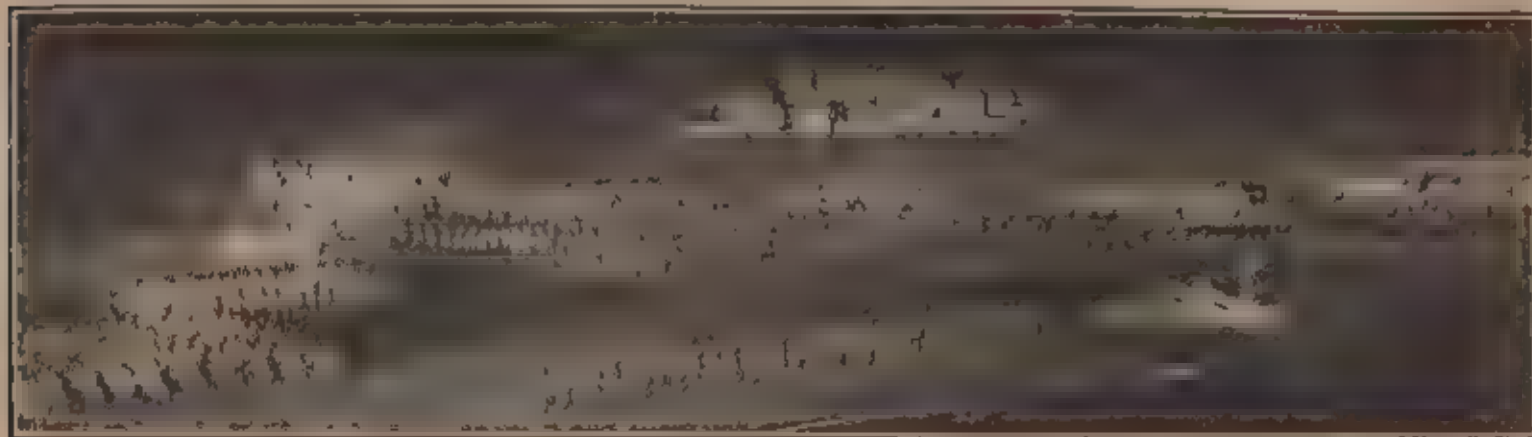
NOW the arena is once more empty. The crusaders have vanished like spectres into the darkness from which they have been temporarily called, and their places taken by the massed pipe bands of the Highland infantry. The strange, insistent skirl of the bagpipes, at once so discordant and so harmonious, fills the valley

with sharp and martial sound. It is the prelude to the assembly of men who fought in the greatest, most tragic, and most terrible of all wars. In the fitful glare of the lights is seen the ruined outline of the Menn Gate hard by Helier

Corner. It stands like a modern Moloch in the foreground of the Ypres Salient, and beyond, in the gloom, the bare and leprous panorama of muddy ditches against which the German hosts burned themselves in vain is lit up by Very lights. Towards Moloch's mouth march the finest infantry in the world. Tanks, light and heavy artillery, anti aircraft guns rumble through the Gate, and at once begins an intensive bombardment. The dark horizon is rent by a myriad gun-flashes, machine-guns rend the air to tatters, red, green, and white lights shoot despairingly upwards into the darkness as a signal to those other guns for protection. Eleven o'clock chimes, the rumble of artillery dies away and the arena is once more in darkness until the searchlights throw their beams on the winged figure of Victory.

All troops taking part in the Tattoo (to the number of about five thousand) now assemble in the arena round a Union Jack formed in the centre by the lights of a myriad red, white, and blue electric torches. There is a moment's absolute silence. Then the words of the immortal hymn 'Abide with Me' ring out sublimely across the valley from the throats of thousands, and there is another momentary silence before the notes of the most plaintive and beautiful of all bugle-calls—'The Last Post'—send their message trembling through the night. They die away upon the still night air, and the first grand chords of the National Anthem rise to herald the final triumphal chorus.

Pictures by Gale & Polden, Aldershot





# PROGRAMMES for SUNDAY, June 17

2LO LONDON and 5XX DAVENTRY

(281.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

H A S N O W  
S A R A E F  
C O T A S I D

9.30 a.m. York  
Minster

## Civic and Military Service

By the Rev. Canon C. S. Woodward

The Massed Bands of the 14-20th Hussars, the 1st Battalion The Green Howards, and the 1st Battalion The Border Regiment, will play.

A new Movement for 'The New World' Symphony by Debussy.

## 10.15 Opening Sentences

Psalm 48

Lesson, St. Mark xii, 28-31

'Jubilate' (Stanford in C)

The Apostles' Creed

Lord's Prayer and Collect

Anthem (Hubert Parry)

Psalm 123, vv. 1-3, 6-7, 'I was glad when they said unto me

Prayers

Hymn 450, 'O God our Help

ages past'

Bidding Prayer, followed by

address by the Archbishop

of York

Hymn 613, 'Onward, Christian

Knights

The Blessing

National Anthem

## 11.15 (Dorsetty only) TIME SIGNAL

12.00 a.m. (Dorsetty only)

## 3.30 A MILITARY BAND CONCERT

ALICE MOXON (soprano)

FOSTER RICHARDSON (bass)

Conducted by

B. WALTON O'DONNELL

BAND

Festival Overture in C (Toscanini)

## 3.38 FOSTER RICHARDSON

Far across the

Desert Sands (from the Song

Where the Camel Caravan

Abana flows in Damascus)

How many a Woodforde

lonely caravan? (Finlay)

## 3.45 BAND

Nocturne from Incidental Music to 'A Midsummer Night's Dream' (Mendelssohn)

Spoon River (Granger, arr. R. J. F. Houghall)

## 3.55 ALICE MOXON

Nymphs and Shepherds (Purcell)

My mother bids me bind my hair (Haydn)

Gathering Daughters (Haydn)

## 4.2 BANO

Three Humoresques (B. Walton O'Donnell)

Pride and Prejudice; Provocation; Petalances and Persuasion

## 4.15 FOSTER RICHARDSON

Requiem (Homer)

Sons of the Sea (Coleridge-Taylor)

## 4.22 BANO

Second Polka (Liszt)

## 4.35 ALICE MOXON

April and I (Wallace)

By Night and Day (German)

## 4.42 BANO

Romance in F Minor (Tchaikovsky)

Symphony in D Minor (Brahms)

Humoresque (Tchaikovsky)

## 5.0

## Service for Children

Relayed from St. James' Church, Westminster

anniversary of the Coronation of King George VI

Order of Service:

Hymn, 'All people that on earth do dwell' (A. and M., No. 184)

Prayers

Psalm No. 121

Lesson: St. Matthew xxi, verses 10-17

The Creed

Prayers

Hymn, 'Come, sing with holy gladness' (A. and M., No. 141)

Address by the Rev. Canon C. S. Woodward

Hymn, 'Praise, my soul, the King of Heaven' (A. and M., No. 204)

The Blessing

## (Organist Sir WALFORD DAVIS)

ST. GEORGE'S CHURCH, WINDSOR

relayed, owing its chief interest to the being the

Chapel of the Order of the Garter. For this reason,

as the chapel is unique, it is unique.

It is the only chapel in the world where the Knights and

Canons could sit alternately, side by side in the

worship of God. Edward III

decided on the idea that true

national spirit could be based on

prayer, that all united in life

and glory in life should be

recognition of His Lordship St.

St. George's Chapel in its worship

recalls to us that the glory of life

lies in service and the power of

God's great service lies in prayer

and worship.

## 8.45 THE WEEK'S GOOD CAUSE

Appeal on behalf of Dr. Bar

on behalf of Dr. Bar

on behalf of Dr. Bar

on behalf of Dr. Bar

on behalf of Dr. Bar

on behalf of Dr. Bar

on behalf of Dr. Bar

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on behalf of Dr. Bar

on behalf of Dr. Bar

## WHERE KNIGHTS AND CANONS WORSHIP SIDE BY SIDE

The evening service broadcast tonight will come from St. George's Chapel, Windsor, the age-old chapel of the Order of the Garter. The Dean of Windsor will give the Address.

## 5.30 FOUNDATIONS OF ENGLISH POETRY—XII

'Byron'

## 5.45-6.10 Bach Cantata

'God is my rock from Babylon'

Relayed from the Church of Messiah, Birmingham

GLADYS PALMER (Contralto); STEWART WILSON

(Tenor); ARTHUR CRANMER (Bass); G. D. C. S.

WILSON (Organ Continuo)

THE BIRMINGHAM SYMPHONY ORCHESTRA and

CONDUCTED BY JOSEPH LEWIS

(For the words of the Cantata see column 2, page 487

(Next week's Cantata will be, 'My Spirit was

in Heaven')

## 8.0 A Religious Service

Relayed from St. George's Chapel, Windsor

Order of Service:

Opening Sentences

Confession and Absolution

Prayers and Responses

Psalm 121 and 122

Lesson—Matthew 11

Magnificat—Walmesley in D Minor

Credo, Lord's Prayer, Prayers and Responses

Anthem, 'Thou wilt keep him in perfect peace'

(Wesley)

Address by the Very Rev. A. V. BATTLE, Dean

of Windsor

## ORCHESTRA

Suite for Strings (arr. Julius Harrison)

Prelude; Barabande; Caprice

## 9.15 Prelude Music for Harp and Strings

Julius Harrison

(Soloist: SIDONIE JOOSTEN)

## 9.25 KATH FALENER and Orchestra

A Lament (Sir Thos. Wye)

My Sweet Sweeting (Anon.)

The Escape from Love (Chaucer)

(Soloist: SIDONIE JOOSTEN)

## 9.40 ORCHESTRA

Tenth Concerto Grosso, in D Minor (Handel)

Pantomime from 'Les Petits Riens' (Mozart)

Work Wars (Soloist: SIDONIE JOOSTEN)

## 10.5 KATH FALENER

When the King went forth to War (Koenigsmann)

Trotter to the fair (Stanford)

Hope the Hornblower (Ireland)

## 10.12 ORCHESTRA

Introduction and Allegro (Elgar)

## 10.30

## Epilogue

'The Cradle of Truth'



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ALLINSON LTD., 210-214, Cambridge Rd., E.2



**CANON NEWELL LONG**  
will preach in the Religious Service  
held from Birmingham Cathedral  
tonight.

0.25 BAND  
Cornet Solo, "My Prayer" ..... Squier  
(Solunt, R. W. HARDY)  
M. music ..... Bachman, arr. Hume  
Solisten ..... Holbrook

9 42 DOROTHY WILSON (Pianoforte)  
Variations in U Moor ..... Scarlet  
Labyrinth ..... } In her  
Water Parks from Silverpoints }

Classroom Suite in D. C. by **Cyril Jenkins**

109 HERBERT SIMMONDS	
Pass, Everything .....	Sanderson
As long ago .....	Pain
An Evening Song .....	Bluesenthal

10 10 DOROTHY WILSON  
Dragon Fly . . . . . Palmyra  
(Caribbean & Mexico) . . . . . Palmyra, etc. Lib.

10:18 BAND  
Tone Poem, "Loreley" ..... Neustadt  
Solemn Melody ..... Walwood, Duquesne

10.30 Entloque

(Sunday's Programming continued on page 486.)



*Sunday's Programmes continued (June 17)*

[illegible]











# Monday's Programmes cont'd (June 18)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 410 KC.)

TRANSMISSION FROM THE ...

- 30 THE B.B.C. DANCE ORCHESTRA**  
Personally conducted by **JOHN PAYNE**  
**REG PALMER (Entertainer)**
- 40 LOZELL'S PICTURE HOUSE ORGAN**  
(From Birmingham)
- FRANK NEWMAN (Organ)**  
Overture to 'Maurandia' ..... *Puck*  
Waltz in C Sharp Minor ..... *Chopin*  
**LEWIS KNIGHT (Bass)**  
I know I live in a caravan ..... *Martin Shaw*  
I know I live in a caravan ..... *Martin Shaw*  
**FRANK NEWMAN**  
Selection from 'The Merry Widow' ..... *Spencer Shaw*  
Melody in A ..... *Spencer Shaw*  
March in D ..... *Spencer Shaw*  
Dance 'Summer Days' ..... *Eric Coates*  
In a Country Lane; On the Edge of the Lake  
At the Door

- 50 A Ballad Concert**  
Duets by **CONSTANCE HOPE** and **JOYCE NEWTON**  
**ANTHONY PINI (Violoncello)**  
**CONSTANCE HOPE** and **JOYCE NEWTON**  
Two Little Maids ..... *Message*  
The Maid and the Frog  
May Song

- 55 ANTHONY PINI**  
A ..... *James*  
Adagio in F minor

- 516 CONSTANCE HOPE and JOYCE NEWTON**  
Jack and Jill  
Wicked Cupid Tricked  
Nearest and Dearest  
Carnations

- 528 ANTHONY PINI**  
Molly Alibi ..... *James*  
Chanson Group  
Der Mann  
A Hero's Farewell  
Song ..... *arr. Salomon*

- 535 CONSTANCE HOPE and JOYCE NEWTON**  
Greeting  
The Passage and Farewell ..... *Mendelssohn*  
The Maybells and the Flowers...

- 545 THE CHILDREN'S HOUR (From Birmingham)**  
Songs by **MURFORD LYON (Soprano)**. 'A Carpet  
of Flowers', a Play by **Gladys Ward**. **Albert**  
**Moore (Violin)**.

- 630 TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.45 Light Music**  
**CLIFFORD MULLAN (Tenor)**  
**ALBERT VOORHANGER (Violin)**  
The Gypsy's Song ..... *Hand*  
Overture to 'Buy Blas' ..... *Mendelssohn*  
Cornet Dance ..... *Hand*

- 658 CLIFFORD MULLAN**  
I heard you singing ..... *Eric Coates*  
Love Song ..... *Longstaffe*  
One Hour

- 75 BAND**  
Entr'acte, 'Narcissus' ..... *Nevin*

- 712 ALBERT VOORHANGER**  
Melody ..... *Tchaikovsky*  
Spanish Dance ..... *Albeniz, arr. Kreisler*

- 720 BAND**  
Euphonium Solo, 'The Rainbow'  
J. A. Greenwood  
(Soloist, FRANK WELSH)

- 726 CLIFFORD MULLAN**  
I know of two bright eyes ..... *Chopin*  
Carol (Ay-ay-ay) ..... *Frantz*  
Sunday ..... *Coates*

- 734 BAND**  
Homage, 'Blind' thro' the Eye' ..... *Truman*

- 742 ALBERT VOORHANGER**  
Ave Maria ..... *Schubert, arr. Kreisler*  
Musical Moments ..... *Schubert, arr. Kreisler*

- 750 BAND**  
Selection from 'A Princess of Kensington' ..... *Gerni*

- 80 VALDEVILLE**  
From Birmingham  
The Maudsley Trio  
**JANET JOY (In Types and Notions)**  
**ROBERT PITT and LANSTON MARKE (Calling the**  
Ted and Valerie (Comedy Duo)  
PETER BROWN'S DANCE DANCE DANCE

- 9.0 'The Marchioness'**  
From Birmingham

- A Comedy Operetta—being a chapter from  
arranged and amplified  
by **B. W. FINCH**  
Music by  
**FRANK J. HARRIS**  
**Dick Swallow**  
The Marchioness  
Scene: The office of  
Simpson Bros at  
Bain Marks

- 9.25 'Les Cloches de Corneville'**  
Favourite songs from  
the popular Comic Opera  
**'Les Cloches de**  
**Corneville**  
By  
**ROBERT P. ANTONIO**  
From Birmingham  
Including  
Overture  
Chorus, 'All who for

- servants are of King  
Soprano Song 'I live as a Princess'  
Entr'acte  
Maid and Chorus, 'Let's be True'  
Baritone Song and Chorus, 'Silent Homes'  
Soprano Song and Chorus, 'The Cider Song'  
Finale to Act III

- VIVIANE CHATTERTON**  
**ROBERT CRIGGELL**  
**THE BIRMINGHAM SYMPHONIC ORCHESTRA and ORCHESTRA**  
Conducted by **JOSEPH LEWIS**

- LES CLOCHES DE CORNEVILLE** in its  
original form only ..... *Hand*  
it had a run of 400 performances; since then  
it has lived through many a revival.  
The plot is ..... *Hand*  
consist of gloating over it by night in a large  
organization of spooks and ghostly noises. There  
is a ..... *Hand*  
beasts, and a ..... *Hand*  
beasts, and a ..... *Hand*

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15 DANCE MUSIC 'DURDY SOMERS' Club's**  
Club Band, directed by **RAMON NEWTON**, from  
Club's Club

- 11.0-11.15 ALFREDO and his BAND and the New**  
**Princess ORCHESTRA**, from the New Princess  
Restaurant  
(Monday's Programmes continued on page 480)



**THE MARCHIONESS**  
This is one of the original illustrations to 'The  
Old Curiosity Shop', showing the scene which  
forms the basis of the operetta that will be  
broadcast at 9.0 tonight.

## How to Build Up a Private Income

### INVESTMENT-BY-INSTALMENT PLAN WHICH WILL MAKE YOU INDEPENDENT OF BUSINESS AT AN EARLY AGE.

On to a ..... below may depre-  
ster years. If you  
monthly instalment Plan .....  
of a comfortable income for life.  
at age 35. Or should you not reach that age, your  
family will be provided for under the same plan.

## £250 A YEAR FOR LIFE OR £3,000 IN CASH

..... Sum Life of  
Canada of ..... you can easily afford  
out of your in ..... wanted to share  
in the profits of .....  
and at 35 years .....  
.....  
.....  
.....

If totally incapacitated ..... And  
the Company itself will pay your remaining losses.  
This £20 per month will be .....  
a year becomes due

**RELIEF OF INCOME TAX.**  
You are entitled to a rebate of Income Tax on every  
deposit you make. This will amount to a con-  
siderable sum—a substantial saving in itself

**FOR YOUR FAMILY**  
Should you not live to the specified age, £1,000 plus  
a calculated profit will be paid to your family. If  
death should result through an accident, then an  
additional £3,000 will be paid to them

**ANY AGE, ANY AMOUNT.**  
35 is the age taken in the examples given, but the Plan  
is equally suitable to both older and younger men and  
women. Nor is the Plan restricted to the figures  
given here, men and women who can afford more per  
annum or who cannot afford so much can equally  
participate. Nor is the retiring age necessarily 35.  
It can be 50, 60, 65, 70, according to the desires of the  
Policyholder

**£82,000,000 ASSETS.**  
The assets of the Sun Life of Canada now exceed  
£82,000,000, and these are under strict Government  
supervision. It is one of the most prosperous and  
progressive Companies in the World. Share in its  
prosperity, fill in the form, let us show what can  
be done to meet your individual requirements and  
make your later years free from financial worry

## FILL IN & POST THIS FORM TO-DAY

To J. F. Jenkins (Manager),  
Sun Life Assurance Co. of Canada,  
17, Sun of Canada House,  
Victoria Embankment, London, W.C.2  
(N. Temple Station)

Assurance can give and deposit .....  
per .....  
plan showing what income or cash will be  
available for me.

Name .....  
Address .....  
Occupation .....  
Exact date of birth .....  
.....



*Monday's Programmes continued (June 18)*

[illegible]



# Monday's Programmes continued (June 18)

Time	Programme
6.0	Received from Coventry
6.30	9.30 L. Announcements
9.35	<b>'The White Blackbirds'</b> FELDMAN'S CONCERT PARTY Relayed from the Central Post (Blackpool)
10.15-11.0	Waltzes and Marches The N. T. O. Orchestra V. M. H. of the Priests... Mendelssohn W. L. I. Nights... Ancliff V. M. H. of the Emerald Isle March of the Giants... Pinck March, 'London Scottish'... Haines

## Other Stations.

Time	Programme
5.50	NEWCASTLE 12.0-2.0 The N. T. O. Orchestra 2.0-3.0 The N. T. O. Orchestra 3.0-4.0 The N. T. O. Orchestra 4.0-5.0 The N. T. O. Orchestra 5.0-6.0 The N. T. O. Orchestra 6.0-7.0 The N. T. O. Orchestra 7.0-8.0 The N. T. O. Orchestra 8.0-9.0 The N. T. O. Orchestra 9.0-10.0 The N. T. O. Orchestra 10.0-11.0 The N. T. O. Orchestra 11.0-12.0 The N. T. O. Orchestra

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5.50	GLASGOW 12.0-2.0 The N. T. O. Orchestra 2.0-3.0 The N. T. O. Orchestra 3.0-4.0 The N. T. O. Orchestra 4.0-5.0 The N. T. O. Orchestra 5.0-6.0 The N. T. O. Orchestra 6.0-7.0 The N. T. O. Orchestra 7.0-8.0 The N. T. O. Orchestra 8.0-9.0 The N. T. O. Orchestra 9.0-10.0 The N. T. O. Orchestra 10.0-11.0 The N. T. O. Orchestra 11.0-12.0 The N. T. O. Orchestra

Time	Programme
5.50	ABERDEEN 12.0-2.0 The N. T. O. Orchestra 2.0-3.0 The N. T. O. Orchestra 3.0-4.0 The N. T. O. Orchestra 4.0-5.0 The N. T. O. Orchestra 5.0-6.0 The N. T. O. Orchestra 6.0-7.0 The N. T. O. Orchestra 7.0-8.0 The N. T. O. Orchestra 8.0-9.0 The N. T. O. Orchestra 9.0-10.0 The N. T. O. Orchestra 10.0-11.0 The N. T. O. Orchestra 11.0-12.0 The N. T. O. Orchestra

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Time	Programme
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## In the Near Future.

### News and Notes from Southern Stations.

#### Bournemouth.

'Some Useful Bunnies' will be the subject of Mr. George Dancer's paper talk on Friday, June 25.  
In his talk on Tuesday, June 22, on 'The Parish Pump,' Mr. P. E. Stever will discuss the evolution of local administration.

#### Cardiff.

Jenkyn Llewellyn will be the guest at a concert arranged for Wednesday, June 23.  
For her talk on the Far East on Saturday, June 26, Miss Evely Newbery has chosen the title of 'The Man in the Street in China.'  
The Vivatones, a new vocal concert party, will, on Monday, June 28, give what is described as a 'Mélange of Melody, Mirth and Maturity' entitled 'Down the Vale.'  
The value of sleep is the subject of a talk to be given on Friday, June 25, by Miss Ida Vine, who will speak both from the points of view of an invalid and a poet.  
Herbert Heyner is the soloist in a string orchestral programme to be given by the National Orchestra of Wales, on Tuesday, June 24. He will sing Vaughan Williams's Five Mystical Songs, with the Orchestra, and some other solos.  
During the interval before the National Orchestra of Wales begins its second season at the City Hall, Cardiff, an extra concert will be given from 4.0 to 6.0 p.m. on Thursday afternoon by the Orchestra at the National Museum of Wales. The vocalists on June 28 will be H. and S.

The evening concert on Thursday, June 24, will consist of a popular orchestral programme, in the course of which Trevor Jones, who, it will be remembered, was unable owing to illness to appear as arranged at one of the early symphony concerts, will contribute a number of items.

#### Dacorum Experimental.

Two short plays will be broadcast from the Birmingham Studio on Monday, June 27, 'Progress and the Builder,' by Edwin Lewis, and

'Eleven-Fifty-Eight' a farcical adventure by St. Mark Ready.

The Birmingham Studio Symphony Orchestra will be responsible for the evening programme on Wednesday, June 27, when the soloists are Miranda Sugden (soprano) and Winifred Brown (pianoforte).

A programme of chamber music by the Wilfred Ridgway Pianoforte Trio, arranged for Wednesday, June 27, includes Schubert's Trio in B-flat, Op. 88, pianoforte solos by Wilfred Ridgway and a recital of Brahms' songs by Dorothy Robson (soprano).

A concert by the Laton Red Cross Band will be given on Sunday afternoon, June 28. Among the items in the programme are the 'Ritzy Egyptian Suite' by Lignini, 'Bourgeoisie' from 'The Tales of Hoffmann' by Offenbach, and a Descriptive Intermezzo, 'On a Sunday Morning,' by H. C. Borne.

Saturday, June 30, finds two band concerts in the programme. In the afternoon there will be a concert by the Metropolitan Works Band conducted by George H. Wilson, when the soloists will be Albert Voormanger (violin) and Edith James (entertainer), and later a concert by the City of Birmingham Police Band, relayed from Cannon Hill Park, Birmingham, when the soloists will be Florence Teeton (soprano) and P. C. Cook (baritone). Later the same evening a concert by the Birmingham Studio Symphony Orchestra will be given, under the direction of Joseph Lewis, the vocal items being contributed by Astra Desmond (contralto).

#### THE FOUNDATIONS OF POETRY

##### An Anthology

Issued as a companion to the Sunday afternoon poetry readings which started on Sunday, April 19th.  
With Notes Price 1/- (Post Free 1/3)

#### NLW VENTURES IN BROADCASTING

##### A Study in Adult Education

Being the report of a committee under the chairmanship of Sir W. H. Hadow, set up to inquire into the problems affecting broadcasting and adult education.  
Illustrated Price 1/- (Post Free 1/3)

Apply to

The B.B.C. Bookshop, Savoy Hall, London, W.C.2



# PROGRAMMES for TUESDAY, June 19

10.15 a.m. **Short Religious Service**

**2LO LONDON and 5XX DAVENTRY**  
(301.4 M. 830 KC.) (1,604.2 M. 187 KC.)

9.15 Sir WALTER DAVENPORT: 'Mosses and the Ordinary Listener'

10.30 **THE SUNDAY TIMES: WEATHER FORECAST**

11.0 **THE SUNDAY TIMES: INDICATOR REVIEWS**

12.0 **A CONCERT**  
DOROTHY BROWN (Soprano)  
EILEEN WRIGHT (Violin)  
MAY JARDINE (Pianoforte)

10-20 **GEORGE BOULANGER and his ORCHESTRA**  
From the Savoy Hotel

2.30 Sir WALTER DAVENPORT: 'Secretary Mason-Vill, The Dorian (RE Mode)'

3.15 Musical Interlude

3.20 M. E. M. STRECH: 'Elementary French'

3.50 Musical Interlude

4.0 **WILLIAM HODGSON'S MARBLE ARCH PAVILION**  
From the Marble Arch Pavilion

4.15 Mr. VERNON HARTLEY: 'International Affairs in the Twentieth Century'

4.30 **WILLIAM HODGSON'S MARBLE ARCH PAVILION**  
ORCHESTRA (Continued)

5.0 'Holidays Abroad' Mrs. R. TRENTLI, Czechoslovakia

(CZECHOSLOVAKIA is off the tourist track for most English people, and it sounds even more remote under its post-war independent name than it did when it said bore the old name of Bohemia. But really it is not only a picturesque and delightful country but quite an accessible one—all of which Mrs. Blanche Tufnell, General Secretary of the Czech Society of Great Britain, will explain this afternoon.)

5.15 **THE CHILDREN'S HOUR**  
SECOND DAY OF REQUEST WEEK  
'The Village Band,' 'The Dicky Bird Hop,' and Whistling Solos by RONALD GOUBLEY  
A Farmyard Story, with Vocal Effects by C. E. HODGES ('Peter')  
A Zoo Talk by L. G. MAINLAND ('Leslie')—I thus can be arranged  
Violin Solos by DAVID WISE

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

6.30 **THE SUNDAY TIMES: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

6.45 A Recital of Gramophone Records

7.0 Mr. EDWARD SHANES: 'Contemporary Poetry'

7.15 **THE FOUNDATIONS OF MUSIC**

RHEINBERGER'S ORGAN SONATAS  
Played by LEONARD WATKINS  
From St Botolph's, Bishopsgate  
Sonata No. 2, Op. 85 (Continued)  
Fugue (Fugue)  
Sonata No. 3, in G, Op. 88  
Pavane

7.25 Prof. F. W. BURNSTALL: 'Engines for the Road and the Air—II, History of the Development of the Internal Combustion Engine'

Relayed from Birmingham

First talk Professor Burnstall got together with the ways in which heat is converted into power. He will explain how it is that the internal combustion engine uses more of the heat supplied to it than any other type, and he will show the essential features of a modern road motor—a subject in which many of his listeners will already know a good deal.

7.45 **JULIAN ROSE**  
(Pianoforte)

8.0 **Musical Curiosities**  
THE WINDMILL ORCHESTRA, conducted by JOHN ANN  
A BERT

ORCHESTRA  
Pavane March of a Mariage, S. Gounod  
Tay Symphony... Lambeth

8.15 **THE VICTOR HALL**  
KNOXGROVE  
The Hurdy Gurdy Man; March of the W... Soldier; The Rocking Horse; The Ph... Judy Show; The Old Musical Box; The Clockwork Dance

8.28 **ORCHESTRA**  
Dances of the Witches from Incidental Music to Macbeth... Bantock

8.30 (DAVENTRY ONLY) Mr. J. C. UOHL: 'The Psychology of Food and Dress—II Food and the Mind'

8.30 **PART II**  
ORCHESTRA  
March of the Kitchen Utensils (from 'The Wasps')... Vaughan Williams

8.32 **JOHN FIELD (Oboe); FREDERICK THURTELL**  
The Village Choir... Charles Huguenot  
The Hen, the Duck, and the... Quack... Charles Huguenot

8.38 **ORCHESTRA**  
A Southern Wedding... Lutter...

8.47 **VICTOR HELY-HUTCHINSON and ORCHESTRA**  
Kitten on the Keys... Chisney

8.52 **ORCHESTRA**  
The Two Cats (from 'The Sleeping Beauty')... Tchaikovsky  
Robots... V. Hely Hutchinson (Conducted by the Composer)

9.0 **WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

9.15 Sir WALTER DAVENPORT: 'Mosses and the Ordinary Listener'

9.35 **DAVENTRY ONLY: ANNOUNCEMENTS, DAVENTRY ONLY: SHIPPING FORECAST**

9.40 **A Ballad Concert**  
OLIVE KAVAN (Contralto, Robert I... (Tenor), MILDRED DILLING (Harp),  
OLIVE KAVAN  
Dances de to God... Dickson  
In her old-fashioned way... H. Hardgate

9.47 **MILDRED DILLING**  
Impromptu Caprice... Fierich  
Two French Folk Songs... Grandjean  
1. Et ton, son, ton petit patapon  
2. Le bon petit roi d'Yvetot

9.55 **HARRY EISENBERG**  
Lullaby... Lushchinskaya  
Sears... Lushchinskaya

10.2 **MILDRED DILLING**  
Vers la mer, vers le bois (Towards the sea, towards the wood)  
Romantic Valse  
Une villa haute à musique (An old house, box)  
Mazurka... Schnoecker

10.10 **ALDERSHOT COMMAND SEARCHLIGHT TATTOO**  
In aid of Military Charitable Funds  
Staged from Rushmore Arena, Aldershot  
MASSSED CAVALRY and ROYAL ARTILLERY MOUNTED BANDS  
PART I  
(A special article on the Tattoo will be found on page 483)

10.12 **RETROSPECT OF WAR**

10.23 **THE CRUSALES**  
Assembly of Crusaders, mounted and dismounted  
Blessing of the Crusade, and their departure for war  
This will be followed by the Mounted Crusaders charging through a lighted area while the remainder of arena is dark  
BAND and CHORUS accompany this item in words behind the Castle

10.35 **Bailed Concert**  
(Continued)

OLIVE KAVAN  
Trees... Roubach  
A Brown Bird Singing... Haydn Wood  
The Cuckoo... Morton Shaw

10.42 **MILDRED DILLING**  
G. M. de Dance... H. Roubach  
Oriental Dances... H. Cady  
Concert Study... Gudebrand

10.58 **HARRY EISENBERG**  
When the swallows home... Wood  
A Mazurka... Wood  
Let us sing... Wood

10.55 **ALDERSHOT TATTOO PART II**

10.57 **MASSSED BAND and HORN BAND**  
March... H. Roubach

11.7 **WAR AND VICTORY**  
Performed by the Infantry of the GRANDS REGIMENTS, LANCERS, SECTION GUNS A.A., AMBULANCE, TANKS, H.L.I. BAND

11.15 **FINALE**  
One verse of 'Abide with me' will be sung, and the bugles will play 'The Last Post' followed by  
GOD SAVE THE KING



THE CAPITAL OF BOHEMIA.

This view across the Vltava to the Czech National Theatre is typical of the fine architecture of Prague, the capital of Czechoslovakia, the country about which Mrs. Tufnell will talk in the Holidays Abroad series this afternoon.



# Tuesday's Programmes cont'd (June 19)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 MC. 800 KC.)

Transmitted on 5GB 1.000 METERS. 75 WATT. 1000 CYCLES PER SECOND.

**PAUL MODDER'S RIVOLI THEATRE ORCHESTRA**, from the Rivoli Theatre, TRA, from the Rivoli Theatre.

### 4.0 A Military Band Concert

From Birmingham

**THE BAND OF H.M. THE QUEEN'S OWN HUSBANDS**  
Conducted by Bandmaster F. SPENCER  
Relayed from the Pump Room Gardens, Birmingham

March, "Staffordshire Knot" ..... *Dalkin*  
Overture to "Light Cavalry" ..... *Suppl. arr. Godfrey*

### 4.15 HERBERT STEPHEN (Violoncello)

Sonata in E Minor .... *Brockenstock, arr. Salomon*  
Adagio; Allegro; Largo; Gigue

### 4.25 BAND

Selection from  
The Maid of the Mountains  
*Frederic Shenton*

### 4.40 CLAUDE HARRIS

will Entertain

### 4.55 BAND

Two Hungarian  
Dances Nos. 5  
and 6) *Brahms*

### 4.58 HERBERT STEPHEN

Pierrot Amoureux  
Cyril Scott  
Allegro Appassionato  
*Ed. n. Simon*

### 5.1 BAND

Cornet Solo, "The Garden of your Heart"  
*Lord, arr. Ord Hume*  
Waltz, "The Chorister" .. *Phelps, arr. Relford*

### 5.20 CLAUDE HARRIS

In further Entertainment

### 5.30 BAND

Suite, Egyptian Ballet ..... *Lugina*

### 5.45 THE CHILDREN'S HOUR (From Birmingham)

"The Tale of Mr. Binkie," by Barbara Leigh  
Songs by Harold Casey (Burlington)  
"The History of Games-Hockey,"  
by O. Bolton King

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

### 6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

FLORENCE OLIPHANT  
(Songs at the Piano)  
HARRY HICKLEY  
(Chord Impressions)

### VARIETY

From Birmingham

THE BIRMINGHAM STYLISH CHORUS  
Conducted by JOSEPH LEWIS  
IDA M. GIBSON

FRANK CASTELL and HARRY FREEMAN  
(Ducks for two Violins)

EDWIN GOSSENS  
(Harp)

90

### A Recital

ISOLDE MENDES (Violin)  
HAROLD SAMUEL (Pianoforte)

Second Sonata, in A ..... *Brahms*

ALL the three Movements in this work (as is the composer's hundredth "Opus") have something of the reflective cast of thought that we often find in Brahms. There is vigour, but less of the sheer bursting forth of energy that we find in the other great composers. Brahms's Sonatas display, especially in their first and last movements.

In the FIRST MOVEMENT the Piano has the first main tune (note that it contains the characteristic Brahms "arpeggio" figure—a four-note motif that walks up the scale about two or three steps at a time).

The Violin repeats this melody and then comes the second main tune, similar in feeling to the first, gentle and amiable.

The Piano begins the third also. The melody can be distinguished by the left hand's three-note-to-a-beat or the first two beats of the bar, against the right hand's two notes. It has a peculiar effect of which Brahms frequently made use.

There is a subsidiary theme, that begins with a brisk rhythm of three notes. On these melodies the Movement is built.

The SECOND MOVEMENT contains both tranquil and lively sections, the two moods alternating. The slow portion comes twice, and the lively one three times, its last appearance consisting of a Variation on part of its graceful melody.

The THIRD MOVEMENT is an engagingly happy Rondo, wherein the opening Violin tune comes round several times, with intervening episodes of rather strongly contrasted moods.

### 9.25 'Madam Butterfly'

Act II

Relayed from the Royal Opera House, Covent Garden

### 10.15 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 10.30-11.15 Mr. C. LEONARD WOOLLEY: 'Ur of the Chaldees'

THREETHOUSAND years before Christ—some four thousand before London became a town—Ur of the Chaldees was a great city, dominating the trade and transport of Babylonia, and a centre of the worship of the great god Sin. Mr. Leonard Woolley is famous for his long and successful excavations in Ur, and in this evening's talk he will describe what his researches have revealed of the domestic lives of the people amongst whom Abraham was born.

### The Organs broadcasting from

2.0. ON N. New Television  
5.15. BIRMINGHAM—Loch's Picture House  
5.30. NEWCASTLE—Hawlock SUNDERLAND  
F. RELAY  
ZEH. EDINBURGH—The New Picture House

### are WURLITZER ORGANS

also installed at New Century Cinema, Grange Kilburn  
Broadway, Stratford Place, Finsbury Park Cinema  
Maida Vale Picture House, Madame Tussauds  
(Show 33, King St., Covent Garden, W.C. 2, 2231)

## CZECHO-SLOVAKIA HEALTH AND HOLIDAY RESORTS

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### "SUMMER HOLIDAYS"

An illustrated programme containing many hundreds of Tours and Holiday Arrangements at Home and Abroad

## COOK'S WORLD TRAVEL SERVICE

BERKELEY STREET, LONDON, W.1.  
AND 170 BRANCHES.

## Golden Shred and Silver Shred

Contain the whole of  
the Goodness of the  
Oranges and Lemons

The healthful juices are used.  
The indigestible white pith is  
thrown away.





# Tuesday's Programmes continued (June 19)

**5WA CARDIFF.** 353 M. 460 KC.

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 'The Secret Marriage'... Overture  
March of the Little Leader... 'Pierrot  
Pathetic' Symphony (2nd and 3rd Move-  
ments)... Tchaikovsky  
Shiphart's Boy... Grieg

5.5 EISENBERG SCOTT: 'Travelling to the Far East'—Part I

5.15 THE CHILDREN'S HOUR

6.0 On the Beach

Relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 A WELSH INTERLUDE

7.15 S.B. from London

8.0 A Programme of Music

By KENNETH A. WRIGHT

NATIONAL ORCHESTRA OF WALES

Conducted by the Composer

Movements from 'Fantasy Pictures from a Pastime'  
The Gavotte in Pierrot's Garden; Harlequin  
and the Fairy Pipes; Columbine's Dream  
Dance, Dance of the Clowns

JOHN TAYLOR (Baritone), Stranga and Piano

Songs of Childhood (Words by DOBIE ROWLEY)  
The Phantom Castle, The Dream Waltz  
A Waltz, 'Autumn Song'  
Romance, 'The Chimney Corner'  
An Old-time Gavotte, 'The Warring Pan'

JOHN TAYLOR (Baritone), Stranga and Piano

The B.B.C. Wala

JOHN TAYLOR

Familiar Things (Words by L. du G. of Punch)  
The Tea Caddy; The Tall Clock; The Old

Love's Worship (Words by Violet Morland)

GEORGE HARRIS

New Suite, 'In England' (First Performance)  
Perchurist Green (Country Dance and Romance)  
Lament—Heatherfell 1928; Idyll, A Sussex  
Wandering Tune

9.0-11.45 S.B. from London (9.35 Local Announcements)

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

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR Songs and a Story by Lilian Morgan

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

8.0 S.B. from Cardiff

9.0-11.45 S.B. from London (9.35 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 970 KC.

2.30 London Programme relayed from Daventry

4.0 TEA TIME MUSIC from Bobby's Restaurant  
Directed by J. P. Cole

Selection, 'Classical'... 'The Evening Fox Trot, Firefly'... Nicholl

4.15 London Programme relayed from Daventry

4.30 TEA TIME MUSIC (Continued)

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Lieut. Col. J. H. COOPER: 'The Romance of Porchester Castle'

7.15-11.45 S.B. from London (9.35 Local Announcements)

**5PY PLYMOUTH.** 460 M. 750 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR Copyright on Day  
The Four Quo Vies. Who's Who and What's What

5.45 'THE DARK CURTAIN'

A Play by EVELYN HARRIS

Presented by the MICHROPHONES

Characters in the Prologue and in the Epilogue  
Mrs. Varnley (the care taker at Cannon Hall)

PAULINE CARR (vocal solo) (her sister)... MOLLIE SEYMOUR  
(vocal solo) (her sister)... ERIC MORRIS

Robert Dudley (her brother)... PAULINE CARR  
Amy Robert (his wife)... PAULINE CARR

Richard Varnley (Leicester's secretary and confidant)... ERIC MORRIS

A modern prologue, a sixteenth century play and back again to our own times for the epilogue; but 'the play's the thing' and the centre of interest is a room in Cannon Hall, once the residence of the Earl of Leicester. A thick, black curtain divides the sparsely furnished room from an outer hall, and here is reflected one of the famous historical side lights of the Elizabethan era

7.15 S.B. from London

7.0 Mr CHARLES HENDERSON, of the University College of the South-West, Exeter, 'Early Visitors to Plymouth—The Visit of Mistress Celia Fiennes in 1695'

7.15 S.B. from London

7.45 A Light Comedy Programme

HAROLD KIMBERLEY (Light Baritone), OLIVE

KIMBERLEY (Soprano), and MABEL CONSTANTINIDES

HAROLD KIMBERLEY and OLIVE GROVES

Duet

That's why I love you... Ash  
Lindy... Berlin

MABEL CONSTANTINIDES

A Sabbath Tea Party... Mabel Constantinides

HAROLD KIMBERLEY

Comedy... Norton

OLIVE GROVES

Little Princess Look up... Faraday

HAROLD KIMBERLEY, OLIVE GROVES and MABEL CONSTANTINIDES

Comedy Conversations... Mabel Constantinides

HAROLD KIMBERLEY

Every little girl can teach me something now... Newell

OLIVE GROVES

Didn't know the way to... Nicello

MABEL CONSTANTINIDES

Baby and the Silkworm... Mabel Constantinides

**HAROLD KIMBERLEY, OLIVE GROVES, and MABEL CONSTANTINIDES**

1. 'The Rebel Wind' (Mon...)

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74. 'The Rebel Wind' (Mon...)

75. 'The Rebel Wind' (Mon...)

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82. 'The Rebel Wind' (Mon...)

83. 'The Rebel Wind' (Mon...)

84. 'The Rebel Wind' (Mon...)

85. 'The Rebel Wind' (Mon...)



# Tuesday's Programmes cont'd (June 19)

## 22Y MANCHESTER. 364.5 M. 780 MC

2.30 London Programme relayed from Daventry

3.50 THE STATION ORCHESTRA  
JOSEPHINE SATCHEL (Conductor)

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
Nature Talk, "Flies and Butterflies" by Frank

5.30 MANCHESTER YOUNG PEOPLE'S  
WEEK

THE CHRISTIAN LITERARY SOCIETY

Conducted by Miss M. E. Y.

O. and I Jubilee Song Handel  
A. T. Schubert

The Huntsman's Song

(At the Piano, Dr. C. S. Grundy)

A Story The Castle

8.0

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. 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# PROGRAMMES for WEDNESDAY, June 20

2LO LONDON and 5XX DAVENTRY

(361.4 M 830 KC.)

(1,504.5 M 187 KC.)

10.15 A.M. H  
Short Religious  
Service

10.30 (Daventry only) TIME  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT  
PHYLLIS HUNTER (Contra to)  
EUGENE WATTS (Tenor)

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

10.20 FRASCA's ORCHESTRA, directed by  
GEORGE HARRIS  
From the Restaurant Frascati.

2.30 Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.4 Mr. J. C. STORANT and Miss MARY SUMMITT  
The England that Shakespear Knew  
V.L. Soldiers, Sailors and Explorers

EVERYBODY who has read Falstaff's vivid description of his company of recruits, in *Henry IV, Part I*, will realize that an Elizabethan army formed a mixture very heterogeneous and not always particularly warlike: and the navy, in the days of the press-gang, contained elements equally strange. This afternoon Mr. Storant and Miss Summitt will describe the soldiers and sailors, volunteer and pressed, and the travellers and explorers who filled England with their monstrous stories in Shakespeare's day.

3.30 Musical Interlude

3.45 Miss E. G. CLARKE: "Food Values in Cooking"  
II, Proteins

We have all heard a lot about proteins, and some of us have often wondered what these mysterious but obviously important things really are. This afternoon, in the second of her series of talks, Miss Clarke will explain what they are, what they are useful for, and where they are found, and in fact generally place them in the scientific scheme.

4.0 Light Classical Concert

HOWARD FRY (Baritone)

THE DEBIAK TRIO

KATHLEEN WASHBOURN (Violin), PAULINE TAYLOR (Violoncello), EDWIN LEWIS (Pianoforte)  
Finale C. . . . . Mozart

4.15 HOWARD FRY  
Song & Nod  
The Roadside Fire } Hughand Williams  
The Juvenile Dance } Walford Davies

4.25 TIMO  
Theme and Variations . . . . . } Hubert Davies  
Scherzo . . . . .

4.40 HOWARD FRY  
And yet I love her till I die . . . . . } Hubert Parry  
Why so pale and wan? . . . . .  
A Lover's Garland

SIR HUBERT PARRY (1848-1918) left us no fewer than twelve books of English Lyrics, and many people rank some of these among the classics of song. From the sixth comes a delicate setting of a well-known poem from Thomas Ford's *Miscellany of Sundry Kinds* (1607), each verse of which ends 'And yet I love her till I die.'

The next fragment (from Set 2) is a vivacious music to Sackling's brisk rallying of the pale lover whose maiden won't listen to his prayers. Meekness and silence, he is sharply told, are of no use: and the conclusion of the whole matter is: 'If of herself she will not love, Nothing will move her. The Devil take her.'

A *Lover's Garland* again from the sixth set is a graceful song with verses from the Greek by that famous lyric writer, Alfred Power. 'Craving, 'Tis weaving sweet violets . . . 'Tis for Heliadora's brow.'



## 9.35-11.0 'Paolo and Francesca'

A Tragedy in Four Acts by

STEPHEN PHILLIPS

Incidental Music by PERCY PITT, played by  
THE B.B.C. SYMPHONY ORCHESTRA  
Conducted by PERCY PITT

'Characters'

Giovanni Malatesta, 'The Munchback'  
(Tyrant of Rimini) HARCOURT WILLIAMS

Paolo, 'The Handsome' (Brother of  
Valentino) ROBERT DONAT

Conrado, 'The Officer of the Company' ROBERT DONAT

Paolo's Company PATRICK WASHINGTON

Carlo (Servant to Giovanni) HARCOURT LIND

Francesca da Rimini (Bride of Conrado, and Daughter of Guido da Polenta, Tyrant of Ravenna)

Lucrezia Degli Onesti (Cousin of Giovanni) DOROTHY GREEN

Nita (Maid to Francesca) IVY DES VOIGES

Angela (a Band and Aged Servant of the Malatesta) JUDITH HARRIS GORE

Guests, Couriers, Soldiers, Servants, etc.  
Rimini 1285

Scene 1. The Hall in the Castle of the Malatesta

Scene 2. A Hall in the Palace

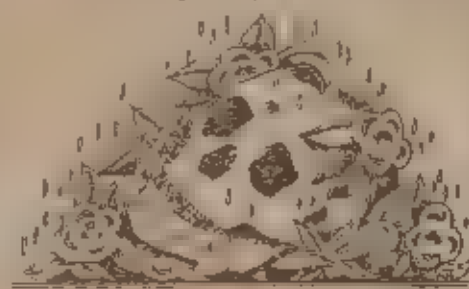
Scene 3. A Lane outside the Wall of the Castle Garden, near a postern door

In 1285, Rimini, on the shores of the Adriatic, was the stronghold of Malatesta. The first Tyrant of Rimini left two sons, Giovanni, a man of unyielding courage, inflexible will, impulsive, large, deformed and ugly, and Paolo, so handsome and debonair that he was called 'Il Bello.'

Lucrezia, their tall, dark cousin, was a childless widow, not young, but still beautiful. She loved no one but Giovanni.

When Polenta of Ravenna gave his daughter Francesca to be the seal of his alliance with his neighbour of Rimini, Paolo was sent to bring home his brother's bride.

The first scene of the tragedy shows Giovanni standing in his gloomy Hall surrounded by his guests and retainers.



THIS Trio is in four Movements, the first of which is preceded by a brief, rather slow introduction. The almost mystical little opening of the first appears again, still more significantly, when it leads in the second movement of the Movement proper, and it re-appears in the Coda.

In the Second Movement a very dainty tone alternates with highly contrasted material—the stuff of Beethoven. In the Third Movement we have his grave beauty, and in the Finale much of its forthrightness.

## 5.15 THE CHILDREN'S HOUR

THIRD DAY OF REQUEST WEEK

1.45hr

'Professor Windlepoof's Waxworks'  
(with funny imitations of notable Children's Hour personalities)

Family Party by the ARTISTS and USCLAs

5.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

5.20 The Week's Work in the Garden, by the ROYAL HORTICULTURAL SOCIETY

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

5.45 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 The Rt. Hon. Lord Dunsborough: 'The World's Dairy Congress'

## 7.15 THE FOUNDATIONS OF MUSIC

FOUNDERBERGER'S ORGAN SONATAS

Played by LEONARD WARREN

From St. Stephen's, Bishopsgate

Sonata No. 2, Op. 58 (rehearsal)

11.45hr. 1.45hr.

7.25 Mr. CLIFFORD N. COLLISON: 'For a Grave'

THIS talk is another in the series intended chiefly for younger listeners, and it deals with a subject dear to the imagination of every boy. For with Mr. Clifford Collison 'foreign travel' means travel in the South Seas—those seas that have been studded with isles of romance ever since Ballentyne wrote 'The Coral Island,' and whose glamour has survived the march of civilization, with its motor-yachts and corrugated iron and petrol tins and Kanakas in ready-made lounge suits. As an authentic expert on the South Pacific, Mr. Collison should have a large and very appreciative audience this evening.

## 7.45 VARIETY

ANGELA BADDLEY in a Sketch

BEATRICE EVELINE (Violoncello)

THE ST. GEORGE'S SINGERS

CYRIL LIDINGTON (Entertainer)

COLLEEN CLIFFORD (Song of the Piano)

A SKETCH

'Early Birds'

Cast

Angela . . . . . MARY CORNWALLS  
Beatrice . . . . . LUCAS HARRISON  
Cyril . . . . . FLORENCE BARTON  
Colleen . . . . . MARY ALLAN  
Milly . . . . . MELANIE CARTER  
Programme Girl . . . . . M. HAN PER

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8.30 Local Announcements. (Daventry only)  
Shipping Forecast

## 9.35-11.0 'Paolo and Francesca'

11.0

Symphony No. 1

(See Centre Column)

11.0 12.0 (Daventry only) DANCE MUSIC  
JAZZ WOODEN'S BAND from the Carlton Hotel.

(Wednesday's Programme continued on page 498)





## Perfect Harmony

**O**UTSIDE—the fragrance, stillness and beauty of an English garden in the evening light. Inside—a sense of calm contentment deepened by the magic of music perfectly rendered, thanks to the Siemens Battery which will enable any set to reproduce at its best.

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SIEMENS BROTHERS & CO. LTD., WOOLWICH, S.E.18.







# Wednesday's Programmes continued (June 20)

SWA

SWANSEA.

355 M.  
560 K.C.

## 1.0-1.45 A Symphony Concert

FRANK THOMAS (Violin), RICHARD HARTY (Violoncello), HERBERT PENROSE (Piano)  
Symphony in D (Mozart)

2.30 London Programme relayed from Daventry

## 4.0 THE STATION TRIO

FRANK THOMAS (Violin), RICHARD HARTY (Violoncello), HERBERT PENROSE (Piano)  
Gentle Shepherd  
Golden tangles kiss your hair  
Cherry Ripe  
All through the night  
My love is an Arabian  
In Rose and the Nightingale  
Come, dance at our wedding  
Sally in our Alley  
Drink to me only  
David of the Wain Rock

## 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

## 7.45 MARIAN DE PIETRO

Songs with Guitar and Mandoline  
in Selections on the Guitar and Mandoline

## 8.0 THE BRISTOL ORCHESTRA

Music Director: RICHARD ALLEN  
Relayed from the Glen Pavilion, Clifton, Bristol

Overture to 'The Merchant of Venice'  
WALTER GYNN (Tenor) and Orchestra  
The English Rose (Merric England), German  
Mock the Mock  
The Mock the Mock  
The Mock the Mock

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

SSX

SWANSEA.

294.1 M.  
1,020 K.C.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

## 4.0 A Concert

MICHAEL LARK (Soprano)  
LEONARD WICKHAM (Tenor)  
H. EVELYN JONES (Baritone)  
THE STATION TRIO T. D. JONES (Piano)  
MORGAN L. JONES (Violin), GWYNETH THOMAS (Violoncello)

## 5.15 THE CHILDREN'S HOUR

A Story told in Welsh by MARGARET MORGAN

6.0 London Programme relayed from Daventry



Marian and Juanita de Pietro will give Cardiff listeners a quarter of an hour of their entertainment with guitar, mandoline and songs, this evening at 7.45.

6.30 S.B. from London

7.45 S.B. from Cardiff

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

6BM

MANCHESTER.

325.1 M.  
920 K.C.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

4.0 BILL BROWNE'S DANCE BAND, relayed from the Westover

## 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

5PY

PLYMOUTH.

400 M.  
750 K.C.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR  
The Ghost of Battenberg Manor  
(A Play by C. E. Hodges)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)

5NG

NOTTINGHAM.

275.2 M.  
1,000 K.C.

12.0-1.0 London Programme relayed from Daventry

1.45-2.0 THE SPEECH DAY  
WORKSHOP COLLEGE  
THE D. SERIES

The Provost, the Venérable and Honourable  
P. LAMBERT, Archbishop of Shropshire  
The Provost, the Rt. Rev. the Bishop of  
Oxford

Organ by R. T. MAIN  
The Rt. Hon. Lord  
and the Hon. Lord  
Relayed to Sheffield

3.0 London Programme relayed from Daventry

## 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6ST

STOKE.

294.1 M.  
1,020 K.C.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15

THE CHILDREN'S HOUR

Songs  
The Little Boat  
The Little Boat

The Dwarf of Dwarfs  
The Elf the Magician and the Angel

March of the Main Line

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6MT

MANCHESTER.

354.0 M.  
780 K.C.

12.0-1.0 New Gramophone Records

2.30 London Programme relayed from Daventry

## 4.0 Famous Northern Resorts

### SOUTHPORT

A Municipal Band Concert

Relayed from the Bandstand

The Band of H.M. ROYAL MARINES (Plymouth)

By kind permission of Col. Comd. R. O. PATER  
A.D.C., O.B.E., and Officers  
Conducted by Lieutenant E. GRAYSON

## 5.0 Manchester Young People's Week

Take Healthy Minds and Healthy Bodies

## 5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 The Horticultural Society's Bazaar

6.30 S.B. from London

## 7.45 Manchester Young People's Week

Edna Jamieson (aged seventeen) (Piano)

with Orchestra  
Concerto in C Minor (First Movement)

Edna Braymeyer (aged nineteen) (Soprano)  
Sunset  
The Violet

Muriel Borden (aged twenty) (Violin)  
The Violet  
The Violet

Jack Davies (aged twenty) (Piano)

C Minor  
E-flat  
C-flat

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

## Other Stations.

5NO

WCASTLE

12.0-1.0 Gramophone Records  
2.30 London Programme relayed from Daventry

5L

LONDON

11.0-12.0 Gramophone Records  
12.0-1.0 Gramophone Records

5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.30 Local Announcements)

6.30-11.0 S.B. from London (9.30 Local Announcements)

6.30-11.0 S.B. from London (9.30 Local Announcements)

6.30-11.0 S.B. from London (9.30 Local Announcements)

6.30-11.0 S.B. from London (9.30 Local Announcements)











*Thursday's Programmes continued (June 21)*

[illegible]





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Valves give perfect re-  
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seven countries on the  
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**COSSOR**  
**VALVE**

**Post this Coupon to-day!**  
Please send me your large constructional chart,  
"How to build the Cossor 'Melody Maker'".

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# PROGRAMMES for FRIDAY, June 22

2LO LONDON and 5XX DAVENTRY

(881.4 M. 830 K.D.)

(1,804.3 M. 187 K.C.)

9.6 WEAATHER FORECAST

10.15 a.m. B  
Short Religious  
Service

10.30 (Daventry only) TIME SIGNAL GREENWICH

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL  
GREGG FINEST (Piano) HENRY BOSTON  
(Piano)  
Sonata in A, Op. 12, No. 2 ..... Beethoven  
First Sonata ..... Debussy

12.30 AN ORGAN RECITAL  
TOMMY HODGKINSON, Bishopsgate

1.0-2.0 LUNCH-TIME MUSIC  
THE HOTEL METROPOLIS ORCHESTRA (Leader  
A. MANTOVANI), from the Hotel Metropole

2.0 Mr J. C. STOBART and Mr FREDY YOUNG  
'Empire History and Geography' History  
Over Europe, Geography, Powers to the  
East

3.25 Musical Interlude

3.30 CONCERT TO SCHOOLS  
THE SYDNEY EATON QUARTET  
SYDNEY EATON (1st Violin); MARY BAGGE (2nd  
Violin); PAUL AND JEREMY VIOLETT  
FERD (Violoncello);  
FRANK HASTWELL (Baritone)

4.30 Musical Interlude

4.45 A SONG RECITAL  
by DAISY BERTON (Soprano)  
Sea Wreck ..... Hardy  
Can Selva (Dear Woods) ..... Handel, arr. A. L.  
Non so piu (I know no more) ..... Mozart  
Le miroir (The Mirror) ..... Ferrer

5.0 Mrs MURIEL CHERRY: 'Dalmatia and  
Albania'

THE Balkan countries form—to the ordinary  
man—a confusing jumble of races, languages  
and nationalities that the post-war readjustment  
of its names and frontiers has only worse con-  
founded. Mrs Cherry, who is a well-known  
lecturer for the League of Nations Union, has  
just returned from a visit to Dalmatia and Albania  
and in this afternoon's talk she will describe  
present-day conditions in these various Balkan  
lands.

5.15 THE CHILDREN'S HOUR  
FIFTH DAY OF REQUEST WEEK  
HELEN ALSTON in songs at the piano  
'More about the Bagpiper', by MABEL  
'With Voice and Mouth-Organ'—A. S. HIBBERN  
Songs with the GUARDIAN L. TENNANT (Drum)

6.0 FRANK WESTHEAD'S ORCHESTRA  
FROM THE PRINCE OF WALES PLAYHOUSE,  
LONDON

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

6.45 FRANK WESTHEAD'S ORCHESTRA (Continued)

7.0 Mr. Percy Scholes: The B.B.C. Music Circle

7.15 THE FOUNDATIONS OF MUSIC  
HUBERT PARSONS'S ORGAN SONATAS  
Played by LEONARD WARREN  
Sonata No. 6 (Concluded)  
1st Movement—Moderato

7.25 Prof J. DOVER WILSON: 'Six Tragedies of  
Shakespeare' (An Introduction for the Play  
Man)—II, Macbeth

Of all Shakespeare's  
clearly suited for the  
for the library, than Macbeth. Apart from  
from the poetry of it, its drama is as powerful  
forceful enough to thrill even a school play.  
This even the Professor Dover Wilson will  
the atmosphere of the play, its humour and its  
tragedy, and estimate it as one of the great  
masterpieces of the world.



VAUDEVILLE

SOME listeners like Symphonic Concerts  
and some live for Dance Bands, some  
are devoted to the Children's Hour and some  
care for nothing so much as the Educational  
Talks. But they all have the one soft spot,  
and a really good Vaudeville programme  
early in the evening pulls 100 per cent. This  
evening at 7.45, listeners to London and  
Daventry will hear George Graves, the origi-  
nal Baron Popoff, the most exuberant  
comedian of the real old-fashioned type  
(not too 'refined' to wear a red nose) on our  
stage. Supporting him in the same full are  
John Rase and Nick Adams, the Potash  
and Perlmutter whom the Gentles love  
and Gaily James, who carries the hall-mark  
that membership of the Co-Optimists  
bestows. Make sure your set is listening  
all its valves when these stars come on the  
air—this evening at 7.45.

7.45 VAUDEVILLE  
GEORGE GRAVES  
TRUDY BOWEN (Xylophone)  
JOHN KIRBY (Entertainer)  
JULIAN RASE and NICK ADAMS  
(Potash and Perlmutter)  
GAILY JAMES (Scabretto)  
THE B.B.C. DANCE ORCHESTRA  
Personally conducted by JACK PAYNE

9.15

9.30

9.35-11.0 A Landon Ronald  
Concert

THE WORKERS' ORCHESTRA  
Leader, S. KNEALE KELLEY  
Conducted by the COMPOSER

THE ORCHESTRA  
A Brit. Army Overture

LANDON RONALD and Orchestra  
Dramatic Scenes for Soprano 'Adonais'  
(Words arranged from Shelley's Poem by V. A. C. Planché)

ORCHESTRA  
Suite from 'The Garden of Allah'  
1. Prelude  
2. In an Eastern Garden  
Violin Solo: S. KNEALE KELLEY  
3. Kyrie  
4. Dance of the Ouled-Nai

DAISY BERTON  
The Lamb } Four Songs  
Spring }  
Away on the Hill } From 'The Garden of Allah'  
A Little Winding Road }  
Accompanied by the Orchestra

HAROLD WILLIAMS and Orchestra  
Dramatic Scenes, 'The Lament of Saint John'  
(Poem by Sir Ian Maclaren)

ORCHESTRA  
Dance Music  
1. Dance of the Ouled-Nai  
2. Dance of the Ouled-Nai  
3. Dance of the Ouled-Nai

SIR LANDON RONALD needs no formal  
word of introduction to a B.B.C. audi-  
ence or to any other British audience. He comes of  
musical stock for he is the son of Henry Russell  
Russell, who, as a composer, wrote 'Cheer, boys, cheer' and 'A Life on the Ocean Wave' were so popular in their day.  
After his period of study at the Royal College  
of Music, he toured as Solo Pianist in Worm  
'The Lament of Saint John', a musical play without words.  
Then conducted at Covent Garden, played Melba's  
accompaniments in America, and has in the last  
thirty years become famous as a Conductor.  
A few years before the war he became Principal  
of the Guildhall School of Music, and the R.C.M.  
elected him an honorary Fellow in 1924.

As a composer he is best known by his  
music to the dramatic version of 'The Garden of Allah'.  
These music from his dramatic works include  
scenes such as 'The Lament of Saint John', 'Adonais' (a setting of Shelley's poem on the  
death of Keats).

The programme includes the first movement  
of the prelude and the first movement of the  
parts of the play 'The Garden of Allah'.  
Prelude; (2) The Garden; (3) Kyrie (based  
on a Gregorian Chant); and (4) The Dance of  
the Ouled-Nai (an African native entertainer).

11.0-12.0 (Daventry only) DANCE MUSIC  
FRANK ARNOLD and his BAND from the Hotel  
Metropole





# Friday's Programmes continued (June 22)

## 5WA CARDIFF. 353 M. 800 KC.

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 DORA VINE: 'Invalids—The New Patient in Bed'

5.0 LONDON: 'ARTISTON' (The Old House) relayed from the Carlton Restaurant.

5.15 THE CHILDREN'S HOUR

6.7 'Taunton Historical Pageant,' by the MAYOR OF TAUNTON

6.00 London Programme relayed from Daventry

6.30 S.B. from London (9.30 Local Announcements)

## 9.35-11.0 Jole de Vivre

A M. of Music Hall

Local and New

Presented by

FRANK P. STILES  
and FRANK V. ALLEN  
CARDIFF

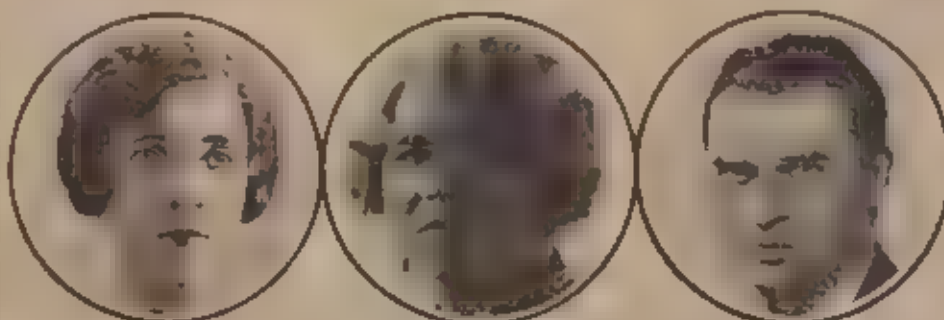
and KING & C. (Café)

STILES

THE P. B. OF

DAVENTRY

by ALFRED MOLLES



A 'Jole de Vivre' programme, full of favourite music-hall songs old and new, will be broadcast from Cardiff tonight. Here are the three people, all popular broadcasters, who will present it—Vivienne Chatterton (centre), Ivan Fitch and Phyllis Scott

## 55X SWANSEA. 394.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

2.40 BROADCAST TO SCHOOLS:  
Professor J. A. KIRKMAN: 'The Romance of Wireless, III'

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 (9.30 Local Announcements)

9.35-11.0 S.B. from Cardiff

## 6BM BOURNEMOUTH. 528.1 M. 920 KC.

12.0-1.0 Gramophone Records

3.0 London Programme relayed from Daventry

5.0 Miss B. M. HUNT: 'Downland Tale—A Romance'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (9.30 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.45 BROADCAST TO SCHOOLS:  
Mr. G. P. DYMOND: 'Stories of Exploration—Ocean Exploration and Deep Sea Research'

3.0 London Programme relayed from Daventry

5.0 Mr. W. A. CROGG, President of 'The Actor's Club': 'The Actor of a Century Ago'

5.15 THE CHILDREN'S HOUR

'Under the Greenwood Tree' told in Song and Story

6.0 London Programme relayed from Daventry

6.30 11.0 S.B. from London (9.30 Local Announcements)

## 5NG 275.2 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry

## 27Y MANCHESTER. 384.8 M. 780 KC.

3.0 THE STATION ORCHESTRA

Overture to 'Romeo and Juliet' (Cradie Scott)

CHARLES RETAKE (Tenor)  
The Stars are brightly shining (Tenor)

For you alone

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THE STATION ORCHESTRA

Modesty March (Schubert)

Imperial March (Schubert)

Imperial March (Schubert)

Imperial March (Schubert)

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Imperial March (Schubert)

5.0 Mr. ALAN GIBBY tells us his own short story 'The Tavern'

5.15 THE CHILDREN'S HOUR

Stories of Engineering Adventure II, told by Leonard Leary

An Afternoon of Music (Leary)

THE STATION ORCHESTRA

Baby's Opera (Leary)

Tiny Tot (Leary)

Parade of the Tin Soldiers (Leary)

JEAN NIX: 'Wives and Lovers have Stars' and other Stories

More Songs from 'Now we are Six' (Fraser Simson), sung by HARRY HOWELL

Some Nursery Rhymes (J. Maynard), sung by BETTY WHEATLEY

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# PROGRAMMES for SATURDAY, June 23

## 2LO LONDON and 5XX DAVENTRY

(261.4 M. 830 KC.)

(1,804.2 M. 167 KC.)

10.15 a.m. **Short Religious Service**

10.30 (Daventry only) **TIME SIGNAL, GREENWICH, WEA. & R.F. FORECAST**

10.20 **THE CANTON HOTEL OCTET**, directed by **RENÉ TAPPONIER** from the Canton Hotel

3.30 **An Afternoon Concert**

THE CONCORD SINGERS  
THE SLEDEL OCTET

OCTET  
Overture, 'May Day' *Hans W. Wood*  
Schubert Song

3.45 **CONCORD SINGERS**  
Folk Song, 'The Farmer's Boy'  
arr. *Vaughan Williams*  
Part Song, 'Drake's Drum'  
*Coleridge Taylor*

3.52 **OCTET**  
Waltz, No. 1 *Dvorak*  
Serenade for the Duet  
Slavonic Dance, No. 8 *Lvovsk*

4.5 **CONCORD SINGERS**  
Jacobite Song, 'The Hundred Pipers'  
arr. *Harry May*  
Part Song, 'The Song now Stilled'  
*S. Ireland*  
Folk Song, 'The Happy Farmer'  
arr. *Harry May*

4.12 **OCTET**  
Spanish Ballet *L. D. Brown*  
Star of the Night *B. Brown*

4.25 **CONCORD SINGERS**  
Part Songs  
Three Fishers (Kingsley) *Guthrie*  
In Old Nassau *M. Brown*

4.32 **OCTET**  
Selection from 'Morris Faglan'  
*German*

4.45 **VAT DEVILLE**  
DANIEL O'KEEFE (Entertainer)  
YVETTE DABNEY (French and English Songs)  
JOHN KIRBY (Entertainer)

5.15 **THE CHILDREN'S HOUR:**  
FIFTH DAY OF REQUEST WEEK  
'Alice attends a Mad Tea-Party'  
Scripted by THE OTHER SEVENTY  
Verse by F. S. RUSSELL (devoted)

6.0 **ON AN REPERT**  
By REYNOLD FORT (On the radio)

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

6.45 **NORA DELANEY**

7.0 **Mr. BASIL MAINZ: 'Next Week's Broadcast Music'**

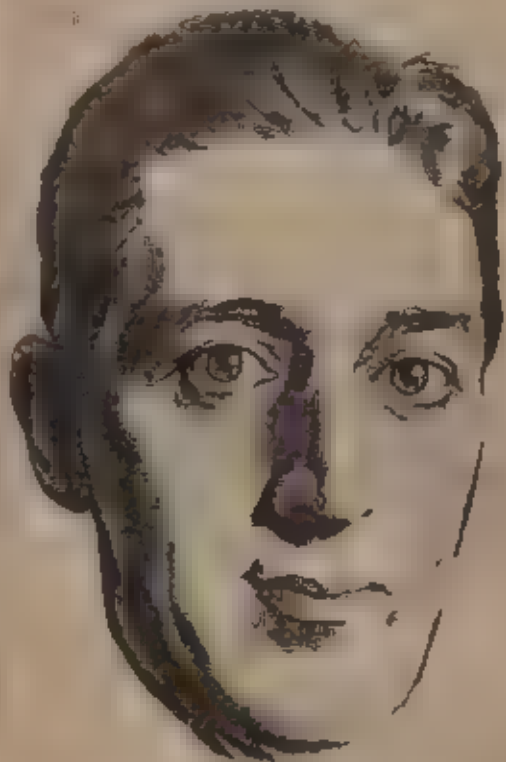
7.15 **THE FOUNDATIONS OF MUSIC**  
PENNAPPER'S ORGAN SONATAS  
Played by **LEONARD WARNER**  
Passacaglia from Sonata No. 8, in E Major,  
Op. 192

A PASSACAGLIA is a continuous set of variations upon a short tune. The tune is usually introduced, as here, in the bass.

7.25 **Col. PHILIP TREVOR: Eye-Witness Account of the England v. West Indies Match**

### 7.45 A MILITARY BAND CONCERT

BETSY DE LA PORTE (contralto)  
WILLIAM HOGAN (tenor)  
THE WIRELESS MILITARY BAND, conducted by  
JOHN ANSELL  
Triumphal March, 'Cleopatra' *Mancinelli*  
Overture to 'Egmont' *Beethoven*



MASTERS OF THE MICROPHONE -MICHAEL HOGAN.

An actor, author and producer, Michael Hogan has been associated with some of the most successful recent achievements of the radio drama. He collaborated with Mabel Constandaris in that thrilling play, *The Sunflower*, which was broadcast last month, and he same team is responsible for the forthcoming appearance of the well-known 'Bugginses' in literary form.

THE Conductor-Composer-Celast, Mancinelli (1843-1921), for a few years directed the C. and G. Orchestras, and afterwards that of the Metropolitan Opera House at New York. He wrote many Operas, an Overture and a Cantata (both of which were produced at the Norwich Festival), and incidental music to Compton's play *Cleopatra*. From this we are to hear a March.

THE are two monuments to Count Egmont, the patriot of the Netherlands, one is the statue of him that was erected at Brussels some sixty years ago (which many listeners will have seen); the other is Goethe's tragedy bearing his name, for the stage presentation of which Beethoven wrote music—an Overture and a good many incidental pieces, which all finely match the dramatic story. The Overture is full of the patriotic heroism of Egmont.

8.0 **BETSY DE LA PORTE**  
Overture, 'Cleopatra' *Mancinelli*  
Spindrift *Fogg*  
A poor soul sat sighing *Keel*

8.7 **WILLIAM HOGAN**  
Folk Song ('Carmen') *Bird*  
Vesti la giubba (On with the motley) *Leoncavallo*

8.15 **BAND**  
Tone Poem, 'Finnhalla' *Sibelius*

**SIBELIUS**, Finland's greatest composer, has had remarkable recognition from his countrymen. A year or two ago, on his sixtieth birthday, the President of the Republic personally presented him with the Grand Cross of the Order of the White Rose of Finland. A national subscription raised in his honour amounted to 27,000 marks. In such music as his tone poem *Finnhalla*, the *Kalevala Suite*, and best of all in his seven Symphonies, we find the best—the virile, rugged, sonorous, and rhythmic—of his music from those of traditional Finnish folk-poems.

8.25 **BETSY DE LA PORTE**  
Two September Songs *Quiller*  
The Haven of Rest called Home *Hugh Wood*  
Five Eyes *Armstrong*

8.32 **WILLIAM HOGAN**  
Who is Sylvia? *Schubert*  
All Souls Day *Hahn*  
In victor *Hahn*

8.40 **BAND**  
Bollet M. J. (M. J. and M. J.)  
Jazz (M. J. and M. J.)  
Drum (M. J. and M. J.)  
May Day

9.0 **WEATHER FORECAST, SECOND GENERAL NEWCASTLE**

9.15 **Mr. G. WATSON PARKER: 'Motor Motoring Matters'**

9.30 **Local Announcements. (Daventry only) Shipping Forecast**

### 9.35 'FANCY MEETING YOL'

A Review for Broadcast by T. J. O'Connell  
Book and Lyrics by CLIFFORD SEYLER  
Music by B. J. M. J. and L. J. M. J.

10.0 **THE R. J. M. J. and L. J. M. J.**

10.15 **THE R. J. M. J. and L. J. M. J.**

1. The Song of the Sea
2. Victoria Station at Midnight
3. Interior of 1st Class Pullman Car
4. Regatta in France
5. A Case of the
6. The Case of the
7. Grown-up Baby's Bed-time Story
8. Somewhere in Spain
9. Including the Revue Chorus

10.35-12.0 **DANCE MUSIC: THE SAVOY**  
Overture, 'Finnhalla' *Sibelius*  
The Savoy Hotel

# Saturday's Programmes cont'd (June 23)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE 5GB DAVENTRY EXPERIMENTAL STATION.

3.30

### VARIETY

From Birmingham

6.00 LUCAS (Pianoforte) in a 'Maritime' *Wagner*

CONSTANCE WESTWORTH (Soprano) and  
FREDERIC LAKE (Tenor)  
(in Folk Songs and Duets)  
EDITH PENVILLE (Flute)

HELENA MILLAR (the Actress-Entertainer)

4.30 THE PICCADILLY DANCE BAND, directed by  
CHARLES WATSON, from the Piccadilly Hotel

5.45 THE CHILDREN'S HOUR (From Birmingham):  
'A Day' by Mabel Franco. Edith Penville  
(Flute)

6.30 TIME SIGNAL,  
GREENWICH:  
WEATHER FORE-  
CAST, FIRST  
CLASS NEWS  
6.45

Light  
Music

From Birmingham

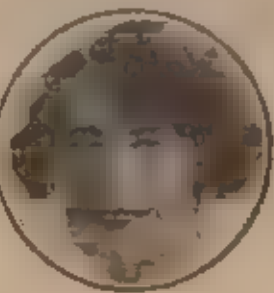
THE BIRMINGHAM  
STUDIO ORCHE-  
STRA, conducted by  
FRANK CASTELL

Overture to

'Silent Night'

Selection from 'Lilac Time'

Constance Westworth (soprano) and Helena Millar will take part in the Variety programme this afternoon.



Constance Westworth (soprano) and Helena Millar will take part in the Variety programme this afternoon.

7.10 MICHAEL MULLINAR (Pianoforte)  
Gavotte and Rondo ..... Bach  
Spinning Song from 'The Flying Dutchman'  
Wagner, arr. L. C. Gray  
March of the Dwarfs

7.20 ORCHESTRA  
Italian Caprice ..... Tchaikovsky  
Romantic Piece and Gavotte ..... Chaminade

7.40 MICHAEL MULLINAR  
Anonymous Irish Spanish Dance ..... J. H. J. J.  
Minuet from 'Bergamasque' ..... Debussy  
Spoon River (American Folk Song) ..... J. H. J. J.

7.50 ORCHESTRA  
Suite of 'Three Oriental Sketches' ..... Langley  
Among the Arabs, in a Chinese Tea Room  
Persian March

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

8.30 A Symphony Concert  
LEAH GRAY (Pianoforte)  
THE WIRELESS SYMPHONY ORCHESTRA  
Leader, S. KNEALE KILLEY  
Conducted by MAURICE BIRBY

ORCHESTRA  
Overture, 'Fingal's Cave' ..... Mendelssohn  
Trio in G Minor ..... Bach, arr. Berly

8.50 ISRAEL GRAY and Orchestra  
Symphonic Variations ..... Franck

9.10 ORCHESTRA  
Folk Song Suite ..... J. H. J. J.  
A Complaint, Humorous Song; Song, Dance Song; Choral Round

9.25 ISRAEL GRAY  
Papillons (Butterflies) ..... Rostropovich  
March, the Lark ..... Schubert, arr. L. C. Gray

9.32 ORCHESTRA  
Theme and Six Diversions ..... Gerni  
The Golden Rule ..... Irving  
Nocturnal Fancies ..... Halford

EVERYONE knows the type of music called 'Theme (or Air) and Variations, it only through Variations on The Belle of Amherst or Bluebell of Scotland. I think of any composer who has not tried his hand at it, he is not a composer.

is really a Theme and Six Variations, only he uses the word 'diversions' because, we are told, the Theme is treated more freely in some of these than in the style of 'Variations'.

The (which is preceded by a short introduction) is a very quick and lively dance, and is a very good example of the 'quick and easy' style of dance music. It is a very good example of the 'quick and easy' style of dance music.

Edward German comes from the Welsh border, and perhaps it is permissible to find a suggestion of Welsh hymn tune in this Theme.

The Six Diversions are of the following style: 1. Very quick and lively. 2. Quick and easy. 3. Quick and easy. 4. Quick and easy. 5. Quick and easy. 6. Quick and easy.

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Spoon River (American Folk Song) ..... J. H. J. J.

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- S.2283 { Beethoven, Concerto in D major, Op. 61, 3rd Movement
- S.2284 { Beethoven, Concerto in D major, Op. 61, 4th Movement

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(Saturday's Programmes continued on page 110.)



## 2d.

9.30-12.7 S.E. from London (9.30 Local A)  
 announcements: Sports Bulletin

# Saturday's Programmes continued (June 23)

**5PY PLYMOUTH.** 400 M. 750 KC.

3.30 London Programme relayed from Daventry  
5.15 *The Children's Hour* A Royal Salute in Three Chords and a Hokey  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (8.30 Items of N. & I. Information, Sports Bulletin, Local Announcements)

**5NC NOTTINGHAM.** 275.2 M. 1,000 KC.

3.30 London Programme relayed from Daventry  
5.15 *The Children's Hour*  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (8.30 Local Announcements, Sports Bulletin)

**6ST STOKE.** 304.1 M. 1,030 KC.

3.30 London Programme relayed from Daventry  
5.15 *The Children's Hour*: Stories - The Revenge (Tinsie), Mildred's Story, The Station Trip, The Zebra, The Zebra, The Zebra, The Zebra  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (8.30 Local Announcements, Sports Bulletin)

**2ZY MANCHESTER.** 384.6 M. 750 KC.

3.30 *The Station Orchestra*  
Overture to *Orpheus in the Underworld*  
First Suite, "Pomp and Circumstances" ..... *Grig*



**MR. FRED E. WEATHERLY.**  
the famous song-writer, will broadcast his monologue, "A Log Cabin in Colorado," from Cardiff this evening at 7.45.

**DOROTHY BINGHAM (Violence-Bo)**  
Soprano ..... *Sammartini, arr. Salmon*  
In three movements  
1. Quick, 2. Slow, 3. Allegro

**WILLIAM RESS DAVIES (Bass-Baritone)**  
The Vagabond ..... *Vaughan Williams*  
Song of the Clock ..... *B*  
On where the bag slaps go ..... *Hevill*

**10.3-TRA**

Selection from "The Girl Friend" ..... *Derzhavina*

*Adagio Spiritoso* ..... *Senalle, arr. Schumann*  
*On Swedish Air* ..... *S*  
*Mazurka* ..... *Poppet*

**WILLIAM RESS DAVIES**  
At Graciosa Fair ..... *Paul Mark*  
The Ballad of England (The Rebel Maid) ..... *Phillips*

**ORCHESTRA**  
Rhapsody of Spring ..... *up*  
..... *for 1st time*  
..... *up*

5.0 *Manchester Young People's Week*  
Talk: "Bright Spots in City Streets"

5.15 *The Children's Hour*

6.30 *Manchester Young People's Week*  
Various Short Pieces, etc. (Songs for Boys & Girls)  
For the beauty of the earth... ..... *up*  
England ..... *H*  
..... *up*  
..... *up*  
A Story  
"Mr. Pickwick and his Friends join a Shooting Party," from "The Pickwick Papers," by Charles Dickens  
(Manchester Programme continued on page 513.)

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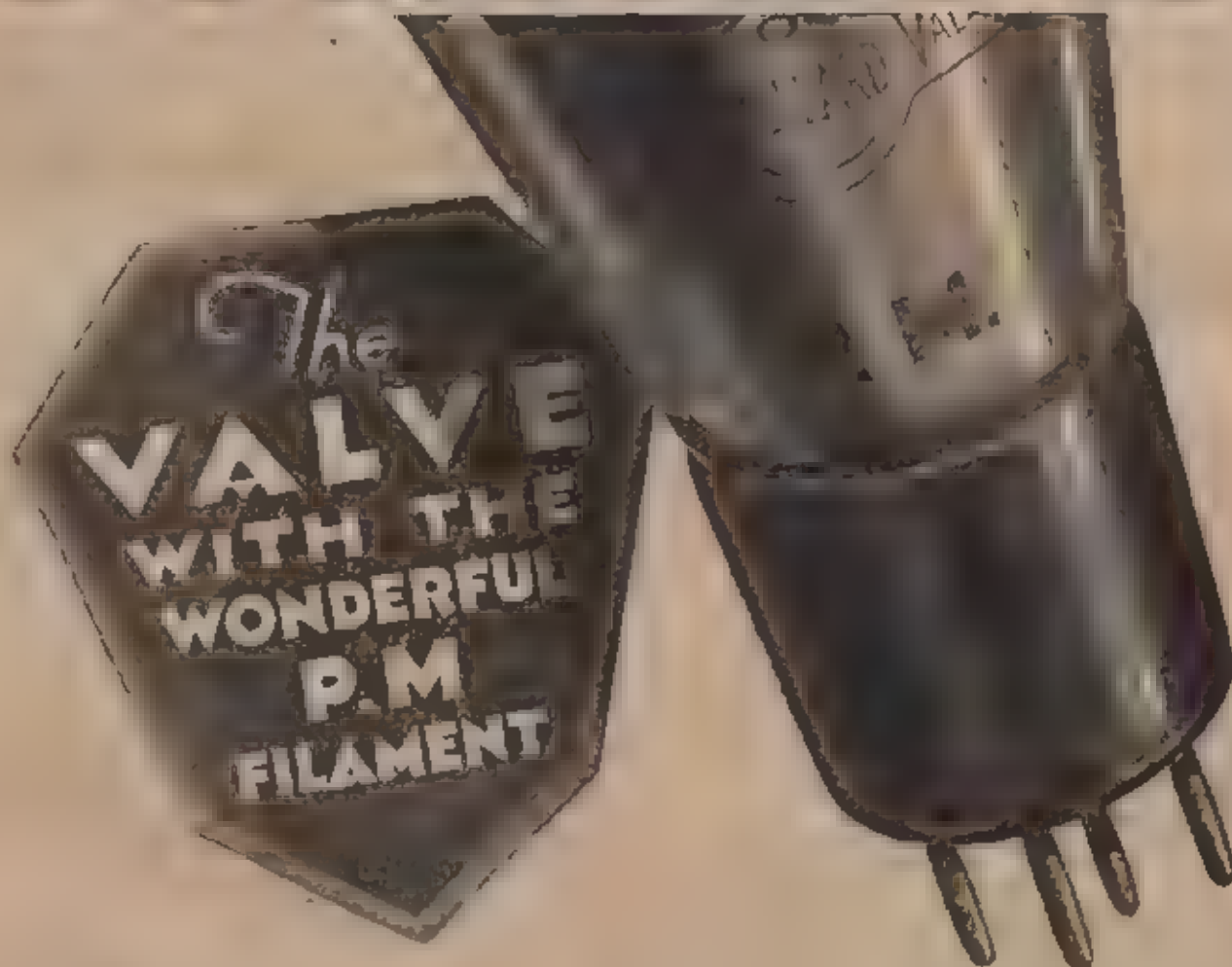
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# Mullard



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# Saturday's Programmes cont'd (June 23)

(Manchester Programmes continued from page 511.)

Chorus  
Capitane with his Lute ..... Salliam  
The Moon is up (Conductor, J. A. STEWART)  
Cargoes ..... Shaw  
(All the Piano, Master HARRY FACTOR)

6.0 London Programmes relayed from Daventry

6.30 S.B. from London

7.0 Manchester Young People's Week  
Mr. J. H. TORRETT, Chairman of the Executive  
Committee for Manchester Young People's  
Week, 'A Retrospect and a Message'

7.15 S.B. from London

7.25 Mr. F. STACEY LEWIS: Sports Talk

7.45 VAUDEVILLE

JOHN KIRBY  
JOHN HENRY

WALLACE CUNNINGHAM (Vocalist/Comedian)

JOHN PEARSON and LEONIE LASCHELLE (Comedians)

MATTHEW JONES (Actor-Entertainer)

NELSON JACKSON (In his Latest Songs and Jests)

Supported by THE STATION ORCHESTRA

9.0-12.0 S.B. from London (9.30 Local Announcements: Sports Bulletin)

## Other Stations.

5NO NEWCASTLE 51.5 M.  
2.30 - London. 4.55 - Music relayed from Tilly's Hall.  
5.15 - Children's Hour. 9.0 - London.  
7.0 - Mr. Frank K. Menden, 'A Saturday's Talk from South'

Africa V. A. Welch (Music) 7.15 - London. 7.45 -  
John Kirby. 8.0 - Rorua, 'Fanny Meeting You' 9.0 -  
London. 9.35 - A Band Night. The Newcastle City Police  
Band (by kind permission of Mr. P. J. Crawley, Chief Constable)  
conducted by W. A. Cross. Charles Knowles (Baritone). 10.35 -  
12.0 - London.

5SC GLASGOW 475.4 M.  
11.0-12.0 - Gramophone Records. 3.30 - The Children's  
Orchestra. 5.15 - Children's Hour. 5.55 - Weather Forecast  
for Parents. 6.0 - Musical Interlude. 6.30 - London. 7.0 -  
Mr. Jack House, F.A. Eye-Witness Account of the Glasgow  
Hampden. 7.15 - London. 7.25 - Edinburgh.  
7.45 - Dundee. 8.0 - London. 10.35 - Dance Music.  
11.15-12.0 - London.

2BD ABERDEEN 590 M.  
2.30 - Peggy Henderson (Soprano). The Pipe Band of the  
Salvation Army Life Saving Society. 4.20 - Musical Inter-  
lude by Marie Matheson. 4.30 - Dance Music. 5.15 -  
Children's Hour. 6.5 - Dance Band. 6.30 - London. 7.0 -  
Dundee. 7.15 - London. 7.25 - Edinburgh. 7.45 -  
Dundee. 9.0-12.0 - London.

2BE BELFAST 306.1 M.  
4.5 - Orchestra. 4.28 - J. W. Sawyer (Violoncello). 4.35 -  
Joseph Ferguson (Harp). 4.45 - Orchestra. 4.48 - Children's  
Hour. 5.0 - Organ Recital. 5.30 - London. 7.0 -  
Military Band Concert. St. Michael's (The Gold Room)  
Man from County Tyrone. The Station Military Band, con-  
ducted by K. Geoffrey Brown. 9.0-12.0 - London.

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

Rates of Subscription to 'The Radio  
Times' (including postage): Twelve months  
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(British), 13s. 6d. Subscriptions should be  
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Times', 8-11, Southampton Street, Strand,  
W.C.2.

## The Microphone Says—

WHENEVER there is a play of real beauty, thought,  
and intention produced in London, the pit and the  
chamber parts of the house are always full. The  
fashionables have shown over and over again that  
they will not go to the serious theatre unless it can  
be made a fashionable craze, while the unfash-  
ionable have proved that they cannot be kept away  
from the serious theatre.—Mr. James Agate  
*Dramatic Criticism.*

At least nine people out of every ten appear to  
like a seaside holiday best. I wonder why? There  
may be special virtues in sea-air; and doctors may  
preach the value of sea bathing. But hills can be  
quite as bracing, if not more so, and I really believe  
that the seaside is commonly chosen, not so much  
because it is good for children, as because it is good  
for their parents. The parents are not at a loss to  
know what to do with the children. Put them on  
the sand and all is well.—Mr. A. B. H. Valentine  
*Holidays in Britain—The North Riding Coast and  
Moors.*

There are many things which British and  
American musicians can learn from one another.  
In particular, British musicians may learn a great  
deal about orchestral organization from American  
musicians, and American musicians may learn  
something about choral singing from British  
musicians.

The development of orchestral playing in America  
during the past few years is amazing. Almost every  
High School has its orchestra, and that not the sort  
of childish orchestra you may be imagining, but  
one complete with all the instruments to which a  
Sir Henry Wood or a Percy Pitt is accustomed.

As to American broadcasting, it can be summed  
up in these words: '700 stations, good transmis-  
sion, but no proper finances, hence no properly  
organized programmes and—chaos!'—Mr. P. A.  
Scholes: *Musical Criticism.*

## Publications Subscriptions Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

### AIDS TO STUDY PAMPHLETS. Summer 1928.

Some Common Garden Animals (Illustrated),  
by Mr. Eric Irish Douglas  
Chemistry and Daily Life (Illustrated), by  
Dr. S. Glaister  
Flowers in the Modern World, by Various  
Authors  
Modern Transport (Illustrated), by Mr.  
W. H. Toller  
Engines for the Road and Air (Illustrated),  
by Prof. F. W. Barstall  
The Meaning of Good, by Prof. H. J. W.  
Hetherington  
Nature's Rejoinder to Man, by Prof. W. M.  
Tatnell  
The Psychology of Food and Drink (Illustrated),  
by Mr. J. C. Flinn

### SCHOOL PAMPHLETS

School Syllabus  
Secondary School Syllabus  
Manchester Syllabus  
Newcastle Syllabus  
Scottish Syllabus  
Cardiff Syllabus  
Music Manual  
Boys & Girls of Other Days, Course III  
Empire History & Geography  
Out of Doors from Week to Week  
The England that Shakespeare Knew  
French Manual  
Glasgow French Manual  
Glasgow Nature Songs  
The Romance of the Cotton Industry

### OPERA LIBRETTI issued Monthly.

July  
The Daughter of the  
Regiment.

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(Please strike out Form not required.)

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Syllabus and of each of the School Pamphlets as pub-  
lished for the three sessions. I enclose P.O. No. \_\_\_\_\_  
or cheque value \_\_\_\_\_ in payment at the rate of  
4/- for the whole series.

#### AIDS TO STUDY PAMPHLETS

(c) Please send me \_\_\_\_\_ copy (copies) of the Talks Syllabus  
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NOTE.—The above scheme does not prevent any listeners obtaining individual pamphlets as formerly at  
2d. post free. In particular, applications are invited for the libretto of the opera 'The Daughter of the  
Regiment,' which is to be broadcast from 5GB on July 9, and from London, Daventry, and other  
stations on July 11.

'THE DAUGHTER OF THE REGIMENT'

Please send me \_\_\_\_\_ copy (copies) of the Libretto of 'The Daughter of the Regiment.' I enclose  
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is the average cost per head of hiring a fully furnished wherry, yacht, motor-bow, houseboat, bungalow, camping skiff, etc., to explore 200 miles of inland rivers between Cromer, Yarmouth, Lowestoft, Norwich. No extras, only food. Come in June.

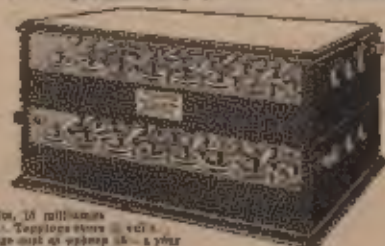
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OUR latest battery unit is designed for the average type of receiver. Reception is wonderfully improved and trouble and cost of upkeep is negligible. No cropping. No smell. As illustrated—2 Unibloc batteries, each holding 21 No. 1 Cells. Fitted with labelled terminals, assembled and dispatched ready for use. Overall dimensions 15" x 8" x 8".



21 cells, 15 milliamperes (Max.). Topping covers 1 cell. Average cost of upkeep 1s. a year including 0-4-0-000.

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**TERMS 8/1**  
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1st instalment requires delivery.

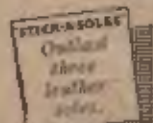
Also supplied by leading radio dealers, Halford's Circle Stores, and Woolworth's.

**CAUTION:** Always insist on seeing the name "STANDARD" on every jar.

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Keep fit and be comfortable with

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RUBBER SOLES AND HEELS



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Price 7/6, from all Radio Dealers

Now that lightning's in the air see that your receiver is protected with the Marconiphone Combined Lead-in Tube and Earthing Switch. Though controlled from within the house, a tap of the knob discharges the aerial and earths it outside. Before the next storm comes install this easily fitted protection.

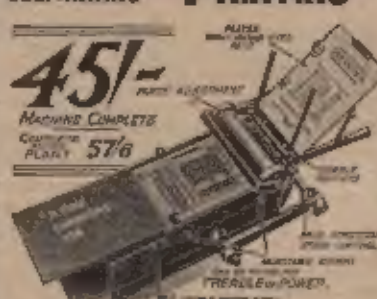
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COMBINED LEAD-IN TUBE AND  
EARTHING SWITCH

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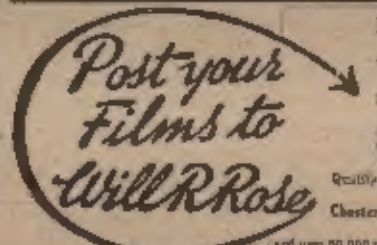
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WHEN listening for distant stations something more than a wavemeter is desirable, a source of information is required which will give the programmes of all the principal European Stations together with their wavelengths, power, etc. The British Broadcasting Corporation supply this necessity in "World-Radio"—below is a list of the regular features of this important journal.

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Programmes of Principal European Stations, including Daventry 5XX and Daventry (Experimental) 5GB.

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# 3,000 MILES ON A 40 FEET AERIAL

## -but it was ELECTRON

Read the testimony given below—it tells of a wonderful achievement in radio reception. It proves the advantages of using Electron Wire for your Aerial, enabling you to receive your local station at maximum strength, and distant stations also. Electron Wire picks up every wave and sends it down to your set without leakage. No masts, lead-in tubes, or insulators are necessary with Electron—it is so thoroughly insulated. Anyone can fix Electron Wire in a few moments by simply tying one end to a tree or any other convenient point, leading straight down in one continuous length to the Set. Perfect reception is the immediate result.

### ELECTRON WIRE THE PERFECT AERIAL

ELECTRON WIRE is the ideal Aerial Wire—especially suitable for use as an Indoor Aerial by simply hooking it round the picture rail, no further insulation being required. For Outdoor Aerials—simply hang to a tree and take direct to set. Used in every corner of the Globe. Lasts for years. Once installed, can be forgotten.

**1/8**

Postage 6d.

### SUPERIAL THE KING OF AERIALS

SUPERIAL is covered with extra-heavy vulcanised rubber insulation—a perfect protection against leakage. It is the best aerial for long-distance reception, is trouble-proof, inexpensive, and simple to fix. Wonderful reception is being constantly obtained—wireless enthusiasts everywhere praise it. 100 ft. line (including wooden spool) to facilitate unwinding.

**2/6**

Postage 6d.

### WIRELESS DEALERS THE WORLD OVER STOCK "ELECTRON" AND "SUPERIAL."

If by any chance your usual Wireless Dealer has run out of stock, write direct to us, sending name and address of dealer, when no postage need be included. Remember, that if the slightest dissatisfaction is felt, we will return your money in full without question or quibble. An Electron Earth Mat will still further improve your reception. Price, complete with 25 feet Earth Wire already attached, 2s. 6d. Postage 6d.

17, Hatfield Road,  
E. Barnham,  
Dorset.

Dear Sirs,  
I am writing this testimonial to your Electron Wire owing to recent lightning strikes, the atmosphere being so bad I could not listen.  
Last evening I took a coil of about 100 ft. of Electron Wire from the parcel, and immediately and just before the end, and was amazed to see my radio set working, and just as it was on my table and on the sideboard. The result was surprising.  
I listened to the play "The Successor," and the Nightingale, with excellent results, through my Loud-speaker, down from London.  
I am forwarding to the "Clarion" News by Mrs. Morrison, from 25.0 while writing this. I thought you might like to know of such good results from a coil of your wire.  
Yours respectfully,  
(Signed) G. S. ADAMS.

The original of the testimonial given below may be seen at our Office any time. It is unsolicited, one of hundreds in our possession.

### NEW SHORT-WAVE BURNDEFT RECEIVER IN HAMPSTEAD.

With 40 feet of Electron Wire as the Aerial, merely tied to a Guard Rail of the top floor Nursery window. On the first evening Schoenofady, U.S.A., was logged, the volume being equal to London. Last night Dance Music from Albany, U.S.A., was received with extraordinary volume, and entirely free from atmospheric and distortion of any kind.

### THE NEW LONDON ELECTRON WORKS, LTD.

Department 5,

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1408-1409, 1363.

Telegram: "Stannan,  
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# 'OUR LIZ'

HEAR HELENA MILLAIS again  
in her inimitable character  
study on June 23<sup>rd</sup>

*-but*

hear her this time with a—  
Lissen Battery in your set

Your sense of humour will be tickled when Helena Millais broadcasts this week. Do not miss hearing her. Make up your mind to enjoy her funny character sketches this time with a Lissen New Process Battery in your set. You will hear her every word clearly and every priceless inflexion of her voice will be true to life. For in the Lissen Battery you get a new process and a new chemical combination which yields pure D.C. current. And all the time the current flow is absolutely noiseless, smooth flowing, steady and sustained. This lasts throughout the longest programme and throughout months and months of use.

You should make a special point of having a Lissen New Process Battery in your set in time for "Our Liz." 10,000 radio dealers sell it. Be sure you ask for it in a way that shows plainly you intend to take no other—delightful radio reproduction will be your reward.



|                    |    |    |            |       |
|--------------------|----|----|------------|-------|
| 60 volt (reads 66) | .. | .. | ..         | 7 11  |
| 100 " ( " 108)     | .. | .. | ..         | 12 11 |
| 60 " Super Power   | .. | .. | ..         | 13 6  |
| 9 " Grid Bias      | .. | .. | ..         | 1 6   |
| 4 " Pocket Battery | .. | .. | each 5d.   |       |
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LISSEN LTD., Friars Lane, Richmond, Surrey.

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