

THE BROADCAST PROGRAMMES FOR JUNE 9—JUNE 15

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 297.

[Registered at the G.P.O. as a Newspaper]

JUNE 7, 1929.

Every Friday. TWO PENCE.

*An Important Exclusive Article by Captain P. P. ECKERSLEY.*  
**'THE WIRELESS LOCARNO'**

'Local listeners may look forward to an era of uninterrupted listening, and distant listeners to an ever-increasing stability.' (See page 495 within.)

*Programmes of the Week:*

*At 9.5 p.m. on Sunday, June 9*

**ALEXANDER GLAZOUNOV**

*one of the most famous of the Nationalist group of Russian composers, conducts his own music.*

*At 9.45 p.m. on Tuesday, June 11*

**ACT III OF 'LA GIOCONDA'**

*Ponchielli's Opera, which is little known to British listeners, will be relayed from Covent Garden.*

*At 8 p.m. on Wednesday, June 12.*

**'MINNA VON BARNHELM'**

*by Gotthold Ephraim Lessing, the tenth of the Great Plays, will be heard from London, etc.*

*Programmes of the Week:*

*At 9.35 p.m. on Thursday, June 13*

**MRS. GORDON WOODHOUSE**

*whose art has done much to restore the Harpichord to favour, gives a recital on that instrument.*

*At 10 p.m. on Thursday, June 13*

**'THE CABMEN'S SHELTER'**

*will be retold by A. J. Alan, whose 'appearances' at the microphone are all too few.*

*At 9.35 p.m. on Saturday, June 15*

**'MORE DJINN AND BITTERS'**

*a sequel to Clifford Saylor's successful wireless revue 'Djinn and Bitters,' twice broadcast last year.*

*This issue contains special contributions from*

**GERALD BULLETT**

*'Are we an Improvement on our Fathers?'*

**W. ROOKE LEY**

*'The Return to the Harpichord'*

**J. W. N. SULLIVAN**

*'The Man of Defiance'*

**E. C. G. HANDSCOMB**

*'Lessing's "Minna von Barnhelm"'*

**THE PRODUCTIONS DIRECTOR**

*The Third Article of the Series intended for Authors who contemplate writing for the Microphone.*



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JUNE 7, 1929.

Every Friday. Two Pence.

At approximately 12 o'clock on Saturday morning, April 13, signatures were appended to a document registering the complete agreement of twenty-seven nations on the question of the repartition of wavelengths among European broadcasting stations. This 'wireless Locarno' is the culmination of the four years' work of the Union Internationale de Radiophonie.

As early as 1924 it was realized in the B.B.C. that international agreement and co-operation was essential to the free growth of broadcasting technique. It was then as obvious as it is now true that an inaccuracy of one part in 1000 in the carrier wave frequency of a station in Central Europe, say, is sufficient to mar the programmes radiated by another station in Italy or Norway or Spain, or in fact any station within a 2,000 miles range.

This means that if mutual interference is to be stopped, not only must every station remain exactly upon some wavelength, but also that there must be an agreed and an orderly plan of repartition of these all too few wavelengths. The task before European broadcasters was to arrange a 'plan' to which all should agree. It would be quite easy to make a plan for wavelength repartition if we had more than a sufficiency of wavelengths to parcel out, and if every wavelength had an equal value. In fact, however, we have not, and perhaps never can have, that desirable *embarras de richesses* in quantity of waves; moreover, of these few available, some are much more valuable than others. In the early days before these problems were obvious, those who were first to start broadcasting naturally took all they required, and in 1924, for instance, Britain had twenty waves and all of them relatively good, being above 350 metres. But there are, effectively, roughly only 100 waves available for all Europe. When Germany came in and took perhaps twenty more and France its quota of ten, and when all wanted those fifty good waves above 300 metres, it can be imagined that interference began to be a serious problem to us all, Germans, French, and English alike.

It was thus that the International Union, which had been formed in order that common action might be taken on a wide range

## Capt. Eckersley on the New Allotment of European Wavelengths 'THE WIRELESS LOCARNO'

of subjects, set itself to resolve this mutual technical problem upon the basis of just, simple, and orderly principles. The Union was so organized that from time to time it allowed all those directly and executively responsible for the broadcasting services to meet and talk. The Technical Committee is essentially

Brussels plan became necessary to admit newcomers to better places than they inevitably were allotted under the Geneva arrangement, and to take account of improvements in technique gained through experiment and research in the intervening years. But neither the agreements of Geneva

the basic principles of allocation have not changed since they were proposed by Raymond Brillard and myself in 1925. The

nor Brussels bore the stamp of officialdom, they were not Governmentally agreed, that is; they were merely the expression of friendly agreement between those responsible to keep their stations on certain wavelengths. The informality and flexibility of the Union was both its virtue and its disadvantage. Its virtue, because it allowed quick adjustments to meet the ever-changing needs of the situation; its disadvantage, because there was no power to make anyone who refused co-operation adhere to its decisions. Thus, although the Geneva and Brussels plans have been attended with great success up to a point, the measure of their efficiency was the measure of the number of stations adhering to and applying the plans in practice. Naturally, if the disarrangements attending upon the fact of partial non-adherence had resulted in a policy of *laissez-faire*, real chaos would have resulted; the plans were 80 per cent. successful, but naturally the 20 per cent. of non-adherents denied complete success. It was necessary to try and attain not only complete agreement between all nations, but also some

official sanction to whatever plan was finally agreed.

The Czecho-Slovakian Government therefore suggested that it would be wise to hold a Government Conference to discuss this all-important wavelength question and to take the work of the Union as a basis of discussion. Eventually, all European Governments agreed that this seemed to be the wisest thing to do, and so April 4, 1929, saw the opening of the so-called Prague Conference.

Every interested Government was represented at Prague. The official delegations were composed of what are called P.T.T. representatives—what we should call Post

(Continued on page 500, col. 3.)

### NEW BRITISH WAVELENGTHS (June 30)

Station	Present (Brussels Plan)		June 30th (Prague Plan)		On Opening of Brookman's Park for Second Programme (Provisional Reallocation)	
	Frequency in kilohertz	Wave length in metres	Frequency in kilohertz	Wave length in metres (approx.)	Frequency in kilohertz	Wave length in metres (approx.)
Darwen 5EN..	192	1562.5	193	1553	193	1553
Manchester..	763	378.3	626	479	626	479.5
Darwen 5GB..	622	482.3	752	399	752	399
Glasgow..	748	401.1	797	377	797	377
London 1..	838	358	842	356	842	356
London 2..	—	—	—	—	1148	261
Cardiff..	928	323.2	968	316	968	316
Aberdeen..	964	311.2	995	301	995	301
Bradford..	1020	294.1	1040	288.5	1040	288.5
Bournemouth..	—	—	—	—	—	—
Dundee..	—	—	—	—	—	—
Edinburgh..	—	—	—	—	—	—
Hull..	—	—	—	—	—	—
Liverpool..	1040	288.5	1040	288.5	1040	288.5
Plymouth..	—	—	—	—	—	—
Sheffield..	—	—	—	—	—	—
Stoke..	—	—	—	—	—	—
Swansea..	—	—	—	—	—	—
Newcastle..	1239	241.6	1148	261	1040	288.5
Belfast..	991	302.7	1238	242	1238	242
*Leeds..	1160	258.6	1500	200	1500	200

\* 1500 kh (200 metres) is not a British exclusive wave under the Prague Plan, but special arrangements have been made for its use by the Leeds transmitter.

a committee of experts unfettered by unnecessary rules of procedure, knowing each other by this time fairly well, and always trying to bring an essentially practical outlook to bear on our problems. Performance usually falls short of aspiration, and while the more practical have wanted, perhaps foolishly, to get things done at once, international agreements, even among technicians, are slow to arrive and difficult both in spirit and in deed to maintain. However, the Union, representing about 80 per cent. of European stations, was able unanimously to agree to two plans, that of Geneva in 1926 and of Brussels in 1928. The Brussels plan was purely evolutionary from that of Geneva;





## 'The Broadcaster's' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### For the Adventurous.

THE series of talks entitled 'Holidays Ahead!' will be continued at 7 p.m. on Tuesday, June 13, when Mr. A. Beckett Williams talks on 'The Pyrenees.' This mountain-frontier between France and Spain makes an ideal playground for those whose holiday tastes incline



'Adventure for the bold traveller.'

towards the wild and beautiful. No one venturing to the Pyrenees should overlook Andorra, perhaps the most remarkable State of Europe. Andorra, in the heart of the eastern Pyrenees, is a semi-independent State, about 180 square miles in area, with a population of rather less than 8,000. It is difficult to reach, the best approach being by way of Perpignan. Both France and Spain, joint enemies of this 'nation-in-miniature,' have built roads to it across the mountains, but the Andorrans, hardy and independent mountaineers, refuse to allow these to meet across their territory, and so lay Andorra open to invasion by tourists. The capital is Andorra la Vella ('the old'). In this village-city stands the Casa dels Vells, the Government House. Here are preserved the State Archives in a cupboard with six locks. The keys are held, one each, by the six parishes—and the cupboard can only be opened when the consuls of all six are present. A proud patriarchal community, leading a simple agricultural life. Here there is prospect enough of adventure for the bold traveller. Bears and wolves dwell in the mountains. Smuggling is a popular pastime. Sudden mists will rise and leave you blind and stranded in the upland valleys.

### Beware of Singhi.

MR. J. JEFFERSON FARJEON has already proved his ability to write thrillers which truly thrill by giving us *Number Seventeen*. On Wednesday, June 19, we are to hear his latest radio play entitled *Up the Stairs*. 'The scene to be visualized is a large, bare lounge-hall in an empty house, with a flight of creaking wooden stairs.' Thus the author in his script. And one of the characters is called 'Singhi.' We suspect that we have met Singhi before in 'thrillers.' His obsequious and furtive manner is quite devastating to the nerves. No haunted house is complete without Singhi. If we were advertising our haunted house for sale, we should certainly add, following 'usual trap-doors, hot and cold water,' the heartening words 'and sinister Oriental.' But then we never shall sell our haunted house.

### Uninsky.

AT 9.35 p.m. on Wednesday, June 19, listeners will hear for the first time the playing of Alexander Uninsky. This young pianist (he is not yet nineteen) was forced by the Bolsheviks to fly from Kiev with his family. He now lives in Paris and, after a successful tour of America, has recently given his first London recital, at the Wigmore Hall. His programme for the 19th is not yet to hand, but it will probably consist largely of works by Russian composers.

### 'G. G.' and Mr. Pooter.

I AM ashamed of my ignorance. Until this week I had never heard of 'The Diary of a Nobody.' Yet in 1910 I met a charcoal-burner in a wood near the Provencal Gorge du Loup who had never heard of the war. But, to return to 'The Diary of a Nobody,' I now find that of this book by the late George and Weedon Grossmith, Mr. Augustine Birrell says: 'I rank Mr. Charles Pooter with Don Quixote,' and Mr. Hilaire Belloc: 'It is one of the half-dozen immortal achievements of our time.' 'The Diary of a Nobody' first appeared in *Punch*. It was published in book form in 1892, since when it has run into some six editions and fifteen reprints. The authors were brothers, both actors. George was the father of our present George Grossmith, Weedon, an artist and famous wit, who was persuaded by Sir Arthur Sullivan to take to the stage. At 7.30 on June 22 and succeeding Saturdays, George Grossmith, *filio*, is to read to us this work by George Grossmith, *pater*. The hero of the diary is, it seems, a Mr. Charles Pooter, who, according to Gerald Gould, is the direct forerunner of Bechcomber's 'Mr. Thake,' one of those half-bumorous, half-pathetic 'men in the street' whose simple enthusiasm is always landing them in trouble. Tonight I take 'The Diary of a Nobody' home with me. By next week I shall have made good this horrid lacuna in my knowledge of literature. The week after next, I shall listen to 'G. G.' After all, what is good enough for Mesars. Birrell and Belloc is good enough for me.

### The Big Show.

ONE of the most successful items in last year's programme was the relay from the Aldershot Searchlight Tattoo. This will be repeated this year, on Tuesday evening, June 13, the 'first night' of the Tattoo. What a tremendous effort of artistry and organization this show must entail! The Rushmore Arms, where it is held, is 62½ acres in area, surrounded by miles of terraces cut out of the hillside. 1,800 electric lamps light the enclosure, which can seat as many as 70,000 spectators. Last year over a quarter of a million people viewed the show. The searchlights used a total strength of fourteen hundred million candle-power. 5,000 troops take part, including, this year for the first time, representatives of the Royal Navy. More than a thousand musicians compose the massed bands. The organization of the Tattoo is held together by seventy miles of telephone cable, employing the services of thirty telephonists. The Aldershot Tattoo is one of the big events of the Season. It takes place in Ascot Week. Listeners who hear the relay on the 13th will feel tempted to visit Rushmore in person. They will not be disappointed.

### Programmes from Aldershot.

ITEMS 1-3 and 7-10 of the programme will be broadcast between 9.35 and 10.12 p.m., and again, from 10.50 p.m. until midnight. These have been chosen for their special value to the microphone. They include the Bugles and Bands of four Infantry and Rifle Regiments, the massed drummers of eleven regiments, massed band music by twenty-two bands, a Highland Episode with Massed Pipes, etc. The announcements will be made from the arena by a Chaplain of the Forces. It is an interesting fact that this official was chosen from a number of candidates by the B.B.C.'s Chief Announcer, who has also coached him in the technique of his job.

### An Elizabethan Journalist.

THE central figure in Mr. T. S. Eliot's talk, 'The Elizabethan Grub Street,' on Tuesday evening, June 13, will be Thomas Nashe, one of the most picturesque and satirical wits of that witty time. He should have been born in the twentieth, instead of the sixteenth century; he would not then have had cause to complain that 'the seven liberal sciences and a good leg will scarce get a man bread and cheese'; his wit, his brilliance, would have won him immediate entrance into the enviable ranks of our two-shillings-a-word journalists. He would have died with a fortune, for he had a nimble pen: 'I write,' he said, 'as fast as my hand can trot.' Instead, he died in poverty at Yarmouth, whence he had retired after imprisonment in the Fleet Prison for his share in a play that was said to be full of 'aditious and slenderous matter.' All the best of him had gone into controversial pamphlets, etc.; he was, in fact, the arch-journalist of his time, poking fun at most of the Elizabethan foibles in turn. Under his wit, however, hid more than a hint of bitterness—a reflection, no doubt, of his continual hardship. His 'Pierce Penilesse: His Supplication to the Devil' is far more than a criticism (with a sting in it) of the manners of the time; it is also, in parts, a poignant scrap of autobiography. Nashe died in Yarmouth, his last work being 'Lenten Stuffs,' a thesis in praise of the red herring.

### The Happy Plain.

AMONG the pieces for two pianofortes, to be broadcast on June 20 (London) by Rae Robertson and Ethel Bartlett, is *Moy Mall*, an original early work composed by Arnold Bax for Myra Hess and Irene Scharrer. I am not so familiar with Irish legendary lore as, perhaps, I should be; but *Moy Mall*, I believe, signifies the Happy Plain—that green, idyllic place beyond the hills where the fortunate ones live in everlasting happiness. Anyway, Arnold Bax's music will tell you more about it than any words can; and again he has captured the spirit of the Celtic legends in the silken net of his music.

### Our Magic Geography.

THE researches of Mr. Lloyd James have called our attention once more to the many strange and delightful place-names of these islands. A magic geography indeed which comprises St. Anthony-in-Roseland, Mogador,



'Horsey-by-the-Sea.'

Normandy, Doubting Castle, Little Silver, Boer, Western Zoyland, Indian Queen, Sloop, Hush Episcopi, Todley-cum-Capel, and Stow-in-the-Wold. My readers may be able to supplement these with favourites of their own. But best of all I like Horsey-by-the-Sea, on the East Anglian coast, which, though I have never had the happiness to dwell there, conjures for me a picture of a worn and friendly cart-horse, tricked out for May Day in ribbons and a straw bonnet, rolling about a golden heath with the sun in his eyes.





With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## For Gardening Enthusiasts.

AT 8 p.m. on Friday, June 21, Mr. F. W. Miles is to give a talk entitled 'Preparations for the Flower Show.' This should, I feel, begin with instructions as to 'How to Erect the Marquee without entangling the Vicar in the Canvas,' for the erection of the marquee is the



'Selections from *Il Trovatore*.'

trickiest part of a flower show, though it does take some time to teach the village band to play 'Selections from *Il Trovatore*,' almost longer than to teach Farmer Withins not to fill his prize marrow with shot. But Mr. Miles, as it happens, is a horticultural expert, and his talk will be addressed to those who will be exhibiting at this year's flower shows.

## A Scene from 'Mr. Cinderella.'

THE place once held in our programmes by the 'Theatre O.B.' has largely been taken by relays from the music-halls. It is therefore with some pleasure that I look forward to the broadcasting, on Friday evening, June 21, of part of the first act of *Mr. Cinderella*. This musical comedy, which has run for four months at the Adelphi Theatre, is one of the most successful pieces in town. The 'stars' are Binnie Hale and Bobby Howes. The broadcast excerpt will begin at 8.25 p.m., ten minutes after the show opens. The missing ten minutes is largely filled by a wonderfully comic roller skating performance by Bobby Howes, which, alas! would not convey anything to the microphone. The scene which we are to hear takes place in 'The Garden of Melton Chase,' and those taking part include, in addition to Miss Hale and Mr. Bobby Howes, Jack Melford, Basil Howes, Lorna Hubbard and Ruth Matland. The musical numbers to be broadcast include *True to Two*, *One-Man Girl*, and *I want to know*.

## Burke.

THE eloquent Englishman who has been chosen for Sunday, June 16, was, in point of fact, an Irishman. Edmund Burke was born in Dublin. His later eminence was attained by sheer hard work; after school and Trinity College, Dublin (where he was a student with Oliver Goldsmith) he gave ten years to obscure industry. 'I was not swaddled and rocked and dandled into a legislator,' he said. 'At every step of my progress in life, and at every turnpike I met, I was obliged to show my passport.' All this while books had been his especial training: Cicero, Milton, Spenser. But certain friends, too, shared with him those early battles towards intellectual freedom and integrity. One of them was Shackleton, son of his old schoolmaster, a gentle, tranquil man and a friend. When Burke had become one of the most famous men in Europe, owner of the great house at Beaconsfield, Shackleton still came to visit his friend of early days; and it is touching to think of that earnest guest, in the solitude of his room, praying that the way of his overburdened host might be guided by a Divine hand.

## Eugene Goossens—New Friend.

FOR his next 'New Friends in Music' recital (R.G.B. Friday, June 21), Percy Scholes has chosen as his subject 'Eugene Goossens.' This choice was partly dictated by the fact that during the week following Goossens' new opera, *Judith*, is to be given its first performance at Covent Garden, an event of considerable importance. It is possible that Mr. Scholes will give a brief analysis of *Judith* during the course of his recital. Mr. Goossens has been fortunate in his librettist—more fortunate than some composers we could name. There is no reason why a fine musical score should not be allied to a libretto of literary quality. *Judith* is by Arnold Bennett, who, some ten years ago, treated the same theme in a three-act play.

## The Last of Holofernes.

THE story of Judith and Holofernes may not be known to every listener, so here it is in brief. Nebuchadnezzar, King of Assyria, having defeated Amraphel, King of Media, sent his captain, Holofernes, to deal with certain tribes who had refused to side with him in the war. Among these tribes were the Israelites, who, putting their trust in Jehovah, fortified the passes into Judea against the invader. Holofernes besieged the Israelites in Bethulia. For forty days the town held out, until the famished garrison besought the governor to surrender. At this point Judith, a rich widow, appeared on the scene with a plan. She crossed by night to the camp of Holofernes and was instantly taken to the general. For four days she held the miserable Holofernes captive by her beauty; then, when he fell asleep, cut off his head and carried it back to Bethulia. The story first appears in the Apocryphal book of *Judith*.

## Among the New Records.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on May 23, were Lalo's Norwegian *Rhapsody*, Col. 9707; Olczewski in Tchaikovsky's *Nutcracker*, H.M.V. 1234; Wanda Landowska, harpsichord, in the Minuet from Mozart's *Don Giovanni*, H.M.V. DA977; Pastor Mordacay Henschmann in *Messiah*, Col. 9713; Weber's *Overture*, Parlo, E10840-1; *Piano Suite* (Gilmer), the City of London Civil Band, H.M.V. B2996; Terence's *Furze*, sung by Denis O'Neil, Dominick 1114; Coleridge-Taylor's *Petite Suite de Concert*, Electron Q285; Grace Fields in *Sonny Boy*, H.M.V. B3008; and dance records by Ray Starita (Col. 5361), Arthur Rosebery (Parlo, R344), and George Olsen (H.M.V. B5631).

## Mendelssohn and Bartok.

THE Poltronieri String Quartet and the International String Quartet broadcast a chamber-music concert on Sunday, June 16 (London), and Maria Basildes will sing two groups of Hungarian folk-songs and Szekely ballads from Transylvania. These folk-songs and ballads have, in this case, been arranged by Bela Bartok and Zoltan Kodaly, the two modernist composers, who have closely identified themselves with the nationalist spirit of Magyar music. The same concert includes Mendelssohn's *Overt for Strings*, Op. 20—which should awaken interesting comparisons. Not long ago Mr. Harvey Grace, in these pages, threw out the query, 'Could Mendelssohn make a "come back"?' Is this appearance of the eminent Victorian, side by side with the 'audacious' Bela Bartok, by way, I wonder, of an answer?

## A Famous Spanish Broadcast.

WHEN Perez Casas, conductor of the Madrid Philharmonic, comes to England on Friday, June 21, to conduct a broadcast concert from the London studio, listeners will have a splendid opportunity of hearing some modern Spanish music (orchestral and vocal) interpreted by one of that country's leading conductors. *El Amor Brujo* (Love, the Magician) is to be included in the programme—one of the finest and best-known of de Falla's compositions and a work as full of suggestions of Moorish beat and rhythm and brilliance as his *Nights in the Gardens of Spain* is of cool greens and guitars and dancing under the moon. Works by Turina and Espia and the conductor himself figure in the programme—the vocalist being Ninon Vallin. Perez Casas comes to us under the aegis of the Anglo-Spanish Chamber Music Society, whereby arrangements are made for famous Spanish musicians to appear in this country and for English musicians to appear in Spain. The Aguilas Quartet came over under the same aegis.

## Listening Manners.

A STRONG resemblance between broadcasting and 'the talkies' lies in the good manners which both demand of their audience. Just as it is difficult properly to enjoy a broadcast play or concert when someone in the room is making a disturbance, so we find it impossible to appreciate a talking film if members of the audience allow themselves to discuss the beauties of the heroine's 'three-piece suit' at the top of their voices. And in the matter of laughter, too. The 'talkie' comedian, like his radio brother, cannot 'wait for the laugh' which, if it is too loud or lasts too long may result in the irreparable loss of some gem of wit. With whatever results, the 'talkies,' if they are to succeed, will teach us a new sort of self-control.

## Discord in the Crimea.

NEXT week's issue is to be a special Military Music number, with articles on the Military Band, Military Music in History, and so on. This should be of great interest to admirers of the Wireless Military Band, generally said to be the finest in the world. A feature of the Military Music Number will be an article on Kneller Hall, where military bandsmen go for training. Kneller Hall was founded after the Crimean War. It is said that when, following a victory over the 'Roushians,' the Duke of Cambridge reviewed our



'The Duke's horse took fright.'

troops, the massed regimental bands played 'God Save the King' in such a variety of keys and pitches that the Duke's horse took fright and His Grace vowed that, when peace came, something must be done to regularize military music; thence Kneller Hall.

'The Broadcaster.'



## The Midlands Calling!

# CONCERTS FROM LEAMINGTON SPA.

Fortnightly Relays During Summer Months—An Oscar Wilde Play—A New Band for Listeners—People Who Like Poems—The Two Styles of Singing.

### Leamington Spa.

IN previous years a very popular relay from 5GB has been that from the Jephson Gardens Pavilion, Leamington Spa, when listeners have had the opportunity of hearing many of the most famous military bands in the country. It will therefore be welcome news to many people, not only in the Midlands but throughout the wide area served by the station, to learn that arrangements have been made to broadcast a series of concerts from the same Pavilion this year. The broadcasts will take place at fortnightly intervals, the first being on the afternoon of Sunday, June 16, when the Band of H.M. 1721st Lancers (by kind permission of Col. V. N. Lockett) will be 'on the air.' The records of the 17th show that it was formed in 1759, the first colonel being Lieut.-Col. John Hale, who was given the honour of forming the Regiment as a reward for bringing to England the dispatches of the victory at Quebec, the death of General Wolfe at that battle being commemorated in the regimental crest—the Death's Head, with the motto 'Or Glory.'

### Two Well-Known Artists.

A POPULAR Orchestral Concert is 5GB's contribution to the evening programmes on Sunday, June 16, the artists being Theresa Ambrose (soprano) and Samuel Kutcher (violin). Theresa Ambrose is a singer who by sheer hard work has won a high position in all branches of her art. At one time she was well known in the vaudeville world in connection with her own and other acts, and her performances at Covent Garden and the Albert and Queen's Halls make her no stranger to London audiences. There was a time when Samuel Kutcher played half the night at fashionable dances to keep himself going, but his brilliant playing soon brought him more lucrative engagements. At seventeen years of age he was playing in the Queen's Hall Orchestra, since when he has been a member of several famous string quartets and leader of Anthony Bernard's London Chamber Orchestra.

### 'The Importance of Being Earnest.'

MOST listeners know Oscar Wilde's delightful 'trivial comedy for serious people,' and will welcome the news that it is to be broadcast from Birmingham on Thursday, June 20. Once more we shall hear of Algy Moncrieff's invaluable invalid friend, Bunbury—that non-existent individual who served as such a splendid excuse to avoid unwelcome social and other engagements. If a dinner invitation had to be evaded, Bunbury had suffered a relapse and must be visited. If a prolonged visit to the country was thought a pleasant proposition, Bunbury lay at death's door and must be continually watched. All of it is dealt with in the author's most witty style. The gentle art of 'bunburying' reminds me of a friend who has recently read an article on the advisability of separate holidays for husbands and wives. The author went into his subject at great length but left out what my friend considered the most important point—how to persuade the Post Office to attach the Bournemouth postmark to a letter posted in Paris.

### Dunlop Works Band.

THE programme on Saturday, June 22, opens with a concert by the Dunlop Works Band and Eldis Robinson (comedian). The Dunlop Works Band is a newcomer to broadcasting, although it has actually been in existence for about five years. It comes from Fort Dunlop, the famous tyre town on the outskirts of Birmingham. All the instrumentalists are workers in the Fort Dunlop Mills, and rehearsals are held in the players' own time. The Band has made very rapid strides during the past year or so, and all members have shown a great determination to raise the quality of their performance. They have taken very full advantage of professional tuition, and at various engagements their performances have received very warm approval. Each year the Band plays selections at the Dunlop Athletic Sports—one of the largest sports meetings held in the Midlands, and one which is usually attended by some ten to twelve thousand spectators.



A NEW BAND FOR 5GB LISTENERS.

The Dunlop Works Band, which has not broadcast before, is coming to the Birmingham microphone on Saturday, June 22.

### Ourselves As Others See Us.

TO see ourselves as others see us and to be able to laugh at oneself goes a long way in this world to ensure a happy life. Kenneth Ellis (bass), who sings in a programme by the Metropolitan Works Band on Wednesday, June 19, has a fund of good stories, many of them against himself. When in Belfast, he had occasion to enter a barber's establishment for the purpose of having his hair (remnant department) cut. When he had hung his hat upon the rack, the barber made the usual remark: 'Yes, Sor?' to which Kenneth Ellis replied, 'I want a hair cut; shall I take my collar and tie off?' The answer was quite unexpected, and was made in such a jolly way that no offence could possibly have been taken. 'Och, ahure an' beaded, sor, ye naldn't trouble. Ye can keep your hat on if you like.' Kenneth Ellis also happens to be on the short side, and when he was singing in *Aida* and *Galatea*, broad smiles spread across the faces of the audience when the choir sang lustily *Behold the Monster Polyphemus*. However, he has rather a large voice for a small man, and was able to demonstrate that, though lacking the size of a giant, he was quite capable of shouting him down, if need be.

### 'An Old Nigger's Philosophy.'

FREDERICK CHESTER, an entertainer who writes most of his own material, also appears in the programme on Wednesday, June 19. He has achieved fame more particularly for his West Country dialect work, and he is including in his items, *An Old Nigger's Philosophy*, a little poem of his own. As the result of several broadcasts from 2LO, he has had to send some three thousand copies of this to enthusiastic listeners throughout the country.

### The Symphony Concert.

THE weekly Symphony Concert takes place on Saturday, June 22, when an interesting 'first performance' will be Baron Frederic d'Erlanger's overture, *Romantic Prelude*. It will be remembered that this composer's piano and violin concertos and his opera, *Tess*, received their first broadcast performances in the Birmingham Studios. Frederic d'Erlanger will also be represented in this programme by his *Bolero for Cello and Orchestra*, which will be played by Sheridan Russell. Mr. Russell's first appearance during the evening will be in Dvorak's *Concerto for Cello and Orchestra*. The symphony is Sterndale Bennett's *Symphony in G Minor*. This work, slight in texture, in the light of modern writing, is nevertheless full of grace and beauty both in conception and construction.

### Stage v. Microphone.

IT has been said that the ideal microphone singing voice is one of small volume and clear diction. Many famous stage and concert singers, accustomed to the requirements of large public halls, have therefore found it necessary to adopt entirely different styles of singing for the two mediums. Ethel Fruton (contralto), who sings in an Orchestral Programme on Tuesday, June 18, is highly successful in both, but she tells me an amusing story which helps to illustrate the difference in question. In 1914 she was a Valkyrie at Covent Garden. After seven weeks of daily rehearsing, Nikisch decided to hear the Valkyries in a small dressing-room. The eight of them were naturally anxious to impress the great conductor, and so they sang their parts as loudly as possible. He heard them right through, and then said in his very quiet voice, 'And now, ladies, we will go through it again. But loudly!'

### High Power Short Waves.

THE relay from Leamington Spa on Sunday, June 16, will be followed by a short ballad concert, in which the artists are Pauline Day (contralto) and James Howell (bass). Pauline Day, in addition to extensive tours abroad, has appeared throughout this country with the world's largest stage organ, staged and produced by Samoiloff, the originator of the famous lighting effects.

The service on Sunday, June 16, will be relayed from the Albert Hall, Nottingham, and will be conducted by the Rev. E. J. Hawkins.

Charles Hill (tenor) and Joseph Bourne (tenor) sing in the relay from Lovells Picture House on Monday and Thursday, June 17 and 20 respectively.

\*MERCIAN.\*



**B**EETHOVEN, perhaps more than any other musician, shows a real and constant development in his music. If we divide his creative period into three ten-year lengths, we find that each succeeding ten years contains greater music than its predecessor. But the music not only becomes greater; it changes its character. The change is not very easy to define, but it is so unmistakable that the existence of Beethoven's 'three periods' has become a commonplace of musical criticism. This change may be traced through any one of the great groups into which Beethoven's music divides itself. We may trace the three periods through the thirty-two piano sonatas, the nine symphonies, and, most clearly of all, through the sixteen string quartets. These three periods correspond to three distinct stages in the spiritual development of Beethoven the man.

The young Beethoven, author of the early piano sonatas, the first two symphonies and the first six string quartets, was not a very pleasant person. He had a strength of personality that has rarely been equalled and has probably never been excelled. Added to this was a full consciousness of his own immense powers and a profound and genuine contempt for the great bulk of his fellow-men. Until Beethoven appeared musicians had always been regarded as servants of the nobility. Beethoven, so far

from being a servant, kept the nobles in their place. After a quarrel with the powerful Prince Lichnowsky he wrote to him reminding him of the difference between them, saying, 'There are and have been thousands of princes. There is only one Beethoven.' This independence and fearlessness was admirable in raising the status of the professional musician, but it made Beethoven a very uncomfortable person to live with. This was the young man who composed the music of the 'first period.' It is essentially a music that expresses Beethoven's moods and qualities. His moods of melancholy and of joy, his humour, his energy, his courage, and his sheer intellectual force, form the actual content of this music. These experiences have not been welded into an organic whole. In the music of this period it is often possible to take movements from one composition and put them into another without thereby harming the composition. These compositions do not describe an organic spiritual process; they describe a succession of moods. In this respect they are like most of the music of that time.

An astonishing change occurs when we pass to the third symphony—the 'Eroica' symphony. And this change is connected with the first great catastrophe of Beethoven's life. Beethoven was about twenty-eight years of age when he discovered that he was going deaf. A glorious career was just opening out before him and it seemed now, at one blow, that his future was shattered. Beethoven's first reaction to his



DEFIANT STILL . . .

The famous death-mask of Beethoven showing, unabated in its features, the massive pride which compelled him on his death-bed to shake his fist at the thunder rolling outside.

## THE MAN OF DEFIANCE

### A Study of Beethoven by J. W. N. SULLIVAN

impending fate was one of defiance, but gradually, as his case became more hopeless, defiance changed to despair. We have his own testimony for it that he reached a point when he repeatedly and seriously contemplated suicide. And then something like a miracle occurred. Beethoven's creative power, which he had feared would be destroyed, seems to have risen up in irresistible might and Beethoven exultantly realized, as he wrote in the margin of one of his compositions, that nothing, not deafness, nor loneliness, nor illness, nor poverty, could ever hinder his creative genius. Henceforth he had no fears. The menace had been faced and overcome. He felt, as it were, 'possessed' by his genius. He was its servant, not its exploiter. He saw himself as a priest rather than as a king.

All the great music of the second period is essentially a description and exploration of this spiritual experience. Again and again Beethoven describes for us the triumph, through heroism, over suffering. This is the music that most people refer to when they speak of the music of Beethoven. It deals with experiences which all men regard as fundamental and whose genuineness, in Beethoven's music, cannot be doubted. The heroism of this music is authentic, and so is its suffering. The depth and purity of Beethoven's emotions is nowhere more convincingly displayed than in the music of this period. Perhaps the greatest examples of Beethoven's music of this period are to be found in the third and fifth symphonies

and in the three Rasoumowsky quartets. The piano sonatas do not give us such full-length descriptions, and they should be heard in the light of the other compositions. Nevertheless, the sonatas contain much that cannot be heard elsewhere. They reveal to us aspects of Beethoven of which we get no more than hints in the bigger compositions. The Appassionata Sonata is the best known of this group, although its dark, fierce strength reveals nothing unsuspected. A more unique utterance is to be found in the little Op. 78 sonata. The marvellous delicacy and tenderness of this must surprise those who know only the Beethoven of the thunders and of the deeply reflective adagios.

But the music of the second period, although it is concerned with the triumph of heroism over suffering, is concerned with a personal triumph. There seems to have come a time, in Beethoven's development, when this was found to be insufficient. We do not know precisely on what experiences this change is based, but it is probable that Beethoven's gradual realization of his essential loneliness, of the impossibility of marriage for him, of his remoteness from the warm human world, was largely responsible for

it. He passed through a second period of something very like despair. He wrote almost nothing for about eight years. The one great composition that testifies to that period is the immense Hammer-

clavier Sonata, the mightiest, if not the greatest of all, Beethoven's piano sonatas. But Beethoven survived his passage across the desert and entered into his third period, the period that contains the most wonderful music that anybody has ever written. The ninth symphony belongs to this period, as do the last three piano sonatas. In these works there is a music like no other music that Beethoven or anybody else has written. Many writers, in trying to describe it, call it 'mystical.' The fact is that it springs from spiritual experiences of an order that very few men have attained. Beethoven, it would seem, had come to perceive a harmony beneath the apparently conflicting aspects of life. He accepts where before he rebelled. But there is in this none of an old man's abandonment of the struggle. Beethoven abandoned nothing, but he sees a unity where before he saw nothing but a cruel and meaningless diversity. And he has now become a musician of such power that he can, at least temporarily, communicate these indescribable states to the listener. To follow Beethoven through his three periods is to do more than listen to a lot of interesting music. It is to pass through one of the most exalted spiritual experiences of which the human mind is capable.

J. W. N. SULLIVAN.

Mr. Sullivan is the author of 'Beethoven: a Critical Study' (Cape), one of the most illuminating analyses of the spiritual growth of this great Composer that have appeared in recent years.

*This week's 6.45 recitals comprise several of Beethoven's Pianoforte Sonatas.*



# Conducting his own music on Sunday evening ALEXANDER GLAZOUNOV



GLAZOUNOV

MUCH of the world's best music proclaims the land of its origin without needing any labels. An aria, for instance, by Donizetti, Bellini, or Rossini, although not immediately recognized, on a first hearing, as the work of one or other of these masters, would immediately be known by the 'ordinary listener' for Italian opera. And even if he were liable to confuse, say, Borodin with Rimsky-Korsakov, he would never have any doubt that it was Russian music he was hearing. Exactly how he knows, just what are the qualities and character which distinguish nationalities one from another, may well be difficult to explain. But they are obvious enough, none the less—the same kind of difference, born of long tradition, nurtured through centuries of racial growth—as there is between the wines of different peoples, between their customs and usages, between their very idiom of thought.

Russian music, comparatively recent growth though it be, is yet a very vigorous one, with its roots firmly planted in the soil. But amid the strongest environment of national and patriotic sentiment, there have always been individuals even stronger, each with a message of his own to utter, uttering it loudly enough and clearly enough to be heard above the chorus of his fellows, and Glazounov is one of the most striking instances in recent times. He is not so much Russian as simply Glazounov.

His musical career began in much the same kind of environment as that which gave the world such clearly national music as Glinka's, Borodin's or Rimsky-Korsakov's, and his unusual gifts showed themselves unmistakably at an early age. As quite a child already he had a phenomenal memory for music, and could always reproduce, with absolute accuracy, anything he had once heard. In his own words, 'we had a great deal of music at home, and everything we played remained firmly in my memory, so that, waking in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening.'

Born in St. Petersburg in 1865, he began the study of the pianoforte and theory at the age of nine, and very soon made it clear that he was destined to do something big in the world of music. When he was fourteen he met Balakirev, the musical godfather of a whole generation of Russian composers, and by his very sound advice, carried on his general education alongside of his purely musical studies. It was Balakirev, too, who advised him a year or two later to become a pupil of Rimsky-Korsakov's, which he did, producing under his guidance a symphony, a string quartet and a pianoforte suite. The symphony, completed when he was only sixteen, was afterwards re-orchestrated five times before being published. The work bears the open number five. The pianoforte suite has the special interest of being built upon a theme made of the initials of its composer's name, Saechn (the Russian pet name for Alexander): S (written Es) is the German name for our E flat, and H is our B natural.

The symphony was produced at one of Balakirev's concerts in 1882, and soon afterwards Anton Rubinstein included the young composer's first overture (opus 2, on Greek themes), at a concert of the Russian Musical Society. Rubinstein was looked up to as the leader of the faction which

was by way of being the rival of the 'national' group, so that Glazounov enjoyed the distinction, thus early, of winning the approval and encouragement of both schools. Nor had he long to wait for recognition abroad. He was only nineteen when Liszt, that warm-hearted champion of other people's work, produced the first symphony at Weimar, and soon afterwards Paris welcomed the new star in the Russian firmament. England, of course, had to wait for more than a decade for a chance of hearing any of his music—there was no B.B.C. in those days—but in 1897 his fourth and fifth Symphonies were played in London.

Since then Glazounov's career has been no more than a steady procession of successful performances of a long series of important works. Even the great upheaval in his own country passed over him without affecting his life or work: a rumour gained currency for a time when news from Russia was largely rumour, that he had died, but, to the profound relief of the whole world of music, it proved to be false; he is recognized by the Soviet as a 'People's Artist of the Republic', and continues his life's work with unflagging industry and with an ever greater mastery of its resources. His success, the distinguished place in music which is undoubtedly his own, is a very large and in the coffin of that absurd superstition that, to wring his best from an artist, you must terrify him always with the bogey of starvation, torment him with the cruel goad of need. He has always been comfortably endowed with the world's material blessings, and he has known nothing of the struggle for recognition.

One of the most obvious ways in which he is unlike his compatriots is that he has never been attracted by opera; nor has he composed much for the voice, either songs or choral pieces. The orchestra is his chosen domain, and there he is very truly at home, knowing every inch of the ground. It would be misleading, of course, to suggest that he has none of the typical delight in gorgeousness, in bright, vivid colour, which is one of the Russian hall-marks. There are many places where his orchestra does have something of the barbaric East in its full-blooded, riotous joy in sheer splendour of sound. And, when he wishes, he can give us stirring 'programme' music of the most picturesque order—*Stenka Razin* and *The Kremlin*, for instance. His ballets, too, have much of the spirit of fantastic imagination which makes their music so satisfactorily complete without the dances to which they belong.

He is spoken of sometimes as 'The Russian Brahms,' and the phrase gives quite a good clue to his ideals.

D. M. C.

(Continued from col. 3)

station, later it will 'fade in' to twin-wave working. A second wave will then be required for London. Hence the provisional re-allocation as shown under the heading 'Opening of Brookman's Park, Second Programme.' There will be further changes—not in wavelengths, but rather in the wavelengths used by the different stations as the Regional Scheme develops—and these will be announced from time to time as new stations open and old ones are superseded. At present, it suffices to say that as far as possible there will be no changes in the principal wavelengths of the Daventry 5XX and 5GB, Manchester, Glasgow, London, and Cardiff stations.

It has been found that wavelength changes usually result in some local dislocation, but that in time the new conditions become acceptable to all. It is believed that these changes are essential to the evolution of the broadcasting service and will result in the greatest good for the greatest number.

P. P. ECKERSLEY.

## THE WIRELESS LOCARNO

(Continued from page 485.)

Office officials. The Union itself sent a delegation headed by Admiral Carpendale of the B.B.C. as President of the Union, and including Raymond Brallard, the well-known President of the Union's Technical Committee. The British delegation consisted of Mr. F. W. Phillips, Assistant-Secretary of the General Post Office, and Colonel Lee, Assistant-Chief-Engineer of the Post Office. The delegation received the assistance of two B.B.C. engineers normally employed in foreign work. Many delegations were partly composed of men who had previously worked on the Union's Technical Committee.

The Conference took the work of the Union as a basis for discussion and, to cut a long story short, finally ratified a new plan called the Plan de Prague, which was essentially a modification of the Brussels plan. The changes involved are not serious considering the magnitude of the undertaking and the gratifying result of eventual complete agreement. People may easily sneer at the fact that every few months seems to hatch a new wavelength plan, they may feel extremely disgruntled when they notice that each successive plan means a sacrifice for British broadcasting. The Prague plan involves a sacrifice for Britain as it did for Germany and Sweden—all countries favourably placed because of their early start in the broadcasting field.

The brighter side of the picture, however, shows that complete agreement has at last been reached, that there is the seal of officialdom upon the labours of the experts and, except in minor details, it is unlikely that there will be any changes for some years to come. Local listeners may look forward to an era of uninterrupted listening, and distant listeners to an ever-increasing stability. Britain is free to develop her Regional Scheme with an exact knowledge of the facilities available; Europe is free to develop on the basis of fewer stations and higher power; Russia and Europe have come to perfect accord in this matter and there is no reason why peace should not reign a few months after the new plan has settled down into working order. It may interest readers to know that a far greater measure of agreement on wavelength allocation has been achieved in Europe than in North America.

Britain has, as always, ten exclusive waves. The table shows exactly what frequencies are allotted to Britain, and the corresponding wavelengths are given alongside. The Plan de Prague comes into operation on June 30, when British stations will take up positions as shown on page 495. The reason for changing 5GB is to keep it away from close proximity to Langenberg, which, we are informed, will work on 836 kilohertz. Manchester takes the longest medium-wave so that it may have the most favourable chance of providing good service in the most populous part of Great Britain.

Glasgow goes below Daventry (5GB) to take a wave suitable for mountainous districts; London and Cardiff stay much as they are, and Belfast goes down. The shorter waves, unfortunately, have to be used, and it is better to have a shorter wave unheterodyned than an apparently much better and longer wave jammed.

Leeds takes a wave of 200 metres. This may look revolutionary. In fact, however, this short wave is essentially suitable for purely local service; short waves suffer in comparison to longer at greater distances.

Newcastle goes up to 1148 kh. (261 metres) and for the time being will continue on an exclusive frequency. Later on, however, Newcastle will join the other stations working on the National common-wave of 1040 kh. (288.5 metres).

It is hoped to open the London station for double-wave working towards the end of this year—it will start work at first as a single-wave

(Continued at foot of col. 2.)



# THE RETURN TO THE HARPSICHORD.

Wilfrid Rooke Ley on that most successful of broadcasters, the Harpsichord. A recital on this instrument, by Mrs. Gordon Woodhouse, a portrait of whom appears below, will be a feature of the London programme on Thursday evening next.

TO arraign the pianoforte in the High Court of Aesthetics for disturbing the peace of the world would be to present a formidable indictment, though it would end—and rightly—in a triumphant acquittal. Someone would bring into court the works of Chopin and Schumann; M. Paderewski or M. Cortot would come and play for a quarter of an hour; and there would be no case to go to the jury. But the prosecution would have had a good run for their money. They would allege against this unhappy instrument that it was the petrol-pump of the parlour, the most intractable piece of furniture made, disturbing the line and the harmony of everything about it, and in itself incapable of camouflage or decoration; an object of grim utilitarianism, like a petrol-pump. They would contrast it with the lovely old instruments carried by St. Cecilia in the canvases of Van Eyck and of Rubens, and perhaps some beautiful virginal would be exhibited, the work of Flemish craftsmen in the seventeenth century, with painted panels and a legend, in exquisite lettering, that Life and Sound are equally brief. They would accuse it of all the vices of democracy; of overworking the verb 'to strum'; and of strangling the musical life of England in the nineteenth century by getting itself identified with musical culture, so that generation after generation of schoolboys—potential musicians all of them—left school with a detestation of music, having been taught, not music, but 'to play the piano,' until they were rescued by the gramophone, the radio, and Mr. Percy Scholes. But the most serious charge of all, perhaps—and here one feels the court would be really impressed—would be that it has eclipsed and suffered to remain in neglect, almost in oblivion, for over a century the older instruments: the clavichord and the harpsichord.

Yet the pianoforte has had an honourable and picturesque history, beginning, like everything else, in Italy, and brought up to date in the factories of America; for the pianola is only the latest of a long line of inventions, from a sort of primitive organ used to teach the chant in the choir-schools of the Middle Ages, and including the clavichord and the harpsichord, each in its turn

solving some particular problem of the keyed stringed instrument. The inventions march in step with the march of music; each instrument as it appears is constructed for and is fed by a literature of its own: the virginals for our Elizabethans; the clavichord for Bach, who loved it most, though

your finger gently moving on the key, the sound remained—the far-away silvery sound—and you could make 'loud or soft' notes, and little crescendos and diminuendos, still in a very gentle way, for, of course, all the time you held on to the note the 'tangent' was acting as a damper. But suppose you could strike your wires with wooden hammers in such a way that they did not remain on the wires and act as dampers, but should rebound as soon as the finger was lifted, and then a damper of cloth should stop the string's vibration, and in the meantime the note be clear and resonant, loud or soft as you desired? This was the problem that was over three centuries in solving. It was a question of construction, of strengthening this or that portion of the frame, and it was solved finally by a certain Bartolomeo Cristofori, of Padua, who gave his first 'gravicembalo col piano e forte' to the world in 1709. But the composers of the eighteenth century were slow to welcome it. Mozart towards the end of his life may have used it; Beethoven was the first to adopt it wholeheartedly.

The harpsichord family, then, stand apart. There were always changes in shape, and improvements in the disposal and number of the strings; but in all of them the strings are plucked by a 'plectrum,' or quill, protruding from the jack. Their notes cannot be sustained, nor is there any 'loud and soft'; but there is an intense

brilliance of tone, they have a character all their own, and they have left an immense literature. A 'pair of virginals' (not two instruments, but as one speaks of a pair of steps) was the instrument of Byrd and Gibbons, and the Tudor Court; it was Purcell's, too, in Stuart times; but in the eighteenth century the lovely name disappears, and spinet survives. The spinet is the common domestic instrument of that century, having but one string to each note, while the harpsichord has two or more, and often more than one manual, and stops (as in an organ) to vary the tone and the dynamic power.

In these nostalgic days when invention is crippled by the collecting-mania and the tyranny of the 'antique,' it is a luxury to return to anything of the eighteenth century without feeling garden-suburban.

(Continued on page 513.)



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## ON HEARING MRS. WOODHOUSE PLAY THE HARPSICHORD.

A Poem by William H. Davies.

WE poets pride ourselves on what  
We feel, and not what we achieve;  
The world may call our children fools,  
Enough for us that we conceive.  
A little even that loves the grass  
Can be as proud as any lark  
That twirls in a cloudless sky,  
Up near the sun, till he becomes  
The apple of that shining eye.

So, lady, I would never dare  
To hear your music every day;  
With those great bursts that send my nerves  
In waves to pound my heart away;  
And those small notes that run like mist  
Bewitched by light: else on those keys—  
My tombs of song—you should engrave:  
'My music, stronger than life own,  
Has made this poet my dumb slave.'

(By permission of Jonathan Cape, Ltd.)

he wrote also for the harpsichord, which was, however, Handel's instrument; the pianoforte for Beethoven. Did you strike the wires or pluck them? Here was the whole difference, and all the instruments, under whatever names, divide themselves into these two classes: in the clavichord and the pianoforte, the wires are struck; in the virginals, the spinet, the harpsichord, they are plucked. The clavichord came first in order of invention, and it stayed on after the harpsichord came. Its possibilities never ceased to haunt and tease inventors. The problem was this: how to accent the notes, to play them loud or soft, and at the same time to produce a sufficient volume of sound. The clavichord was a delicate instrument; its sound hardly travelled beyond a small room. The wires were struck by a little brass 'tangent,' and as long as you kept



### The Wireless Play—III.

## LENGTH AND METHOD

The keynote of this third article on the technique of wireless playwriting is—*Be Practical!* No play, however good, stands its best chance of acceptance for the microphone if presented in a slipshod manner. It is essential that the dramatist should carefully consider the requirements of the B.B.C. as regards length, treatment, and so on.



AT this point I propose to assume that my readers have absorbed the contents of the first two articles of this series, i.e., that they have now recognized in general the special qualifications of the wireless play and, as it were, tabulated the most important points in which it differs from the play of the stage and the screen; further, that the would-be dramatist has passed the first and most essential stage—a decision upon the subject suitable alike for the particular medium and for the audience at which he directs his work. What are the next steps? They are exceedingly prosaic. They are also absolutely vital, and they are vital in so much as they are entirely practical.

#### Preparing the Script.

First of all, I will take it for granted that the author intends presenting his script in a readable form and, further, in a form that is easily recognizable. If you say that this is simply an attempt to save the Productions Department trouble, I will agree, for even a Productions Department is composed of human beings, and a play will automatically receive fairer consideration if it is properly typed on quarto paper than if it is written in long-hand on the backs of brown paper bags. I am afraid that genius is compelled to be trammelled by such mundane considerations. The inscribed paper-bag will be read, but the type-script will be read with pleasure. The difference is considerable and not to be ignored by authors.

This brings me to the important question of timing. If you type on ordinary quarto paper it is a fair rule that when writing a play you can allow, including stage directions, a minute and a half for each typed sheet. In a broadcast play, of course, stage directions automatically are reduced to a minimum; for they will consist solely of indications of the points at which it is necessary for sound effects to occur. For the author can do little but indicate the sounds that he requires and leave it to the producer, in co-operation with the person responsible for the noise effects at Savoy Hill, to bring these indications to concrete form.

#### The Question of Length.

As a rule, however, the speed at which dialogue is taken in the studio at Savoy Hill is slightly slower than that at which it is taken in the theatre, and, therefore, this average timing of a minute and a half to a page is a very fair average at which to work. I should, perhaps, point out that this timing, must, of course, be subject to variations in such cases where the dialogue consists of very short sentences or when for the specific purposes of effect it is taken at very great speed. It is, I think, a safe general rule that at present the best practical length for

a radio play is an hour and a half. I do not mean that this will always be the best length or that it is the ideal length. You can quote, and I will agree with the fact, that several of our most successful broadcast plays to date have been as long as two hours or even considerably longer; but there are two sets of people who have to be considered by the author of the radio play. The first is his audience. The listening audience has not yet acquired the automatic habit of listening to radio plays as they have the automatic habit of watching a play in the theatre. Their interest has to be gripped and, once gripped, maintained. And it has been found that unless a wireless play has an unusually mobile background (by this I mean a background of continually changing scenes, much incidental music, and sensational noise effects), or, again, unless the play is of outstanding literary brilliance, as in the case of *St. Joan*, where the dialogue by itself suffices to bind listeners to their headphones, an hour or an hour and a half is about the time during which the average listener is able to hear broadcast drama without undue strain.

#### Why an Hour and a Half?

There are enthusiasts who would cheerfully bear a play that lasted for four hours. There are fanatics who switch off the moment that a play begins. But you are not writing for either of these classes. You are writing for the general listening public, and you have to make things as easy for them as you can. That is why, in the first place, you will be well advised to aim at a length of an hour and a half. The second reason is a purely practical one, which you cannot expect to know without some inside knowledge of programme-building at Savoy Hill. It must be remembered that plays form only one part of the many factors which go to build general programmes. The people who have to build these general programmes are responsible for the balance of the various items composing them, and for the smooth dovetailing and timing of these various items; and it is a simple fact that, from the angle of general programme-building, the play that runs for an hour or an hour and a half is much more easily balanced against the other component parts of programmes than plays that are very much longer. Consequently, the demand is for plays of a length running from eighty to one hundred minutes. I should, perhaps, take this opportunity to repeat that these are suggestions, not hard and fast rules. To ask simultaneously for a work of art and to say that it must be put within one hundred minutes sounds like a contradiction in terms. But even a work of art has to be limited somewhere, and though, naturally, it is preferable to broadcast masterpieces of any length than bad ninety-minute plays, I

am assuming, perhaps uncharitably, that the average would-be author of radio plays is capable, not so much of producing masterpieces, as of producing good, competent work.

So far, then, so good. You have considered your play in relation to the particular circumstances of Savoy Hill. You have decided that you will submit your script, typed, and on quarto sheets (octavo would do, but they are not so easy to time from), and you will aim at a play of the length that shall be between an hour and an hour and a half.

All this may seem extremely elementary, but it is precisely ignorance of these elementary points which leads to the rejection of so much promising material.

#### The Simpler the Better.

What is the next thing that should presumably be borne in mind? I think the best label one can apply is 'Clarity of Treatment.' It is easiest here to illustrate what I mean by examples. There have so far been two main classes of thought in radio drama; one of which insists on the retention of narrative as being essential in order to convey a clear understanding of plot development to the audience; the other pleading for the removal of narrative and narrator, on the ground that until clarity of plot development can be achieved without these aids the true radio play has not been produced. The truth is probably that there is plenty of room for both classes. It is not a fact that narrative is always boring or an inartistic exuberance upon the form of radio drama. Particularly is this the case when a radio play is founded upon a novel. Both *Carnival* and *Lord Jim* owed very much of their success to the skilful insertion of proper passages of narrative drawn from the original books. Or take the further example of *St. Joan*, where Mr. Shaw's stage directions, which were read in full, were precisely the same thing as linking narrative. They did not spoil the flow of the play, and they must have been extraordinarily helpful to those listeners who had never seen it on the stage.

#### Mr. Marvell's Mistake.

Further, when Mr. Marvell adapted *The Prisoner of Zenda* he deliberately avoided the narrative form, which he had used with such success in *Carnival*, as an experiment. The outcome, I think, proved him wrong. *The Prisoner of Zenda* would have been greatly improved by just a little carefully-chosen narrative for the sake of clarity. On the other hand, those listeners who heard *Squirrel's Cage* probably agreed with me that the lack of narrative in this case, where the play had been written straight for the microphone and was directed immediately at the listener's ears without any thought for

(Continued on page 513.)



ARE WE AN IMPROVEMENT  
ON OUR FATHERS?

By  
GERALD  
BULLETT

ONE of the minor achievements of the twentieth century is to have added to the English language two new terms of abuse. They are, as Victorians would say, 'to call a man a high brow' is the end of friendship; to call him Victorian is the beginning of it.

Highbrow\* stands for intellectual or serious. A man in ~~stage~~ for many things but chiefly for moral earnestness; and both these are very different things at least to people like the younger generation. But, at the bottom of these things is a love of Intellectual seriousness is by its very nature proof against sneers, the highbrow by which I mean any man who believes in the importance of keeping a man's head, is not likely to covet the good opinion of feather-heads; only pretenders can be affected by ridicule. Even moral earnestness may be not always wholly bad, and here, again, ridicule plays a useful part by discouraging that display ofunction which in Victorian times seems to have been the hall-mark of a good man.

In those days a man was respected in proportion to the number and weight of the moral platitudes he uttered. If he said "Honesty is the best policy" he was heartily applauded. "Time saves nine" he

dog, and if, intoxicated by these triumphs, he followed them up by saying, 'You can take a horse to the water, but you can not make him drink,' the ladies, so far from being

sly glances. At home he was expected to patronize his wife and beat his children for the good of their souls and the sanctity of the home. It hurt him

part in so ad-

We are happy to  
see a group of  
Parents and children  
enjoy a treat along  
their elders by trying  
to understand the  
other's new position  
for people under twenty.



HYDE PARK ANSWERS THE QUESTION PROPOSED ABOVE

Our pictures show the Abercrombie Memorial and Epstein's bas-relief for the Arts Sanctuary below, which stand within a quarter of a mile of each other in Hyde Park, London. The former typifies the spiky naturalism of the Victorians, the latter the view-point of a later generation of artists, which has recently been even more strikingly presented by Mr Epstein's gigantic figure of "Night" on the new Headquarters of the Underground Railways. In this instance—  
*Are we an improvement on our fathers?*

and for some few others, to be friends even with the men that begot and the women that bore them. In this matter, if in no other, we have advanced, and advanced in the right direction. It is astonishing, and reflects great credit on us, that the revolt of the children against Victorian domestic tyranny did not lead to a holocaust of heavy fathers and nervous mothers. Some of us may perhaps feel a little wistful when we think of what a chance was lost: and, anyhow, it

patient with us; they do their best. I heard only the other day of a girl of fifteen who, accused by her mother of some small misdemeanour, answered kindly if a little impatiently. 'Oh, aren't you the frowsty old parent!' And thus, I suggest, is precisely the stuff to give them. Here is a girl willing to take trouble with her mother; and she begins with gentle mockery.

The danger that lurks in mockery is a danger that threatens the mocker rather than the mocked. Mockery can kill nothing that is worth keeping alive but it can, and sometimes does, induce in the mocker a sense of superiority. The Hebrew prophet, who bitterly declared himself to be no better than his fathers, evidently thought to create a riot by his remark, which was received, so far as I remember, in complete silence. He seems to have been very much one of us in his way of thinking. When we think of Dundreary whiskers and leg-of-mutton sleeves, and antimacassars and frock-coats, and stays and fringe-nets and bustles, and 'sherry-wine,' and horse-hair sofas, and the Albert Memorial—when we think of these things we shake with laughter. At this distance it all seems irresistibly absurd, compared with our own sensible habits. For we ourselves are never

and as cruelly as ever we have laughed at the Victorians. Our collars and ties, our trousers and waistcoats, our three meals a day, our table manners, our

these will seem preposterously "quaint" to our descendants. What we call progress they will find another name for. Women's dress is becoming more and more masculine every year, but men's is still so far from being feminine.

sensible and enlightened that the world has ever seen, and it is sad to think that posterity won't appreciate us. On the hottest summer day men can be found walking about the City of London dressed in black morning coats, black waistcoats, tall silk hats, and striped trousers. And yet they somehow manage to keep themselves warm. This is but one shining example of our robust common sense, but I doubt if future generations will recognize it.

GERALD BULLETT,



## Home, Health, and Garden.

## SUCCESSFUL PASTRY-MAKING.

Some Useful Advice by Mrs. D. B. Sheridan.

**T**HE successful making of pastry is largely dependent upon three things: the quality of the ingredients; the accuracy with which these ingredients are measured, and correct oven temperature.

Keep your ingredients and utensils as cold as possible, and, if you can, work on a marble slab. If you do not possess one, the marble top of a washing stand will do just as well.

Pastry making requires cool hands. If your hands incline to be hot, before you start your task wash them first in very hot water, and then in cold water, allowing the latter to play freely over the wrists.

Roughly speaking, pastry may be divided into three types: puff-pastry, semi-puff or flaky pastry, and short pastry. Puff pastry, although it takes the longest time to prepare, is well worth the trouble which it involves, because it can be used in so many ways. Apart from the three mentioned which I have a ready mention, the success of this type of pastry depends largely upon the kind of fat you use. Ordinary margarine is useless, as it is not nearly firm enough and will not allow for the real hard work which good puff pastry requires. The best kind of margarine to use is that made especially for puff pastry-making. Butter can, of course, be used, but before attempting to set to work, it should be kept upon ice until it is absolutely firm.

The proportions of the ingredients required for puff pastry are these:—

- 12 ozs. plain flour (do not use self-raising).
- 12 ozs. puff pastry margarine.
- 1 tablespoonful lemon juice.
- The yolk of an egg.
- A little cold water.

Measure out the flour and place it on the marble slab, making a well in the centre. Into this put the egg yolk, the lemon juice, and the cold water. In the summer time it is advisable to ice the water, but in winter it is usually cold enough without this being necessary. Mix all the ingredients into a firm paste and then roll out into a square.

Divide the margarine into four portions of 3 ozs. each. Take one 3-oz. portion, break it into pieces about the size of a walnut, and lay them on to the square of paste. Fold the paste twice, putting the edges to the centre each time and then bring the rolling-pin firmly down upon the paste two or three times before starting to roll. This will help the paste to keep its shape and prevent the pieces of margarine from sinking away.

Roll out, beginning from the centre, and be careful to keep the paste square. Repeat this

process with two more portions of margarine and then wrap the paste in a clean cloth and set it aside for fifteen minutes. Work in the last portion of margarine and roll the paste into an oblong shape. Fold in three and repeat the process. The paste is now ready for use as required, but remember that when it has been cut into the required shape such as a flake, a small case, small patties or the like, it will be improved if it is set aside to rest for a short time before it is put into the oven.

For semi-puff or flaky pastry, less fat is required than for puff pastry. Here are the ingredients:—

- 12 ozs. flour
- 8 ozs. pastry-margarine.
- 1 teaspoonful cream of tartar.
- 1 1/2 gills of cold water.

Mix the cream of tartar into the flour. Cut up the margarine into about eight pieces and stir or work these into the flour with the cold water. Roll the paste four times, folding it in three each time.

The proportion of fat necessary for short pastry varies according to the use to which that pastry is to be put. For ordinary purposes half as much fat as flour is sufficient for both sweet and savoury pastries, while for raised pastries 1 lb. of fat to 1 lb. of flour is the required amount.

Butter or lard is the best type of fat to use for short pastries. Here are the ingredients for a good one which is excellent for fruit pies, flans and mince pies:—

- 8 ozs. flour.
- 4 ozs. butter or lard.
- 1 oz. caster sugar.
- The yolk of an egg.
- A little cold water.

Mix the flour and sugar together in a basin and rub in the butter. Make into a paste with the yolk of the egg and the water. Roll out and use as required. To make a savoury short paste, omit the sugar and flavour with salt and pepper or substitute grated cheese for the sugar. If a blanching paste is required, such as is sometimes used with a fish filling, use a tablespoonful of anchovy essence instead of the sugar.

All pastry requires a hot oven, and the best place to cook it is immediately beneath the browning sheet, which is the hottest place in every oven. A reliable test for the heat of the oven is to place a little flour upon the shelf. If in about three minutes it turns a golden brown, the oven will be perfectly all right for baking of pastry.

thoroughly before planting out. It is of very great importance that all plants used for these purposes should be thoroughly hardened. It is better by far to wait for a few days than to put out plants that are likely to get a severe check through being too tender. Before planting the pots should be well watered.

Thin all hardy annuals as they grow large enough to handle. Never allow them to become over-crowded. The distance between the plants will vary according to the kinds being grown. Some of the larger and stronger-growing plants need and require at least 18 ins. between them to get the best results. However, when they are placed around and among the clumps or beds of the taller kinds before growth becomes too far advanced.

Work in the vegetable garden should be regulated as far as possible by weather conditions. For advantage must be taken of showery weather for transplanting the various crops as they become ready for sowing. It is a good idea to sow seeds in a cold frame or in a hot bed, and to sow early ones gradually and the final ones have been reached. Continue the free use of the Dettol hose on vacant ground and between growing crops. Try to break and retain that loose surface which prevents evaporation in hot, dry weather. Royal Horticultural Society's Bulletin.

SOME HOT WEATHER SWEETS.  
FRUIT CREAMS.

## Lemon Cream.

- 2 lemons.
- 3 eggs.
- 1 oz. cornflour
- 8 ld. sponge cakes.
- 1 lb. caster sugar.

Peel very thinly (overnight) 2 lemons. Soak the peel in a pint of boiling water. Next day, strain off and make hot, but do not boil. Mix in a basin the other ingredients, including juice of lemons, after having well beaten the eggs. Add this mixture to the hot lemon water, and stir until it thickens. Then pour over the sponge cakes, which should have been previously placed in a deep glass dish and soaked with a little lemon water. —Mrs. A. L. Gant, 115, Upper Tollymore Park, Stroud Green, N.4.

## Pineapple Cream.

- 1 oz. gelatine.
- 1 lb. of pineapple
- 1 pint of cream.
- 1 lb. sugar.
- Whites of 2 eggs.

Soak the gelatine in the pineapple juice, stir over a gentle heat till dissolved, adding half the sugar. Whip cream and whites of egg stiffly with the remainder of the sugar, then add the gelatine nearly cold, whisking all the time. Pile the pieces of pineapple on a glass dish and arrange the whisk round and over. —Mrs. Wells, 5, Treadwell Gardens, Topham, S. Devon.

## Apricot Cream

- 1 pt. fresh cream.
- 1 oz. sheet gelatine.
- 1 small tin of apricots.
- 8 ozs. caster sugar.

Dissolve the gelatine and sugar in the apricot syrup. Rub the fruit through a sieve, whip the cream till stiff, add gelatine, sugar, etc., and when it shows signs of setting, stir in the fruit pulp. Pour into a wetted mould, turn out when set. —Mrs. C. J. Hunter, Sandy Lea, Hunsford, Eton, Bucks.

## Banana Cream.

- 6 ripe bananas.
- 1 lemon.
- 1 pt. milk.
- Sugar.
- 2 tablespoonfuls of cornflour.

Slice the bananas into thin rings, place in a crystal bowl, sprinkle with sugar, pour over this the juice of the lemon. Make the cornflour up with the milk, boiling the lemon rind in the milk for flavouring, but take it out before mixing it with the cornflour. Pour the made curd over the sliced bananas, allow to cool, a few glacé cherries and angelica placed on top give a pretty finish to the dish. —Mrs. Florence Lawson, "Orchard," Brighthelm Avenue, Wetherhampton.

## Coffee Cream.

Make a little strong coffee, using two tablespoonfuls of coffee. Put 4 ozs. of gelatine in a saucepan with one pint of milk and place on low gas. When the gelatine has dissolved, add 10 ozs. of sugar and 2 yolks of eggs. Just bring to a boil and then remove from the gas. Put in the cool whilst beating up the whites of 2 eggs. Add this to the mixture with strained coffee, beat well, pour into moulds, and leave till set. —Mrs. R. Morgan, 24, Marlborough Road, E.18.

On June 14, at 10.45, Miss Florence Petty (The Pudding Lady) is to give a talk especially intended to help all those who have to do their housekeeping on a very restricted income, sometimes as low as 30s. a week. This is the second talk of its kind, and others will be given on June 28 and July 12 by Mrs. Nelson Edwards.

Copies of the Recipes for Leaf Cakes broadcast at 10.45 a.m. on May 28, can be obtained by sending a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, S.W.1.

Have you got your copy of the Household Booklet? Is from any bookstall, or 1s. 3d. post free from the B.B.C., Savoy Hill.

## THIS WEEK IN THE GARDEN.

**C**HRYSANTHEMUMS of all kinds in pots will require frequent attention. Late-flowering varieties well established in 6-in. pots will soon be ready to move into the pots in which they are to flower. In the final potting a good compost should be prepared, composed of rich fibrous loam and leaf soil with sufficient sharp sand to keep the whole porous. A slow-acting manure, such as bone meal, should be added in the proportion of a 6-in. potful to each barrow-load of soil. See that the pots are properly drained, the first crock should be placed over the hole in the bottom of the pot with the concave side downwards, so as to ensure the free passage of superfluous moisture. The plants should be stood in their summer quarters, where they can have all the sun and air possible. Avoid placing them near trees or shade of any description. Shade encourages soft, tender growth, which is liable to attacks of mildew and insect pests, and produces poor flowers.

In most districts bedding out will be general, and in the south, the majority of bedding plants will be in their summer quarters. Such tender plants as dahlias and begonias are best kept until there is little chance of them being destroyed by late frosts. Many bedding plants are spoiled each year through neglecting to water them off



# MAESTOSO

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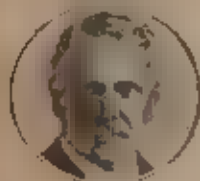
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8.45  
AN APPEAL BY  
SIR  
LESLIE SCOTT

**SUNDAY, JUNE 9**  
**2LO LONDON & 5XX DAVENTRY**  
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

9.5  
REGINALD PAUL  
PLAYING  
GLAZOUNOV



1.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH, WEATHER 5.10 a.m.

**3.30 A MILITARY BAND CONCERT**  
KATE WINTER (Soprano). FOSTER RICHARDSON (Piano)

THE WIRELESS MILITARY BAND, Conducted by  
F. WATSON O.B.E. (S.E.)

Overture, 'Rienzi' Wagner

KATE WINTER

Recit. and Air, 'Angels ever bright and fair' Handel

BAND

Valde Suite Coleridge-Taylor

FOSTER RICHARDSON

Sons of the Sea Coleridge-Taylor

The boat stars were twinkling  
Wailer Butler

BAND

Female from 'Schubert's  
Festival at Baghdad, 8.4.39  
week on His Lordship's  
Rock

KATE WINTER

The Patriotic, 'Chopin  
Imagined by Wings  
Sing, sing, Blackbird' Phillips

FOSTER RICHARDSON

The Scavenger, 'Haydn  
The Sea Road' Haydn

BAND

Four Humorous, 'There's

**5.0 A Pianoforte Recital**  
by Edward Isaac

Capriccio in G Handel  
Prelude and Fugue in C Major  
No. 10 of the Forty First

Impromptu in G Flat Chopin  
Polonaise in A Chopin

South Sea Paul Porey  
Salvador Resaca Song (Two  
Italian Year of Pilgrimage)

Free Transcription of  
Schubert's Song, 'Edmund  
Imagined'

18th Century Country  
Dance of Gentry

**5.30 ENGLISH ELOQUENCE—VII**

Speech on the Employment of Indian Troops  
by the Rt. Hon. William Pitt, Earl of Chatham  
Delivered in the House of Lords on November 20,  
1777 during the course of the Debate on the  
Army Bill

THE Grand Cham of Literature and the Great  
Commoner were contemporaries: but their  
eloquence was exercised in different arenas.  
Pitt expressed his powerful mind in private;  
Pitt displayed in public that splendour of char-  
acter which once illuminated the kingdom, then  
afterwards illumined it.

As statesman William Pitt, first Earl of  
Chatham, is famous as the architect of the first  
English Empire for an eloquence which  
inspired his supporters and terrified his  
opponents.

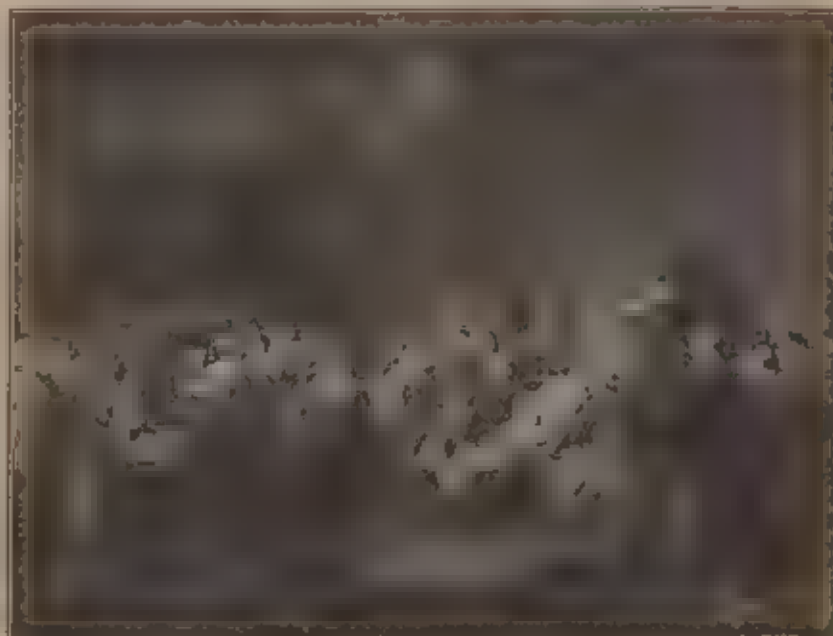
The speech on the employment of Indian  
troops was the second of Chatham's great  
efforts to stop the war with the American  
colonies. He was no longer a Minister, but a  
lying man, just able to 'crawl to the House of  
Lords,' attended by his son William. His  
appearance caused consternation mingled with

joy among those who looked to him as the saviour  
of the country.

'Sage he stood  
With Atlantean shoulders, fit to bear  
The weight of mightiest monarchies: I look  
Drew audience and attention still as night.'

He was at it concerned with 'measures, not  
men.' He tried to convince the corrupt assembly  
of 'King's Men' that facts should take pre-  
cedence over party. 'My Lords, this is not  
merely the cold opinion of my understanding,  
but the glowing expression of what I feel. It is  
my heart that speaks.' Thrice more he spoke  
on the same subject, before 'single, imperious,  
proud, enthusiastic,' he was silenced by that  
savage portrayed in Copley's picture.

(For 5.45-5.45 Programmes see opposite page)



**THE LAST SPEECH OF THE EARL OF CHATHAM**

Copley's famous painting shows the scene in the House of Lords in 1778 when  
Chatham fell back dying after concluding the last of his great series of speeches on  
the war with the American colonies. A previous speech of his on the American  
question, delivered in November, 1777, will be broadcast in the 'English  
Eloquence' series this afternoon.

**8.45 The Week's Good Cause.**  
(London only)

Appeal on behalf of the Central Association for  
Mental Welfare by the Rt. Hon. Sir LESLIE SCOTT,  
K.C., President of the Association

THE Central Association for Mental Welfare is  
the largest non-official body in the country  
concerned with the care of mentally defective  
and sub-normal persons. Since its foundation  
in 1914, close on 40,000 defectives have been  
sworn by the Central and Local Associations  
and a large proportion of these are cases who  
cannot, for technical reasons, be helped by any  
statutory authority and are therefore dependent  
upon voluntary effort for care and training.  
Donations and subscriptions are badly needed to  
meet the ever increasing cost of the Association's  
work and to wipe off an accumulated deficit.  
They should be sent to the Chairman, the Rt.  
Hon. Sir Leslie Scott, K.C., 24, Buckingham  
Palace Road, S.W.1, marked 'Broadcast  
Appeal.'

**8.50 The News Bulletin**  
WEATHER FORECAST, GENERAL NEWS BUL-  
LETTIN; Local Announcements; (Daventry only)  
Shipping Forecast

**9.5 A Glazounov Concert**

REGINALD PAUL (Pianoforte)  
THE WIRELESS SYMPHONY ORCHESTRA: Leader,  
S. KNEALE KELLEY

Conducted by THE COMPOSER  
Overture, 'Carnaval'

THE 'Carnaval Overture,' which was produced in  
1884, fulfils the promise of its title in an joyous  
spirit that very little analysis of it can be  
required. It begins at once with a vigorous theme  
on the whole strength of the orchestra, hurrying  
along on swift feet. A broader melody played  
first by woodwinds and strings, breaks in, for  
the first time, but very soon the bustling measure  
of the opening returns. Again a more slowly  
moving melody breaks in on it, this time in very quiet mood,  
but it also gives way quite soon to the carnival spirit of the  
opening. There is a new section at a more moderate  
speed, in which there is an organ part, to be replaced  
by the orchestra. The movement of the organ is  
wind up the Overture in the most brilliant and gay of spirits.

REGINALD PAUL  
Prelude and Fugue, Op. 62

ORCHESTRA  
Suite, 'The Seasons'

THE Suite of orchestral pieces is  
made up of music originally  
written for a ballet. Glazounov  
has more than once deserted  
the realm of purely symphonic  
music to compose ballets, and  
this is the best known of the  
Melodious and graceful through-  
out, it is all happily descriptive  
of the scenes set before us.  
Winter, with its snow and  
frost, ice, hail, and  
snow; the Spring comes next,  
and in her train are Zephyrs,  
birds, and flowers, which  
give pleasure to the heart.  
There is a dance of roses, and little solo  
lances for Spring herself, for a  
bird, but at the approach of the  
warmth and of Summer, all the  
attendants of Spring vanish.

The third scene is Summer, a cornfield waving  
under a soft breath of wind. There is a  
waltz of Poppies and Cornflowers and then naiads  
appear, holding veils which represent Water;  
their dance is a flowing Barcarolle, and Summer  
comes to an end with a variation presenting the  
idea of Corn. It is interrupted for a moment by  
the sound of open-air music, and at the end  
Fauns and Satyrs appear playing rustic pipes.  
They engage in a battle for the Grain, but it is  
rescued by the Zephyr. The last movement  
begins with a Bacchanale of Autumn in which all  
the seasons take part. It is a merry and vigorous  
movement in which first Winter, then Spring, and  
Summer take turns of their own before a final  
slow movement presents some of the wis-  
dom of Autumn. Then a Satyr dance variation,  
and a merry dance of Fauns and Satyrs under  
a rain of dead leaves leads to the short apothe-  
osis which closes the ballet.

REGINALD PAUL  
Gavotte, Op. 48, No. 3  
Idylle, Op. 103  
Etude in E Minor, Op. 31, No. 2

ORCHESTRA  
Poème Lyrique, Op. 13

**10.30 The Epilogue**









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## SUNDAY, JUNE 9

### 5GB DAVENTRY EXPERIMENTAL

182 1/2 M. 622 K.C.  
TO BE HEARD ON 5GB DAVENTRY EXPERIMENTAL

3.30

#### A POETRY READING

Mr. ROBERT HARRIS  
will read a selection from  
English Poets, old and new

#### 4.0-5.30 A String Orchestral Programme

(From Birmingham)

THE MIDLAND STRING ORCHESTRA, conducted by  
JOSEPH LEWIN

Suite of Six Pieces (from the lesser-known  
Piano Solo Works) Bach, arr. Woodhouse

GEORGE BAKER (Baritone) and Orchestra  
Hindour and Arms ..... Handel

#### 4.23 EDNA ILES (Pianoforte) and Orchestra

Concerto in E ..... Bach  
Adagio moderato; Siciliano; Allegro

#### 4.48 ORCHESTRA

Serenade from Quartet,  
Op. 3 No. 5

Haydn, arr. Woodhouse

GEORGE BAKER

A Voice by the Cedar  
Tree

Arthur Somervell  
Diapason

Harold Samuel  
O that it were so

Froma Bridge  
Billy Boy, arr. Terry

ORCHESTRA  
Slumber Song Doppel

#### 5.5 EDNA ILES

Impromptu in A Flat  
Chopin

Danza Divina, Op. 40, No. 6 Medley

ORCHESTRA  
Serenade in E Minor

Elgar

ELGAR's complete command of the material he is using is nowhere more clearly manifest than in his music for strings alone. What might be in less experienced hands a routine job, seems to offer him special scope for showing how much variety he can evolve from string tone without the aid of orchestral wind instruments.

The most important, as it is among the most popular, of his early works, with the possible exception of the 'Froissart' Overture, is the String Serenade, Op. 20, in three movements. Its effectiveness owes a good deal, no doubt, to the composer's intimate knowledge of the violin, and to his youthful experience as director of a local band, modest alike in size and in attainment. There can be but few orchestras throughout the modern world of music which have not at least attempted this thoroughly wholesome and melodious music.

The violas begin the dainty, tripping, first movement with a figure which is heard in the last movement too. There are two main tunes, one which follows immediately after the opening. The other is in two sections, one in major and the other leaping upwards a seventh at the beginning. The movement is closed by a repetition of the first tune. The second tune is heard again in the last movement.

The second movement, a short Larghetto, is always regarded as the gem of the Serenade. There is a brief Prelude, in which the opening phrase is effectively used on the different instruments, and then the main subject appears on the first violin—a long, flowing melody. There is a brief contrasting section, and the main tune is repeated in a fuller and richer form, the short

movement coming to an end with a repetition of the phrase of the Prelude.

The last movement begins with a smooth flowing tune and, as mentioned above, the opening and the second tune of the first movement are heard again.

#### 7.50 Birmingham Cathedral

A RELIGIOUS SERVICE, conducted by the Rev.  
W. ROBERTS, of St. Stephen's Church, Smethwick  
Relayed from the Cathedral, Birmingham

#### THE BELLS

#### Order of Service:

Hymn, 'Just as I am' (English Hymnal, No. 316)  
Psalm 15 and 16

Magnificat in G ..... Cooke  
Athen: 'Christ as feet as rest' ..... Price-Anterio—1000

#### ADDRESS

Hymn, 'O worship  
the King' (English  
Hymnal, No. 406)  
Benediction

#### 8.45 The Week's Good Cause

(From Birmingham)  
An Appeal on behalf  
of the Children's  
Country Holiday  
Society by Lady  
DAVIS

Contributions  
should be sent to  
the Secretary, 16,  
Temple Street,  
Birmingham

#### 8.50 The News Bulletin

WEATHER FORECAST,  
GENERAL NEWS  
BULLETIN

#### 9.0 A Sunday Evening Concert

CATHERINE STEWART  
(Contralto), TREBOR  
JONES (Tenor)  
THE GERSHWIN PARK-  
INGTON QUINTETT  
Bourne and Rogers

German

Prelude ..... Balfour Gardiner

CATHERINE STEWART

The First Kiss ..... Edith  
Best Song ..... Stanford  
Go, Heart, into the Lamp of Light (Sixteenth  
Century) ..... Somervell

#### QUINTETT

Two Negro Melodies ..... Coleridge-Taylor

TREBOR JONES

Prelude ..... Cyril Scott  
The Lake Isle of Innisfree ..... Muriel Herbert

A Voice ..... Joseph Hainwright

#### QUINTETT

Airs from 'Bohemian Girl' and 'Maritana'

CATHERINE STEWART

The Bears of Jura ..... arr. Kennedy-Fraser  
(Songs of the Hebrides)

Lochie Lindsay ..... arr. Malcolm Tansman  
Braw, Braw Lads ..... Traditional

#### QUINTETT

Two Novellettes ..... Coleridge-Taylor

TREBOR JONES

Love went a-riding ..... Frank Bridge  
Come not when I am dead ..... Joseph L. Laroche  
Good Bye ..... Peter Warlock

#### QUINTETT

Londonderry Air ..... O'Connor Morris  
Molly on the Shore ..... Grainger

10.30

THE EPILOGUE



# Sunday's Programmes continued (June 9)

5WA	CARDIFF.	223.2 M. 978 KC.
3.30	<b>A CONCERT</b>	
	At 10.00 P.M. (11.00 P.M. in Llandaff Fields)	
	NATIONAL ORCHESTRA OF WALES	
	Conducted by WARDEN BRISTOL	
	March: Hungarian (Hungarian March), ... <i>Beethoven</i>	
	Overture, 'The Merry Wives of Windsor' ... <i>Mendelssohn</i>	
	TUDOR DAVIES (Tenor) and Orchestra	
	Where'er you Walk ... <i>Mendelssohn</i>	
	ORCHESTRA	
	Suite, 'Casse Noisette' ('Nut Cracker') ... <i>Tchaikovsky</i>	
	TUDOR DAVIES and Orchestra	
	Andante: Pastorale ... <i>Grieg</i>	
	On the Sea	
	Dance of the Tumblers ... <i>Rimsky-Korsakov</i>	
	Irish Tune ... <i>O'Connell</i>	
	Molly on the Shore ... <i>O'Connell</i>	
	TUDOR DAVIES	
	Pastoral: Bearers ... <i>Shan</i>	
	Sigh No More ... <i>Aiken</i>	
	O Na hyddai a haf o hyd ... <i>Davies</i>	
	O Na	
	Overture, 'Carnival' ... <i>Drerik</i>	
5.0	S.B. from London	
6.45-8.15 app.	S.B. from Manchester	
6.30	<b>A RELIGIOUS SERVICE</b>	
	Relayed from New Trinity Congregational Church, Cowbridge Road	
	Hymn, 'Give to our God Immortal Praise' (Congregational Hymn Book, No. 19)	
	Reading from the Old Testament (Chap. 87)	
	Reading from the New Testament (St. John 1:1-5)	
	There is a Green Hill ... <i>Wynne</i>	
	Antiphon, 'Arie, Shine'	
	Hymn, 'Lord of all be glorified' (No. 6)	
	A Song Cycle for Four Solo Voices	
	Words from the 'Rubaiyat' of OMAR KHAYYAM	
	Music by LIRA LERNMAN	
	LIRA ALLEN (Soprano); CONSTANCE FELTIS (Contralto); ARTHUR WILKIN (Tenor); REGINALD WHITENRAB (Bass); At the Piano, ERIC ...	
	4.00 LIRA ALLEN (Soprano) and PAT RYAN (Contralto)	
	Songs in E Flat, Op. 129 ... <i>Beethoven</i>	
	Andante con moto, Allegro	
5.0	S.B. from London	
5.45-6.15 app.	Church Cantata (No. 75)	
	'Die Elfenkönigin' (The Elf Queen)	
	(See page 507)	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Edward VII Welsh National Memorial Association for Prevention of Tuberculosis, by Mr. DAVID DAVIES	
8.50	WEATHER FORECAST, NEWCASTLE	
9.0	West Regional News	
9.5	S.B. from London	
10.30	Epilogue	
10.40-11.0	The Silent Fellowship	
	Relayed to Daventry	
ESX	SWANSEA.	228.5 M. 1,040 KC.
3.30	S.B. from Cardiff	
5.0	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
6.30	S.B. from Cardiff	
7.15	S.B. from London	
8.45	S.B. from Cardiff	
8.50	WEATHER FORECAST, NEWCASTLE	
9.0	S.B. from Cardiff	
9.5	S.B. from London	
10.30	Epilogue	
10.40-11.0	S.B. from Cardiff	

6BM	BOURNEMOUTH.	228.5 M. 1,040 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	Appeal on behalf of the Poole Poor Children's Holiday Scheme (organized by the Post-War Brotherhood Federation), by His Worship the Mayor of Poole, COUNCILLOR A. E. F. CORNWELL	
9.0	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
5PY	PLYMOUTH.	228.5 M. 1,040 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
2ZY	MANCHESTER.	272.3 M. 703 KC.
3.30	<b>An Organ Recital</b>	
	By GEORGE PRITCHARD	
	Relayed from St. Ann's Church	
3.45	<b>'In a Persian Garden'</b>	
	A Song Cycle for Four Solo Voices	
	Words from the 'Rubaiyat' of OMAR KHAYYAM	
	Music by LIRA LERNMAN	
	LIRA ALLEN (Soprano); CONSTANCE FELTIS (Contralto); ARTHUR WILKIN (Tenor); REGINALD WHITENRAB (Bass); At the Piano, ERIC ...	
4.00	LIRA ALLEN (Soprano) and PAT RYAN (Contralto)	
	Songs in E Flat, Op. 129 ... <i>Beethoven</i>	
	Andante con moto, Allegro	
5.0	S.B. from London	
5.45-6.15 app.	Church Cantata (No. 75)	
	'Die Elfenkönigin' (The Elf Queen)	
	(See page 507)	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
Other Stations.		
5NO	NEWCASTLE.	245.9 M. 1,230 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
5SC	GLASGOW	401.1 M. 740 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
2BD	ABERDEEN.	311.2 M. 654 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
2BE	BELFAST.	307.7 M. 631 KC.
3.30	S.B. from London	
5.45-6.15 app.	S.B. from Manchester	
7.15	S.B. from London	
8.45	<b>The Week's Good Cause</b>	
	An Appeal on behalf of the Police Court and Prison Gate Mission, by the Rev. HAROLD H. PIERCE, Organizing Secretary for the Northern Area	
8.50	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

## The Road-User's Guide—



## ENGLAND, WALES and SCOTLAND

New and enlarged Edition giving the best roads; quickest routes; distance between principal towns; together with a host of other useful information for motorist, cyclist and pedestrian. Scale 10 miles to the inch.

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## ROAD MAP

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7-45  
**WILLIAMS AND  
TAYLOR  
IN VAUDEVILLE**

**MONDAY, JUNE 10**  
**2LO LONDON & 5XX DAVENTRY**

(358 M 838 KC.) (1,562.5 M. 194 KC.)

9-35  
**CHAMBER MUSIC  
WITH THE  
ZIMMER QUARTET**

10.15 a.m. **THE DAILY SERVICE**

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

10.45 **Mrs. E. WACHOPE MACIVER, 'Economics in the Home—III, Houses and Rents'**

11.0 (Daventry only) **Gramophone Records**

11.0 **A Balled Concert**  
Cecil Lyne (Contralto)  
Trevor Glyn (Tenor)

12.30 **ORGAN RECITAL**  
By **EDWARD O'HENRY**  
From Madame Tussaud's Cinema

1.0-2.0 **LIGHT MUSIC**  
**LEONARDO KEMP and his ORCHESTRA**  
From the Piccadilly Hotel

2.30 **FOR THE SCHOOLS—**  
**WHAT THE ONLOOKER SAW (POEM III)—**  
**MISS RHODA POWER: 'VI—A Meeting with the**  
**Shakelows'**

2.0 **Interlude**

2.5 **STORIES FOR YOUNGER  
PEOPLE—VI**  
**The Casting of the Great Net**  
(Chances), Told by **MISS PROFA**  
**LYNCH**

2.50 **Interlude**

3.30 **DANCE MUSIC**  
**JACK PAYNE**  
and  
**THE B.B.C. DANCE ORCHESTRA**

4.15 **TEA TIME MUSIC**  
From the Hotel Cecil  
**ALPHONSE DE CLOS and his**  
**ORCHESTRA**

5.15 **THE CHILDREN'S HOUR**  
Copies of the play and  
other Pigeon Songs, played by  
**CECIL DIXON**  
**The Story of 'The Burglars**  
**Bride,' from 'The Phoenix and**  
**the Carpet' (E. Nesbit)**  
Various Songs by **ARTHUR WYNN**  
Hints on 'Long Distance Run-  
ning,' by **H. M. ASHRAHAM**

6.0 **Mr. G. W. JUDGE: 'Bee-**  
**keeping as a Profitable Hobb-**  
**Apary Work and the Honey Har-**  
**vest'**

This is the last of Mr. Judge's  
series of talks on bee-keeping,  
and will deal with apary work during the  
summer and with the question of how best to  
treat the honey harvest when it has been  
gathered in.

6.15 **'The First News'**  
**TIME SIGNAL, GREENWICH, WEATHER FORECAST,**  
**FIRST GENERAL NEWS BULLETIN**

6.30 **Mr. H. McIL EAGER: 'Self Government**  
**in Clubs'**

MANY listeners will recall the second talk of this  
series, during the course of which a young club  
leader, Ernest Hickman, put forward some  
highly interesting views on the question of self  
government in clubs. Mr. H. McIL Eager, who is  
talking on this same subject tonight, has done a  
considerable amount of work in connection with  
young people's organizations and is now as-  
sociated with the National Institute for the  
Youth.

6.45 **THE FOUNDATIONS OF MUSIC**  
**BEETHOVEN'S PIANOFOORTE SONATAS**  
Played by **EDWARD LAMON**  
**Sonata in A Flat, Op. 26 (The Funeral March**  
**Sonata)**  
**Andante con variazioni: Scherzo, Marcia**  
**funebre (Funeral March)**

7.0 **Mr. JAMES AGATE: Dramatic Criticism**

7.15 **Musical Interlude**

7.25 **For Students of French**  
A Reading by **MONSIEUR E. M. STEPHAN** from  
**Poésies Choix d'Œuvres Contemporaines** (Bour-  
bourg), from 'Le soir, Jacques Legrand,' line  
24, p. 5, to '... non, ce n'est pas Bour-bour,'  
line 28, p. 7

7-45 **Vaudeville**

**WILLIAMS and TAYLOR: A Nation's Foremost**  
**Comedians**  
**'Don't Argue'**  
S. J. THOMAS  
(The Celebrated Saxophonist from the Cafe de  
Paris)

**LEONTA PROCTOR (Soprano)**  
**THE MISTRESS**  
(Five Masters of Marvellous Melody)  
**JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**



**WHERE O'HENRY PLAYS THE ORGAN**

The first of a new series of the popular relays from Tussaud's Cinema  
will be given at 12.30 today.

9.0 **'The Second News'**

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

9.15 **Topical Talk**

9.30 **Local Announcements (Daventry only), Ship-**  
**ping Forecast and Fat Stock Prices**

9-35 **Chamber Music**

**ROBERT MAITLAND (Baritone)**  
**THE ZIMMER STRING QUARTET**  
**ALBERT ZIMMER (Violin): FREDERICK CHITT**  
**(Viola), EDWARD PIERCE (Cello), FRANK**  
**DOERLAND (Violoncello)**  
**Quartet in D, Op. 75, No. 5, .....Haydn**  
**Allegretto; Largo—Cantabile o mesto, Menu-**  
**etto: Allegro Fies o Fies**

THE form of the first movement is unusual. It  
begins with a gently moving Allegretto, built  
up on a happy tune like a rather swift Barcarolle,  
from which lively little variations are made,  
and then the movement passes to a brisk Allegro  
whose tune is the same as the beginning of the  
first part.

The slow movement, although called 'Sad'  
(Mesto) has really nothing deeply melancholy  
about it, and the fine big tune with which the first  
violin opens the movement is quite a serene and

contented one. There is a little hint of sadness  
when the same tune appears later on the lower  
strings, but on the whole the movement is like  
Haydn's inimitable good spirits.

The Minuet and Trio are both brisk and light-  
footed, and the last movement is really frolic-  
some and gay. Anyone who can listen to its  
almost mischievous good spirits without a thought  
of laughter is indeed in a sorry frame of mind.

9.55 **ROBERT MAITLAND**

**Three Sonnets of Michael Angelo ....Hugo Wolf**  
**Wohl dank' ich oft (How oft I think); Alles**  
**endet, was entsteht (All things end and that**  
**arise); Fühl' meine Seele (What my spirit**  
**knows)**

**Four Songs .....Richard Strauss**  
**Morgen (Tomorrow), Ach! weh' mir (Ah! woe**  
**is me); Traum durch die Dämmerung (Dreams**  
**through the Twilight); Junggesellenabschwur**  
**(Young man's vow,**

10.15 **QUARTET**

**Quartet in A Minor, Op. 132**

*Beethoven*

**And., sostenuto—Allegro;**  
**Allegro ma non tanto, Reclame**  
**Dankgesang eines Genesenen**  
**an die Gottheit, in Idischer**  
**Tonart; Molto adagio. Neue**  
**Kraft füllend (filling new**  
**strength); Andante—Molto**  
**adagio—Andante—Molto**  
**adagio, mit innigster Empfin-**  
**dung, Alla marcia, assai vivace,**  
**Recitativo, attacca; Allegro**  
**appassionato**

It has been pointed out before  
how much of Beethoven's own  
personality is expressed in the  
last great String Quartets, and of  
none is that more true than of  
this one.

The first movement begins  
with a slow and solemn introduc-  
tion in very quiet tone, and then  
the first violin breaks in with a  
flourish at the opening of the  
quick part of the movement.  
Almost at once the violoncello has  
a little snatch of the theme which  
is afterwards played in full by  
the first violin, and all through  
the movement it will be heard  
now in one voice, now in another.

The second movement is a form of *Intermezzo*  
with alternative sections, and the third, a very  
splendid and beautiful slow movement, is the  
one which gives the Quartet its name.

The last movement opens with a robust march  
theme and a little later there is a splendid  
flowing tune, one of the noblest of all Beethoven's  
melodies, which forms the basis of most of the  
movement.

11.0 **Mrs. HELEN ROBINSON 'Contract Bridge**  
**and how to Play it—I'**

The series of hands at Auction Bridge having  
now reached its conclusion, will be followed by a  
series of demonstrations on the new game of  
Contract Bridge, now so popular among bridge-  
players. Mrs. Robinson is well known as one of  
the best exponents of the game. This evening  
she will explain the main points of difference  
between Contract and Auction Bridge, her talk  
being punctuated by queries from a 'pupil.'

11.15-12.0 **DANCE MUSIC:**

**Jay Whidden's Band from the Carlton Hotel**

12.0-12.15

**Experimental Transmission of Still Pictures**  
**by the Futograph Process**



# MONDAY, JUNE 10

## 5GB DAVENTRY EXPERIMENTAL

4.32 P.M. 612 (K.C.)

2.5.5. M.T. 1939. 10.4. 1939. 10.4. 1939. 10.4. 1939.

### 3.0 AFTERNOON MUSIC

#### L. ALLEN & CO. RE-ARRANGE ORCHESTRA

##### Conducted by E. A. PATRONS

- Over 100. *Light Comedy* ..... *Suppe*
- Mary Frances *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*

### 4.0 A Balled Concert

#### JERAL DE WILLACY (Soprano)

#### HARRY COSTIGAN (Baritone)

### 4.30 DANCE MUSIC

#### JACK PAYNE

#### and the

#### B.B.C. DANCE ORCHESTRA

### 5.30 THE CAROLAN'S HOUR

#### (From Birmingham)

#### Baritone the Cat, by Agnes

#### Thompson

#### ETHEL BARBER & LUCY BOWEN

#### The Great Swin - a School

#### Story by T. Davy

#### Baritone

#### Song by T. F. FORD

#### (Baritone)

### 6.15 'The First News'

#### THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEVY

#### WEATHER FORECAST FIRST

#### at NEWS BULLETIN

### 6.30 A CONCERT OF LIGHT MUSIC

#### (From Birmingham)

#### THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEVY

- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*

### 7.0 THE SECOND NEWS

#### WEATHER FORECAST SECOND GENERAL NEWS

#### at NEWS BULLETIN

### 7.15 DANCE MUSIC

#### JACK PAYNE

#### and the

#### B.B.C. DANCE ORCHESTRA

- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*

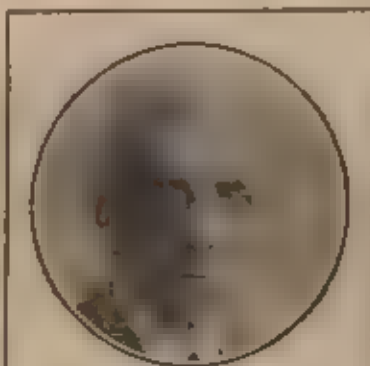
### 8.0 A VOICE RECITAL

#### by SONA Moudawsky

- Soprano in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*
- Baritone in A Minor ..... *Moffet*

### 8.30 A MILITARY BAND CONCERT

- DOROTHY BENNETT (Soprano); JOHN MORRIS (Baritone)
- THE WINDMILL MILITARY BAND, conducted by B. WALTON O'DONNELL
- Brandenburg Concerto No. 3
- Baritone, arr. Gerard Williams
- DOROTHY BENNETT
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams
- Baritone, arr. Gerard Williams



SELWYN PAULFIELD

sings in the concert of light music from Birmingham at 6.30.

- JOHN MORRIS
- Sigh no More ..... *4 then*
- The Ghost ..... *Evelyn Sharp*
- La Reine Marie ..... *1 then*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*

### 10.0 'The Second News'

#### WEATHER FORECAST SECOND GENERAL NEWS

#### at NEWS BULLETIN

### 10.15 DANCE MUSIC

#### JACK PAYNE

#### and the

#### B.B.C. DANCE ORCHESTRA

- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*
- Over 100. *Baritone* ..... *Minerva Healy*
- Song ..... *Sanderson*

## HOW TO BECOME AN EXPERT LINGUIST

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

A MARKED success has been achieved by the new system of learning French, Italian, Spanish and German. The new system is based on the principle of learning by association. It is a simple and easy method of learning a foreign language. It is a method which can be used by anyone, at any time, and in any place. It is a method which can be used by anyone, at any time, and in any place. It is a method which can be used by anyone, at any time, and in any place.

Here are a few examples of the letters now being received by the Pelman Institute from its students:

"I have only been learning German for five months, now I can not only read it, but also speak it well." (C. M. 148.)

"I have learnt more French during the last three months than I learnt during some four or five years' teaching on old-fashioned lines at a School." (S. 382.)

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### Grand Opera.

LA SIOGONDA, Pinaud-Art. Hl.  
Grand Opera Chorus No. 1187-81. 54.

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**BIENET OVERTURE.**  
No. 1187-81. 54.  
**BOHEMIAN GIRL, Overture.**  
No. 1187-81. 54.  
**YEMOIN OF THE GUARD, Selection.**  
No. 1187-81. 54.  
**MINUET, Berceuse.**  
No. 1187-81. 54.  
**CASSED NOIRTTIE SUITE, Dance, Russia, etc.**  
No. 1187-81. 54.  
**WELSH SUITE, Praelud.**  
No. 1187-81. 54.  
**BELLE OF NEW YORK, Selection.**  
No. 1187-81. 54.  
**LILLO TIME, Valse, Russia.**  
No. 1187-81. 54.  
**LEONARD OVERTURE, No. 3, Beethoven.**  
No. 1187-81. 54.  
**KEYSTONE OVERTURE, Thomas.**  
No. 1187-81. 54.  
**JEWELS OF THE MADONNA, Intermezzo.**  
No. 1187-81. 54.  
**UNFINISHED SYMPHONY, Schubert.**  
No. 1187-81. 54.

### Instrumental.

**QUARTET IN D MAJOR, Op. 76, No. 2, Haydn.**  
No. 1187-81. 54.  
**QUARTET IN A MINOR, Op. 132, Beethoven.**  
No. 1187-81. 54.  
**LIGHT CAVALRY Overture.**  
No. 1187-81. 54.  
**LA GITANA, Valse, No. 1187-81. 54.**  
**PRELUDE.**  
No. 1187-81. 54.  
**HUNGARIAN DANCE IN F, No. 1, Chopin.**  
No. 1187-81. 54.  
**STUDE IN A FLAT, Op. 25, No. 1, Chopin.**  
No. 1187-81. 54.  
**ROMANCE, No. 1, Chopin.**  
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**AT DAWNING, No. 1, Chopin.**  
No. 1187-81. 54.  
**INVITATION TO THE VALSE, No. 1, Chopin.**  
No. 1187-81. 54.  
**AVE MARIA, No. 1, Chopin.**  
No. 1187-81. 54.  
**LIEDERSTÜCK, No. 1, Chopin.**  
No. 1187-81. 54.  
**SLAVONIC DANCE IN E MINOR, No. 1, Chopin.**  
No. 1187-81. 54.

### Vocal.

**ANGELS EVER BRIGHT AND FAIR, No. 1187-81. 54.**  
**BILLY BOY, No. 1187-81. 54.**  
**O LOVELY NIGHT, No. 1187-81. 54.**  
**LUCIA DI LAMMERMOOR, No. 1187-81. 54.**  
**BALTO IN MASCHERA, No. 1187-81. 54.**  
**PALLIACCI, No. 1187-81. 54.**  
**SILENT MOON, No. 1187-81. 54.**  
**THANK GOD FOR A GARDEN, No. 1187-81. 54.**  
**TOM JONES, No. 1187-81. 54.**  
**AT THE MID HOUR OF NIGHT, No. 1187-81. 54.**  
**MIRIAM ENGLAND, No. 1187-81. 54.**  
**BLIND FLOUNDERMAN, No. 1187-81. 54.**  
**MARRIAGE OF FIGARO, No. 1187-81. 54.**

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## Monday's Programmes continued (June 10)

SWA

CARDIFF.

523.1 M  
928 KC.

### 1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cardiff)

Overture, 'Alceste' Gluck  
Two Pictures from 'Tristan und Isolde' Wagner  
Overture, 'Der Freischütz' (The Mark)

In Euripides' play, it will be remembered, Alceste was the Queen of King Admetus, who offered himself as a sacrifice to save the life of her son, condemned to die; Apollo, remembering the King's virtues, rescued her, and restored her safely to her royal husband.

A libretto in Italian was made for Gluck from the old Greek play, by Calzabigi, and Gluck's operatic treatment of it was so successful as to be hailed at once by contemporary opinion as 'a wonder work' and as a masterpiece which would be regarded not only by musicians, but by posterity for all time.

In the preface, in which Gluck dedicates the work to his patron, the Grand Duke Peter

4.45 Mr. Isaac J. Williams: 'The Land of  
Spain—Cordova'

CORDOVA from the ninth to the close of the fifteenth century was a Moorish town of the first rank. Its cathedral was built as a mosque in the eighth century and was the most magnificent Moslem temple in Europe. In 1236 it was converted into a Christian church.

6.0 JOHN STEAK & CARLTON CELEBRITY ORCHESTRA  
From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 West Regional News

9.35-11.0 S.B. from London

6SX

SWANSEA.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff



L.N. 4.

A PANORAMA OF CORDOVA,  
showing the Cathedral and the old Moorish bridge, which is built on Roman foundations.  
Mr Isaac J. Williams talks about this interesting old Spanish town from Cardiff this afternoon.

Leopold of Toscana, he gives his views on dramatic music, explaining that the Overture should prepare the hearer for the character of the action, and give him some idea of the course of the drama.

This Overture does indeed foreshadow the tragic part of the tale. It begins with an impressive main theme, in which massive fortissimos for the whole orchestra are answered by string phrases, played softly. This leads to a climax, and that in turn introduces a second subject, which is first presented, by the winds and strings in dialogue. Soon another very vigorous theme makes its appearance, with the whole orchestra joining in it, and on these three elements the Overture is built up. When given in front of the opera, it has no actual close, but leads straight into the first scene; Weingartner has added a close so that the Overture may be played separately as a concert piece. He develops the existing material somewhat further and brings the piece to an end with soft, melodic chords played by the whole orchestra.

### 2.30 For the Schools

Mr H. A. HYDE: 'Plant and Animal Life by the Seashore: Plants as Civilized Creatures. Plants of the Salty Marshes'

A few flowery plants which can survive a regular bath in salt water inhabit mainly mud estuaries. They have been responsible for forming many an acre of good grazing land, a task which the human engineer could hardly have accomplished without their aid.

3.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 S.B. from Cardiff

9.35-11.0 S.B. from London

6BM

BOURNEMOUTH.

1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

6.30 For the Boys' Brigade

6.45-11.0 S.B. from London 6.30 Local An.  
11.0 Local An.

5PY

PLYMOUTH.

282.5 M.  
1040 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

A DAY IN FAIRYLAND

'THERE WAS AN OLD WOMAN'

A Dialogue Story arranged by Vaughan Thomas  
Request items by MONTY

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London 6.30 Local An.  
11.0 Local An.







2.30 & 9.15  
TALKS BY  
SIR  
WALFORD DAVIES

TUESDAY, JUNE 11  
2LO LONDON & 5XX DAVENTRY  
158 M. 838 KC. (1,561.5 M. 192 KC.)

10.40  
DANCE MUSIC  
FROM THE  
PICCADILLY

10.15 L.M. THE DAILY SERVICE

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

10.45 (Daventry only)  
Some Summer Drinks

It is probably the influence of America that has popularized the fruit-drink, in all its many varieties, here in England today; for certainly it is only of recent years that this possibility and delights in this direction have been at all considerably exploited. In connection with the recipes that will be broadcast this morning it may be noted, incidentally, that the applications for the Empire Marketing Board's leaflets now total over 15,000.

11.0 (Daventry only) Gramophone Records

12.0 A Midday Concert  
BERTRAM A. HUNTON (Daventry)  
THE NEW HARMONY TRIO

1.0 LIGHT MUSIC  
ALFREDER DU CLOS and his  
ORCHESTRA  
From the Hotel Cecil

2.0-2.25  
(Daventry only)  
Broadcast of the London  
Symphony Orchestra by the  
Photograph Process

2.30 FOR THE SCHOOLS  
Sir Walford Davies's series for  
students of Music

- (a) A Beginner's Course
- (b) An Intermediate Course with  
Short Concerts
- (c) A Short Advanced Course

2.30 Musical Interlude

2.35 FLEMMENTARY FRENCH  
A lesson by Monsieur E. M.  
STUBBS

4.0 LIGHT MUSIC  
LLOYD LEVY'S ORCHESTRA  
Conducted by ARTHUR EAGLE  
From the Shepherd's Bush Pavilion

4.15 For Secondary Schools  
THE BIBLE AS LITERATURE—Dramatic Epic in  
the Old Testament: 'The Book of Job,' by Mrs.  
KATHLEEN E. JONES

4.30 LIGHT MUSIC  
LOUIS LEVY'S ORCHESTRA (Continued)

5.15 THE CHILDREN'S HOUR  
Polchinella (Kreutzer) and other Violin Sonatas,  
played by DAVID WISE  
Zoo Mystery Animals—according to Leslie G.  
Maitland  
The Frenchman—another Mortimer Watten Story

6.0 A Reading of Harold Munro's Poems

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S CLARINETTE SONATAS  
Played by EDWARD ISAACS  
Last Movement of Sonata in A Flat, Op. 26  
Allegro  
Sonata in D, Op. 16, No. 3  
First Movement—Presto; Second Movement—  
Largo e maestoso

7.0 Holidays at Home and Abroad—V. Mr. H. V.  
MONTGOMERY: 'A Holiday in Scotland, I'

7.15 Musical Interlude

7.25 The History of English Letters  
Six Types of Tudor Prose—

I, The Translator. North, by Mr. T. S. ELIOT  
Nor the least of the splendours of our Elizabethan  
and Tudor heritage is the prose which, like  
poetry, seemed suddenly to blossom in that  
glorious morning of the world. Early Tudor prose  
was not yet the perfect malleable thing it became  
in the hands of such Elizabethan writers as  
Sidney, Decker, and Bacon; nevertheless, the  
seeds of its perfection were there, and it is a  
mistake to assume that the Tudor fathered that  
perfection entirely. Tudor prose grew out of  
Tudor life—its abundance, its new horizons, its  
youthfulness, and its sudden splendour. In  
this, the first of Mr. Eliot's talks on the subject,  
the translator is considered, why he abounded  
in that period, how his work enriched our  
language as well as our thought, and, lastly,

GRESHAM SINGERS

In Dew of Roses (Madrigal)... Morley  
Sweet Kitty Claver Edmund Keen, arr. T. J. Hewitt

SEXTET

Three Spanish Pictures..... Ayckbourn

8.0-8.30  
(Daventry only)

'The Foundations of Character'

I—Can Human Nature be Changed?  
by Mr. Z. F. WILLS

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

9.15 SIR WALFORD DAVIES

'Music and the Ordinary Listener'

Eighth Series: 'Handel at the Harpsichord'

9.35 Local Announcements:  
Dance, etc., etc. Shipping Forecast  
List of Stock Prices

9.40 'La Gioconda'  
Act III

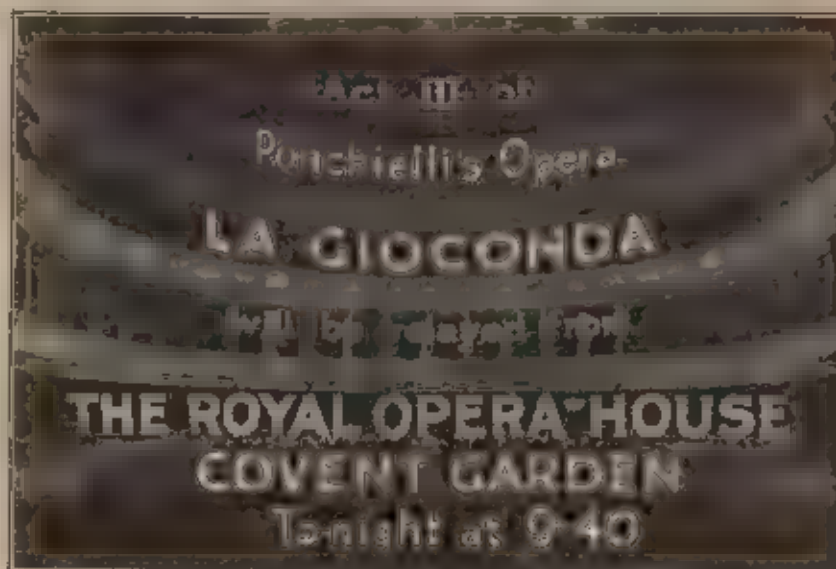
Rehearsal from the Royal Opera  
House, Covent Garden

LA GIOCONDA, the Italian equivalent for our 'Jocund,' is the name given to the heroine who is a famous belated singer. In English the Opera is accordingly usually called *The Belated Singer*. Although Ponchielli is now known almost solely by this work, he was looked up to in the latter part of last century as one of the brilliant figures in Italian music. The libretto of this Opera was prepared for him by the composer Boito. *La Gioconda* was produced in 1876 in Milan and was first heard here in 1885. The tale, adapted from Victor Hugo's 'Angelo, the Tyrant of Padua' (1835), is a tragedy.

The third Act takes place in the Palace of Alvise, one of the Lords of the Inquisition in Venice. He suspects his wife Laura of having been unfaithful and sings of the vengeance he proposes to take upon her. He summons her, and as she comes, the sound of singing is heard from gondolas on the Canal outside the Palace. Alvise hands Laura a flask of poison and tells her that she must drink it before the sound of singing dies away in the distance. He goes, and 'La Gioconda' comes in from behind a curtain, where she had concealed herself. She gives Laura a sleeping draught which will make her seem to be dead, and she drinks it instead of the poison. Alvise comes back to see his apparently lifeless wife stretched on the funeral bier which he had made ready for her. The scene changes to a banquet hall in the house where he is entertaining guests. The festivities are suddenly interrupted by the arrival of Barnaba, a spy in the service of the Inquisition. He brings with him the old blind mother of La Gioconda, and when she is asked about her presence there, she tells that she was praying for one just dead. Alvise draws back the curtain which hid the bier and points to the apparently dead Laura. Barnaba, an outlawed nobleman, with whom Alvise suspects she has been unfaithful to him, rushes forward to stab the Inquisitor, and is seized by guards to be hurried off to prison.

10.40-12.0 DANCE MUSIC

The Piccadilly Players, directed by Al Starita and the Piccadilly Hotel Dance Band, directed by Jerry Moey from the Piccadilly Hotel.



how he compares, both favourably and unfavourably, with his modern brother. As a typical example of Elizabethan translators, Mr. Eliot takes North, whose *Plutarch* everybody knows. Mr. T. S. Eliot, perhaps the most discussed poet of our time and the one whose influence has been widest, shows himself in this talk in his critical capacity.

7.45 An Evening Concert

THE GRESHAM SINGERS

THE VICTOR OLDF SEXTET

Overture, 'Die Fledermaus' ('The Bat')

GRESHAM SINGERS

My Heaven is Home

Langley Fair ...

SEXTET

Berceuse (Cradle Song)

Liberty ...

Waltz ...

Allegro ...

GRESHAM SINGERS

Wings ...

Sleep, baby, sleep ...

SEXTET

Nocturne ...

March Dance in F ...

Allegro ...

Dance Rhapsody ...

Errol Collins

Bartholomew Martin

Jarvis

Boschert

Florence O'Neill

Zemarnik

Tucker and Schuster

Colin Campbell

Boschert

Florence O'Neill

Tchaikovsky







## Tuesday's Programmes continued (June 11)

# Swiftly, Safely, Surely GENASPRIN

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5WA **GLANTRIST** 522.2 M 526 KC.

2.30 London Programme relayed from Daventry

5.0 Miss CONSUELO DE REYES: 'Masques and Pageants—Lighting'

Much ingenuity can be expended in the problem of lighting out-of-door theatres. This was done with motor lamps or the ordinary theatre lamp lights. Flares are sometimes used and look well.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

'Pynsiau'r Dydd Yng Nghymru'

Yr ATHRO ERNEST HUGHES

A Welsh Introduction

'Current Topics in Wales'

A Review of Welsh Literature

F. P. JONES, L.L.M.

S.B. from Swansea

7.15 S.B. from London

7.45 NATIONAL ORCHESTRA OF WALES

(Cerdhuria Genedlaethol)

Conducted by WALTER WILLIAMS

First Mephisto Waltz

'Dance in the Village Inn'

The old legend of Faust and his bargain with the Evil One has attracted dramatists and composers throughout the ages, and, last more than once made parts of the tale the bases of his own music. His Faust Symphony, setting forth a orchestral and different of moods of the story, has already been broadcast and so has this week.

The episode which it describes shows us Faust and Mephistopheles on a country walk together. They come to a village inn where there has just been a wedding and the guests and villagers are dancing in merry rustic fashion. Faust is immediately attracted by one of the village lasses, and Mephistopheles urges him to invite her to dance. Then, taking one of the players' fiddles from him, he boasts that he will show them how dance music should be played. His wild music sets the dance going more madly than ever, Faust and his lady as gaily as a bird. In the midst of the revelry, the pair dances out through the open door away to the woods, but even there the sound of Mephistopheles' wild fiddling pursues them.

'In the Dark'

A Play in One Act

Prepared for broadcasting by GILBERT HARRON, from 'EASTER BRAMBLE'S STORY', 'The Game Played in the Dark'

Characters

Faust: Mephistopheles (known as the Devil)

Dominique: Dompiere (a Frenchman)

Nina Dompiere (his wife)

Inspector Beedel of Scotland Yard

Two Plain Clothes Men

Max Carrados (the Celebrated Blind Detective)

Three members of an International Criminal Gang have taken a house in Regent's Park

ORCHESTRA  
Overture, 'Czar and Carpenter' ..... Lantini  
Solving a Song ('Peer Gynt', Suite No. 3) ..... Grieg  
'Prince Igor' Dances ..... Borodin

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

5SX **SWANSEA.** 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

'Pynsiau'r Dydd Yng Nghymru' Gao

Yr ATHRO E. ERNEST HUGHES

A WELSH INTRODUCTION

Topics in Wales

A Review, in Welsh, of Prof. Jones

E. ERNEST HUGHES

7.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 S.B. from Cardiff

9.40-12.0 S.B. from London

6BM **BOURNEMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mrs. GOULD: 'Old Wiltshire Customs, I—Some Interesting Survivals'

7.15-12.0 S.B. from London (9.35 Local Announcements)

5PY **PLYMOUTH.** 288.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

PROBLEMS—SOLVED AND UNSOLVED

Under the latter heading we put 'The Little Man all in Green' (Geoffrey Benson)

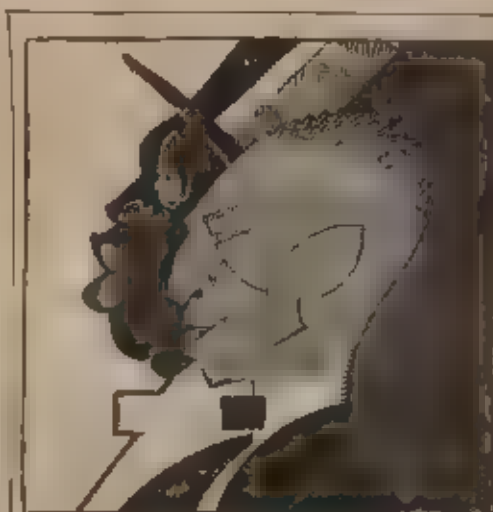
Request Songs by OWEN GOODAKIN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr P. J. DART: 'Phases of Football Tournaments'

7.15-12.0 S.B. from London (9.35 Local Announcements)



WILLIAMS AND TAYLOR,

the American comedians, are appearing in the programmes this week in a turn entitled 'Don't Argue.' London and Daventry listeners heard them on Monday. They broadcast from Cardiff on Saturday.



$\frac{1}{2} \pi$





## The Tenth of the Great Plays Series.

# 'MINNA VON BARNHELM'

'The Play and its Author.' By E. C. G. Handscomb.



Lessing's great comedy is to be broadcast on Tuesday 19.3.35 and Wednesday (London, etc.) 20.3.35. The accompanying article is an excellent introduction to the play.

Lessing dichtete hier *Minna von Barnhelm*, 1765

(Here Lessing's *Minna von Barnhelm*.)

THE sight of a house bearing a tablet which records that it has once been inhabited by a Great Man is more or less commonplace, but a claim to be the birthplace of a literary work—such as that quoted above—is a rarer sight, and suggests that the work concerned is of more than ordinary interest. Finding *Minna von Barnhelm* honoured in this way, we shall be justified in examining the circumstances of its composition and this should lead us to understand why *Minna* has been chosen to represent Germany in the present series of Twelve Great Plays.

Lessing, whose bicentenary is celebrated this year, was intended for the Church, and sent to study theology at Leipzig. From an early age, however, he was attracted by the stage. Much of his time was spent in the company of actors, and when he definitely entered upon a life of letters he made the drama his chief study.

It must be understood that before Lessing's time there had been no German national drama, and German literature, the drama in particular, was very much under the influence of the French. Hence 'classical' heroes or characters personifying abstract qualities held the stage, to the exclusion of contemporary humanity. At one time Lessing wrote to his father that his ambition was to become the German Molière; but as the scope of his studies widened he came to realize that there was something very un-German about the French stage, with the severe limitations imposed by its classical rules, and simultaneously the English drama occurred to him as a more suitable model to take in trying to found in Germany a drama which should be truly national. Lessing is very largely responsible for the Shakespeare-cult which still flourishes in Germany.

An earlier play than *Minna*, *Miss Sara Sampson*, is interesting to notice as an experiment in imitation of the English drama. We should class it now as a crude poison-cum-dagger melodrama, akin to *Maria Marten* and *George Barnwell*, but it is important as showing the direction in which Lessing was working.

*Miss Sara Sampson* belongs to 1755. From 1756 to 1763, while Germany was convulsed by the Seven Years War, Lessing was continuing his studies and preparing his great work of dramatic criticism, his *Hamburgische Dramaturgie*; and then, as if to prove that his theories could be put into practice, he gave *Minna* to the world and revolutionized the German stage.

It is to some extent a play with a purpose, bringing together the Saxon lady and the Prussian officer and emphasizing their finer qualities did probably help to dissipate the ill feeling which persisted between Saxony and Prussia after the war, but its importance is literary rather than historical, and if Lessing had written no more than *Minna*



GOTTHOLD EPHRAIM LESSING.

he would still deserve the space allotted him in any History of German Literature. Here, for the first time, were human beings upon the German stage in place of the usual 'heroes' or 'types.' Riccaut de la Marlinière, the gentleman of fortune, Paul Werner, the professional soldier, the alternately pompous and servile landlord, each of these has a personality which makes him seem more than a mere stage figure. Here the English influence is shown, the personality of a Falstaff being more congenial to the German mind than the abstract type of *Fuaro* or *le Misanthrope*.

*Minna* has always been successful on the German stage and should, given a responsive audience, make a very successful broadcast. To understand fully Tellheim's bearing towards the other characters at the beginning of the play, it is perhaps desirable that we should know in advance how he is placed, this being rather slowly revealed during the play itself. Hence a few words of introduction —

During the Seven Years' War Major von Tellheim a Prussian officer is sent to Saxony to levy a war tax. As the impoverished States cannot raise the heavy sum required he generously advances money from his own pocket, an action which earns him the admiration and later the love of Minna von Barnhelm a wealthy Saxon lady.

After an exchange of rings \* Minna and Tellheim are separated by further military operations. The Major is wounded in the hand then, when his dealings with the Saxons become known, discharged under suspicion of having been bribed by them to remit part of the tax. His case has never been fully investigated, and he is living in Berlin in straitened circumstances. In effect, but with his hatman and his old sergeant ever faithful to him. In his disgrace he has avoided communicating with Minna who sets out to discover for herself what has become of him. Chance brings her to the inn at which he is staying.

And then begins a delightful comedy. At times it is serious almost to the point of tears, but the clouds which gather are quickly dispersed.

There is for us very little novelty in situations such as confusion caused by the similarity of two rings, etc. The laughter-provoking devices, too, may be called 'stock'; gibes at the police, the low comedy lovers, and the Franco-German medley spoken by Riccaut. But this is by no means to Lessing's discredit. Certain stage tricks are universal and perennial, Sir Hugh Evans raises a laugh by his Welsh pronunciation in *The Merry Wives of Windsor*, and the hero pretends to lose his fortune in so recent a production as *So This is Love*.

The greatness of *Minna* is to be found not in the plot, nor in the situations, nor in the witty lines, of which there is a fair sprinkling, but rather in the absolute reality of the characters introduced and the extreme naturalness of their conversation.

We must listen to the pert Francis putting the landlord in his place or pulling the leg of Sergeant Werner; listen to the cockney humour of Just, a German Sam Weller; and above all listen to Minna as she fights to overcome Tellheim's inferiority-complex. Thus we shall make a new circle of acquaintances as human and as sympathetic as any yet born of man's imagination.

\* The heroine, lacking the help of stage action, may not fully understand the passage in Tellheim's ring from him to her. A scene is set in the play before Minna and Tellheim meet. It is not just a scene, it is a situation. In the old Tellheim's house, just where he has his housekeeper, a man and a woman, with their children, are waiting for him. Minna, who then returns to the scene, is not only a woman, but a woman of the world, and a woman who has had a long life.



IO 20  
CYRIL SCOTT  
PLAYS  
HIS OWN MUSIC

10-45-12.0 DANCE MUSIC  
Reg Batten and his Band  
from the New Princes Restaurant  
(Wednesday's Programmes continued on page 521)



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dear—  
that  
really is  
delightful"

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# WEDNESDAY, JUNE 12

## 5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kC.)

TRANSMISSION FROM 8.00 AM TO 11.45 PM

- 3.0 A Military Band Concert**  
(From Birmingham)  
**THE BIRMINGHAM MILITARY BAND,**  
Conducted by **W. A. CLARK**
- Overture, 'Belshazzar' ..... *Danzon*  
**CONSTANCE PEMBERTON** (Soprano)  
I attempt from Love's sickness to fly .. *Furell*  
The Silver Lamps ..... *Phillips*  
Bird of Blue ..... *German*  
Love's Philosophy ..... *Quiller*  
**BAND**  
Darkies' Serenade ..... *Rushmore*  
La Chanticleer (Chanticleer) ..... *Thurman*  
**BRUCE BELFRAGE**  
In Selections from Shakespeare's Works  
**BAND**  
Sally, 'Cool Fan Tute' ('The School for  
Lovers') ..... *Mozart*

**CHRISTIAN J. NORTON**  
Blackbird's Song, Scott  
For a while we are and  
A Broadway ..... *Quiller*

**BAND**  
Entrance, 'Summer  
Dreams' ..... *Squire*  
Four Dances, 'Morris  
England' ..... *German*  
**BRUCE BELFRAGE**  
In further Readings

**BAND**  
Polly, 'The Show  
Joke' ..... *Quiller*

- 4.30 DANCE MUSIC**  
**JACK PAYNE and the  
H.B.C. DANCE OR-  
CHESTRA**  
**JEAN MELVILLE** (Songs  
at the Piano)

### 5.30 THE CHILDREN'S HOUR.

(From Birmingham)

- 'More Hard Work as Pleasure,' another Row-  
ing Talk by **TEDDY BRETT**  
Songs by **PHYLLIS NORMAN** (Soprano); **JAMES** and  
a Piano  
'Traditional Sayings and Superstitions—A  
Rolling Stone,' by **William Hughes**

- 6.15 'The First News'**  
**TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**

### 6.30 A Concert of Light Music

(From Birmingham)

- PATTERSON'S SALON ORCHESTRA, directed by  
NORMAN STANLEY**  
Relayed from the Café Restaurant, Corporation  
**ORCHESTRA**  
Overture, 'Athalia' ..... *Mendelssohn*  
Valse, 'The Passing of Salimdo' ..... *Joyce*  
**LESLIE BENNETT** (Baritone)  
Prologue, 'Enigma' ..... *Troncaudillo*  
**ORCHESTRA**  
Fantasia, 'Carmen' ..... *Blas, arr. Toulon*  
**NORMAN STANLEY** (Violin)  
Spanish Dance ..... *de Falla, arr. Kreisler*  
**LESLIE BENNETT**  
At Dawning ... *Cadman*  
**ORCHESTRA**  
Invitation to the Valse .. *Weber*  
**CHARLES BAUMANN** (Pianoforte)  
Valse, 'Naïve' ..... *Debussy, arr. Dolmetsch*

- LESLIE BENNETT**  
Yarmouth Fair ..... *Feder Warlock*  
**ORCHESTRA**  
Maiden Suite ..... *Feder*

### 8.0 Micro-Phun

See centre of page.)

- 9.0 'The Second News'**  
**WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**

### 9.15 From the Musical Comedies

(From Birmingham)

- THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by FRANK CASTELL**  
**FOSTER RICHARDSON** (Baritone)

The show is now under  
'The Bells of New York'  
... *Kerker*  
'The Quaker Girl'  
... *Monaghan*  
Lag Laid Scholastic  
... *Glavin*  
'Mary' ..... *Hayes*

- 10.15 DANCE MUSIC**  
**BILLY FRANCIS and his  
BAND, from the West  
End Dance Hall, Bir-  
mingham**  
**11.0-11.15 REG BATTEN  
and his BAND  
from the New Princes  
Restaurant**

11.15-11.45  
The 'Futograph' Process  
by the Futograph  
Process

## From Birmingham tonight at 8.0 MICRO-PHUN

A Song and Laugh Show, written and  
arranged by  
**EDMUND WYNSCHENK**  
Presented by **BETTY BOND**

**EDITH JAMES  
HARRY SENNETT  
FUART MASON  
ALFRED BUTLER  
HARRY SEXTON**

with

**JACK VENABLES and GERALD ARMES  
at the Pianos**

A Revue with Three Speeds—Fast, Faster  
and Out of Breath

(Wednesday's Programmes continued on page 522.)

## WORLD-RADIO

(The Official Foreign and Technical  
Journal of the B.B.C.)

Contains exclusive and authoritative in-  
formation on Wave-lengths and Programmes  
details of all the chief European Broad-  
casting Stations.

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'Via Ether'—A Commentary on next week's  
foreign programme features and broadcast-  
ing topics in general.

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transmission heard.

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## 8.0 A NEW SONG and LAUGH SHOW

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cent mountain scenery, and is surrounded with a  
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charge to the first 100 applicants.

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9-35  
A RECITAL BY  
MRS  
GORDON WOODHOUSE

THURSDAY, JUNE 13  
2LO LONDON & 5XX DAVENTRY  
948 M. 838 KC. 1,562.4 M. 192 KC.

10.0  
A. J. ALAN ON  
THE  
CABMEN'S SHELTER

10.15 a.m. THE DAILY SERVICE

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

10.45 'The Growth of the Child—VII, Dr.  
GEORGE F. BUCHAN: 'The importance of  
proper Bone Development'

THIS is the third talk by Dr. Buchan in this series,  
and continues the remarks in his previous two  
on the necessity of building up a sound constitu-  
tion in the young child. His special subject this  
morning will be the importance of correct bone  
development.

11.0 (Daventry only) Gramophone Records

12.0 A Midday Concert

MARY HAMILTON (Soprano)  
FERNANDO ZEPFARONI (Violin)  
DENISE LASSIGNON  
(Pianoforte)

1.0 A RENTAL OF GRAMOPHONES  
RECORDS

By CHRISTOPHER STONE

10-22  
(Daventry only)  
Experimental Transmission  
of Still Pictures by the  
Photograph Process

2.30 FOR THE SCHOOLS  
'Speech and Language,' by  
Mr. A. LLOYD JAMES

2.50 Musical Interlude

3.0 EVENSONG  
From Westminster Abbey

3.45 'Life in Foreign Lands  
—IV' M. N. A. F. AND ST.  
L. C. Bermuda

PERHAPS the smallest of our  
islands, and our only one  
of the group, is situated  
six hundred miles from  
Jamaica. It is an island of  
white coral and famous for  
the prodigality of its flowers.  
It is a favourite resort for Americans, combining  
the amenities of modern life with a kind of South  
Sea splendour. Mrs. Abbot, who is giving this  
talk, is a Bermuda journalist who is at present  
spending some months in London.

4.0 An Afternoon Concert  
F. A. N. Y. F. O. C. (1929)  
ANDREW P. W. Q. J. K. T.

5.15 THE CHILDREN'S HOUR  
Selections from 'Lilo Time' (Schubert, arr.  
Clusman), played by THE OLIV SEXTET  
'The Story of the Hunchback, the Fool and the  
Magic Ring,' from 'The Glass Menagerie and other  
Stories' (Maurice Baring)  
'The Four Woodmen' (Stephen Southwold)

6.0 Interlude

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BEETHOVEN'S PIANOFORTE SONATAS  
Played by EDWARD ISAACS  
Sonata in D, Op. 2, No. 3  
1st Movement—Allegro con brio  
2nd Movement—Adagio

7.0 Miss V. SACKVILLE-WEST: 'New Novels'

7.15 Musical Interlude

7.25 CHINA

VII, China's Contribution to Civilization,' by  
Mr. H. J. SALCOCK

Despite the alleged and permanent inability of  
East and West to meet and be other than  
'warm,' it is of little use to deny the already  
significant influence that China has had upon  
our Western culture, both in art and in literature.  
Then there is always the gradual permeating  
contribution made by the residence abroad of  
millions of Chinese. In considering these things

GLADYS RILEY

Silent Noon ..... Vaughan Williams

Sunday ..... Molly Carver

Q. J. K. T.

And so ...

Musical

Pierrot Piano

Vesperale

Cyril Scott

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

11.15 Mr. PHILIP KERR, C.H.: 'The Week Abroad'

Mr. PHILIP KERR is one of  
those 'powers behind the  
throne' who have exerted a  
great influence on imperial  
development, not with a  
rain of publicity. He  
was one of those concerned in  
the creation of a constitution  
for the Union of South Africa  
and in the devising of a new  
constitution for India. An  
editor for many years of 'The  
Round Table,' as Secretary to  
Mr. Lloyd George throughout  
the Peace Conference, and  
now as Secretary to the  
Rhodes Trust, he has played  
a large part in promoting a  
policy of imperial  
problems.

11.45 Local Announcements,  
(Daventry only), Shipping  
Forecast

9.35 A Harpsichord Recital  
By Mrs. VIOLET GORDON  
WOODHOUSE

Prelude in E Flat ... Bach

Fugue in A Minor ... Bach

Two Minuets ... Handel

Pavane, No. 2 in C Major ... Mozart

Two Pieces Domenico Scarlatti

THE Harpsichord, the most  
important of all the in-  
struments of our pianoforte  
family, held the place of its more  
full-toned modern representa-  
tive during the sixteenth,  
seventeenth, and eighteenth centuries. In Bach  
and Handel's music it figured regularly as a  
part to the orchestral instruments, and listened  
to the Bach Canticas are by now famous with  
the word Continuo, the ground bass from which  
the player of the harpsichord (or cembalo or  
clavichord) filled up the harmonies.

The harpsichord, however, is a modern instru-  
ment. It is a kind of organ, not  
played by hammers, as the player expresses the  
key, but played either by a reed or by a  
small hammer, or by a reed or by a  
small hammer, only not heard, as it is  
varied on of tone was possible, but of course  
a number of devices can be used for such as  
louder and softer tones at the player's will, and  
many of the best examples which have come  
down to us have two keyboards, with several  
stops like organs.

Mrs. Violet Gordon Woodhouse has for a  
number of years made a special study of the  
instrument and its literature, and is known  
throughout the world as one of the leading  
experts of its truly charming possibilities.

10.0 A. J. Alan  
'The Cabmen's Shelter'

10.30-12.0 DANCE MUSIC  
Jack Payne and the B.B.C. Dance Orchestra

(Thursday's Programme continued on page 526.)



THE CABMEN'S SHELTER.  
An A. J. Alan Story. At 10.0

Mr. Salcock will particularly stress the bearing  
of China's philosophy and outlook on life upon  
the present struggle between the civil power and  
the militarists. Further, he will outline some of  
the valuable contributions that China may still  
make to the West.

7.45 An Evening Concert

GLADYS RILEY (Soprano)

ERIC GREENE (Tenor)

THE GERRARD PARKINGTON QUINTET

Black Roses ..... Strakos  
No. 1 in E Minor ..... Weber  
Rondeau ..... Weber  
The close business the Nightingale ..... Tchaikovsky-Korsakov

ERIC GREENE

In the Dawn ..... Elgar

Soft footed Snow ..... Sargent

GLADYS RILEY

A String of Pearls ..... Lyall Phillips

Early in the Morning ..... Fisher

Interlude

Selection No. 2, Mendelssohn's Songs Without

Words

ERIC GREENE

The Sleeping Beauty ..... Armstrong

Take heed, you young men ..... Greene

Love, when it is in the ..... Bridge



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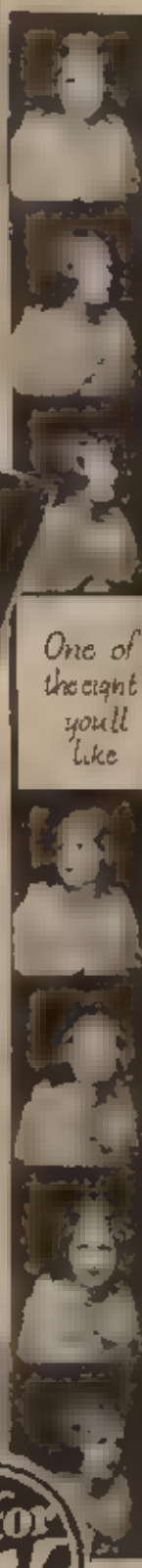
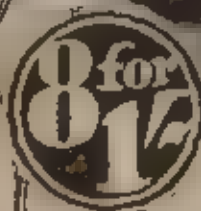
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*One of  
the eight  
you'll  
like*



3.0  
A  
SYMPHONY  
CONCERT

3.0 **A Light Symphony Concert**  
*From Birmingham*  
ALL BIRMINGHAM PUPILS ACCOMPANIED  
BY PUPILS  
(Ladies, FRANK CASTELL)  
Conducted by JAMES LEWIS  
Overture, "Lovers," No. 3 in C ... HOSKINS  
MARY LLOYD (Soprano) and Orchestra  
Aria "For since the Day" ("Lovers")  
GLADYS WARD (in Duet with Mary Lloyd) and Or-  
chestra  
Lovers (a Dramatic Ballad for Voice and Or-  
chestra)  
MARY POLLOCK  
Two Little Frogs ...  
Coro, Lovers, follow me  
So sweet is she  
Summer ...  
OPERA  
Symphony in B Flat Minor (The "Welsh")

4.30 **LOZELLS PICTURE HOUSE ORGAN**  
*(From Birmingham)*  
Overture, Raymond ...  
Intermezzo, Buxton ...  
ALLEN FISHER (Soprano)  
Lovers ...  
The ...

THURSDAY, JUNE 13  
5GB DAVENTRY EXPERIMENTAL

482.1 MC 621 KC  
THAT WHICH IS ...



TONIGHT AT 8.20.

ORGAN  
Selection, "The Daughter of the Begonia"  
Schubert (Fair Rosamund) ...  
ALLEN FISHER  
Lovers ...  
The ...

8.20  
A NEW  
MUSICAL  
COMEDY

ORGAN  
Intermezzo, "Song Time"  
Three Dream Dances ...

5.30 **THE CHILDREN'S HOUR**  
*(From Birmingham)*  
Another Broomstick Adventure, by MARY  
LLOYD  
Song by TONY  
THOMAS FREEMAN (Foolscap)

6.15 **"The First News"**  
TIME SIGNAL, GREENWICH, WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

6.30 **Organ Recital**  
By HAROLD RHODES  
Relayed from Coventry Cathedral  
Second Fugue in F Minor ...  
Allegro (Sonata, Op. 28) ...

7.0 **DANCE MUSIC**  
Jack Payne and the B.B.C. Dance Orchestra  
Dorothy McEwan (the girl who whistles in her  
throat)

8.0 **STUART VINDEN** reading  
from "Tom Tidd's Land"  
and "Old Aesop" (Arthur Quiller-Couch)

8.20 **"The Island Princess"**  
A New Musical Comedy in Three Acts  
Book and Lyrics by GUY K. AUSTIN  
Music by HERBERT W. DAVID  
Characters in the order of their speaking  
Valerie Murray (Secretary of the Aero County  
Club)  
Tony Masters (of Masters' Aeroplanes, Ltd.)  
Mac Andrews (His Partner) HAROLD CLEMENS  
April Rivers ...  
Lady Beatrice Draper (April's Aunt)  
Sir "Herbert" April's Uncle) REYNOLD EXE  
Professor Scholton Rivers, April's Father  
Adrian His Masterpiece LAWRENCE ...  
A Maid ...  
A Girl ...  
A Man ...  
THE WIRELESS CHORUS and the WIRELESS

Conducted by JOHN ANSELL

The Laws of the Aero County Club—June  
Paradise Island in the Pacific Ocean  
The Hall of Camping Towers, Herefordshire—  
August

9.30 **"The Second News"**  
WEATHER FORECAST SECOND GENERAL NEWS  
BULLETIN

9.45 **Interlude**

9.55 **"Otello"**  
Act III

Relayed from the Royal Opera House, Covent  
Garden

In the two acts which follow from "Otello" (the Italian form of "Uthello") and "Falstaff"  
...  
on Tuesday "Otello" follows the Shakespeare  
with only slight variations, and ends with the  
same tragedy.

10.30-11.15 **DANCE MUSIC**  
Jack Payne and the B.B.C. Dance Orchestra



**ECZEMA  
RINGWORM  
CUTS**

and all obstinate  
skin conditions

**Germolene**  
ASEPTIC SKIN DRESSING  
1'S and 3'S A Veno Product

**SCRATCHES  
CUTS  
BRUISES**

Every home in which children  
laugh, play, and cry needs the  
ointment tin. Boisterous spirits  
often end in countless little acci-  
dents. That's why mother keeps  
Germolene handy. Germolene  
never smartens but soothes and cools  
the smarting wound. The aseptic  
action renders the wound surgi-  
cally clean—immune from poisoning  
and dirt. Special tissue-building  
properties ensure rapid healing—  
and leave no scars to disfigure  
face or limb! Buy Germolene.



# Thursday's Programmes continued (June 13)

## 5WA CARDIFF. 222.2 M. 222.40.

- 2.10 London Programme relayed from Daventry
- 3.45 Mr. IVAN KYRLE FLETCHER Experiment in the Theatre—V, Experiment in England and Wales
- 4.0 S.B. from Swansea
- 4.45 BOBBY'S STRING ORCHESTRA From Bobby's Café, Clifton, Bristol
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for Farmers
- 6.35 S.B. from London

## 7.45 A Light Orchestral Programme

NAL NAL OD HENTRA  
WALEN  
(Cardiff) Llewellyn  
thol Cymru,  
Conducted by WALTER  
LLOYD  
Overture in F Major  
No. 1  
MAIR JONES (Soprano)  
Lo, here the gentle Lark  
Bishop  
ORCHESTRA  
State, Pontrevelyn  
Hafren

## 'Political Pundits on the Poll'

By G. W. MILES  
Frb—An A.B. Seaman  
Dai—A Ship's Stoker  
Two shipwrecked  
seamen, having been  
rescued and brought  
to London, are seated  
at a bench at mid-  
day in Parliament  
Square. Big Ben  
announces twelve.

ORCHESTRA  
Passacaglia... Kenneth Harding  
MAIR JONES  
Yr Enn Joseph Parry  
Cymru Fawr D. Richards  
ORCHESTRA  
Suite, 'Old King Cole' Vaughan Williams

- 9.0 S.B. from London
- 9.30 West Regional News
- 10.35-11.0 S.B. from London

## 5SX SWANSEA. 222.5 M. 1,040 KC.

- 2.30 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 An Organ Recital by A. CYRIL HAYTHAM Relayed from St. Mary's Parish Church
- Overture to the 'Occasional' Oratorio Handel
- Romance sans Paroles (Romance without words) Dacoff
- Gavotte and Musette Bach
- Berouise (Cradle Song) Dacoff

Hymn to the Sun  
From the Forest  
Hedwig Loh  
March, Tannhäuser Wagner

- 4.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.45 S.B. from Cardiff
- 8.0 S.B. from London
- 8.30 S.B. from Cardiff
- 8.35-9.0 S.B. from London



## FROM THE LIGHT-BRIDGE.

This unusual picture, taken from the light-bridge over the stage, shows the dice game in Porgy, the coloured play recently put on in London, after being a great success in New York. Mr. Ivan Kyrle Fletcher will talk on "Experiment in the Theatre," from Cardiff this afternoon.

- 2.30 London Programme relayed from Daventry
- 5.15 The Children's Hour  
No Admittance between the hours of 5.15 and 6.0 p.m. Difficulties, however, are encountered by 'Gnome Knob in the One Way Street' (Ralph de Bofort)  
Request Pianoforte Solos
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London (9.30 Local Announcements)

## 22Y MANCHESTER. 279.3 M. 793 KC.

- 12.0-1.0 A Ballad Concert  
S.B. from Stoke  
F. HAROLD MORRIS (Pianoforte)  
Maiden Overture  
Thoughtfully I wander, Op. 88, No. 18... Grieg  
Etude Mignonne, Op. 16, No. 1... Schödt  
BENTLEY and BAILEY (Entertainers)  
MARIAN LANE  
The Maiden  
Blackbird's Song  
(Manchester Programme continued on page 328)

## Even the VERY DEAF Now Hear Every Word and Sound! Marvellous New Invention!

EVER the extremely deaf are enabled to hear by this wonderful new invention. Many had been deaf 10, 25, 50 years! The new device responds equally to every note in the scale, every tone of the voice, and every word in a speaker's mouth. You can hear every word as it is spoken, as if you were sitting next to the speaker. It is a miracle of science, and it is now available to all who are deaf. The new device is a small, portable, and easy to use. It is a true miracle of science, and it is now available to all who are deaf.



Through the aid of this new invention, the deaf can now hear every word and sound. It is a true miracle of science, and it is now available to all who are deaf. The new device is a small, portable, and easy to use. It is a true miracle of science, and it is now available to all who are deaf.

Test it at Home  
A Special Price Reduction Offer will be made to all who apply within TEN DAYS.

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## PAST THE DAY OF THE RUBBER ELASTIC STOCKING—HEAVY-CONSTRICTING OBVIOUS NEW COMPRI-VENA STOCKING Gives Perfect Support. Yet is Rubberless. Light, Comfortable and Invisible under Finest Silk Hose Durable Washable

TODAY there is great need for every sufferer from Varicose Veins, swollen or unsteady legs or aching feet. A new stocking has been invented which gives perfect support, yet is rubberless, light, comfortable and invisible under the finest silk hose. It is durable, washable, and gives perfect support. It is a true miracle of science, and it is now available to all who are suffering from varicose veins.



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Use your A.C. electric mains to modernise your receiver.

Fit a Philips Trickle Charger to your radio set, and then when you switch off the set for the night, you automatically switch on the Charger to recharge your L.T. accumulator slowly, until the Set is used again. The switch incorporated also switches on and off the H.T. Supply Unit (if used).

Ask your Radio dealer to show you a Philips Trickle Charger for your A.C. Mains, and save yourself time, money and trouble.

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*Merry kiddies whose health is protected by Gibbs Dentifrice.*

Gibbs Dentifrice guards their birthright—happiness—by guarding their health. Sound teeth mean health. All Gibbs Dentifrice does, helps to preserve teeth. Decay-causing matter is swept thoroughly away. Teeth are polished to pearly lustre—no foothold for germs. Fragrant cleansing foam; gentle, yet sure, polishing agent; tonic properties—all do their part. The wonder is that such a handy little case holds so much good. But it does.

Buy your case of Gibbs Dentifrice to-day.

## Gibbs Dentifrice

BRITISH MADE

Large size • 1/-  
De Luxe • 3/6  
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Popular size, 7d.  
1 tube, 6d. and 1/-  
17th century down slightly  
in Irish Free State

Your teeth are  
Ivory Castles

defend them with  
Gibbs Dentifrice



GP 4R

Emblem  
Assorted  
BISCUITS

As delicious as they  
are moderate in price











**QUESTIONS**

11. *Manchester Programme continued on page 523*

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NEW B.B.C. BOOK  
of  
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TALKS

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RABBITS          POULTRY  
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PRICE 1/- (postage 3d.)

JUST PUBLISHED

### Programmes for Friday.

(Marchenko Programmed copy with 1 from page 132)

745 DAVID MILNER (Barje)  
S.B. from Sheffeld

Thursdays  
P. 10.30  
Down Devon Way  
Is a Monday Night

### 8.0 Famous Northern Resorts

#### Harrogate

THE HOLLAND MUSEUM  
 1. The Board of Trustees  
 2. The Board of Directors  
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[illegible]

D.O. S.B. from London

9.15 The Senior TT Race  
An E. W. Hughes, 1904, by 11.10  
S.H. from 11.10

736 Local Anesthetics 49

0 3, 11,0 S.E. from London

### Other Stations.

[illegible][illegible]

280		ABERDEEN.		33, 24	
				043 3	
2.38	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
4.00	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
5.15	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
6.30	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
7.45	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
8.60	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
9.75	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
10.90	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.
12.05	Phosphoric Acid	100 lbs.	100 lbs.	100 lbs.	100 lbs.

2BE		BELFAST.		76 7 M	
12.0	The Belfast Quaker	12.20-10	Grandeur	10	10
12.30	The Belfast Quaker	12.30-10	Grandeur	10	10
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2.45	A. F. M.	2.45	A. F. M.	2.45	2.45
3.15	A. F. M.	3.15	A. F. M.	3.15	3.15
3.45	A. F. M.	3.45	A. F. M.	3.45	3.45
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5.15	A. F. M.	5.15	A. F. M.	5.15	5.15
5.45	A. F. M.	5.45	A. F. M.		



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# SATURDAY, JUNE 15 5GB DAVENTRY EXPERIMENTAL (482.3 M. 623 KC.)

## 8.0 VAUDEVILLE FROM BIRMINGHAM

### 3.30 A Ballad Concert (From Birmingham)

OWEN BRYNDWYR (Baritone)  
Earl Bristol's Farewell .... Lidgey  
When Lights go rolling round the sky ....  
How can ye gang, Loran? ....  
A Ballad of Glynwyr's Rising .... E. T. Davies  
HENRY BENTLEY (Soprano)  
Elegy .... Van Genn

THE MARRS  
Trio, 'Beauteous Morn' .... German  
Trio, 'Golden Slumbers' .... arr. Moffat  
Solo, 'Les Fées' (The Fairies) .... Saint-Saëns  
Trio, 'Swing low, sweet chariot' .... arr. Barlow  
Duet, 'A Summer Night' .... George Thomas  
Trio, 'Just a little ring' (Lilies Time) .... Schubert, arr. Chuteau  
Trio, 'The Wild Rose' .... Schubert

HENRY BENTLEY  
Caprice .... Nusi Johnson  
Copy Song .... Dvorak

W. FRANK HUDSON  
(Soprano)  
Go, lovely Rose Quiller  
At the Mid-hour of  
Night  
Mary of Alton  
The English  
(Marie Hodgson)

### 4.30 Thé Dancant (From Birmingham)

BILLIE FRANCES and  
BAND  
Relayed from the We  
End Dance Ha  
LONDON VICTOR  
Entertain

### 5.30 THE CHILDREN'S HOUR

'Turtle the Turtle' by  
Mary Hares  
THE CUTIES will  
Entertain

### 6.15 'The First News'

TIME SIGNAL, GREENWICH, WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN: Announc-  
ments and Sports Bulletin

### 6.30 An Interlude (From Birmingham)

MARGARET ARLETHORPE (Pianoforte)  
Berceuse .... Rubinstein  
At your Feet .... Grieg  
Butterfly

### 6.45 A BAND CONCERT

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSILL  
Relayed from the Bandstand, Cannon Hill Park,  
Birmingham

March, 'Pomp and Circumstance' No. 2  
Elgar, arr. Evans  
Overture, 'Lustspiel' (Comedy) .... Kolar-Sola  
First Movement, 'Unfinished' Symphony  
Schubert, arr. Evans

GABRIEL LAVELLE (Baritone)  
The Blind Ploughman .... Coningsby Clarke  
An Eriskey Love Lilt .... arr. Kennedy-Fraser

BAND  
Russian Ballet Music .. Longins, arr. Wimperbottom  
Cornet Solo, 'Valse of Valse' .... arr. Wimperbottom  
(Soloist, P.C. COOK)

UABE TANTIE  
The Jolly Old Cavalier .... Dis

BAND  
Military March .... Schubert, arr. Relford

### 8.0 Vaudeville (From Birmingham)

CLAPHAM and DWYER in 'Another Spot of Bother'  
WALLACE CUNNINGHAM in a Ventriloquist Sketch  
THE CUTIES (Light Songs and Harmony)  
JOHN HAY and his Kyalophoon  
PHILIP BROWN'S DOMINOES DANCE BAND

### 9.0 A Symphony Concert

THE BIRMINGHAM  
SYMPHONY SOCIETY  
(General Manager)

(Leader,  
FRANK CASTLE  
Conducted by  
JOSEPH LEWIS

Over the Sea  
Balfour Gardiner

ROBERT MAITLAND  
(Baritone) and Or-  
chestra

Aria, 'Non più andrai'  
(Now no more)  
(Figaro) Mozart

ETHEL BARTLETT  
(Pianoforte)

RAE ROBERTSON  
(Pianoforte) and  
String Orchestra

Concerto ..... Bach

### 9.35 ROBERT MAITLAND

Wohin? (Wildcher?)  
Halt!  
Am Feierabend (On the Holy Maid of the  
Day Eve, ...  
Der Neugierige (The Questioner) ...  
Ungehduld (Impatience) ...

ORCHESTRA  
Irish Songs ..... Wadley  
Con moto maestoso, Andante, Allegro

### 10.0 The Second News

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

### 10.15 Sports Bulletin (From Birmingham)

10.20-11.15 ORCHESTRA  
Symphony No. 1 in D, Op. 60 .... Dvorak  
Allegro non tanto; Adagio; Scherzo ...  
con spirito  
(Dedicated to Hans Richter)

11.15-11.45

Experimental Transmission of Still Pictures  
by the Pullograph Process

(Saturday's Programmes continued on page 536.)

## WHEN PRESSED FOR TIME- MILTON FOR FALSE TEETH



IT'S A RUSH in the morning and there's always a danger your false teeth may not get the care they deserve, or you may drop and break them if you try to brush them. But you can't afford to take chances, your health demands a spotless plate. Why not use Milton and make certain you always get one? Just leave your plate in a 1/2-teaspoonful of Milton with a 1/2-tumbler of water overnight, or while you dress. It takes you practically no time at all, but you get a clean, fresh, spotless plate every morning without fail. Just Milton 6d., 1/-, 1/6 or 2/6 a bottle at all chemists.



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THE BOOK WITH THE BOTTLE



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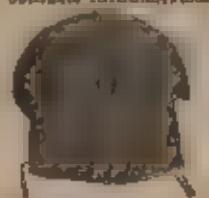


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### Saturday's Programmes continued (June 15)

**5WA**

**CARDIFF.**

**#72.2 M  
#78.0 C**

## 12.0-12.45 A Popular Concert

Borrowed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cardiff) Used on 11.3.1953

Outlet Suits, "Boutique"	Men's Suits
Russian Folk Songs	Children's Suits
Henry VIII's Dinner	Children's Suits
Suits, "Good Hymnical Lady"	Scientifically off Tension

3:30 London Programme relayed from Daybreak

## § 15 The Children's Hour

#### 5.0 London Programme relayed from Daventry

B. 11 S. E. from London

## 630 Local Sports Bulletin

6.35 *E. H. from L. 64. 19.*

**A SWANSEA SWIMMING CHAMPION**  
Mr. C. H. Carpenter is talking on South Wales Swimming and Water Polo from Swansea and Cardiff this evening at 7.15.

7.0 Captain C. E. Harris - 'Q' Boats - Aam rak  
Campbell Gordon, Commander Anten, and 'The  
Pangloss

This is the last talk of a series on 'Q' Topics. Although they were a branch of the Senior Service, uniform was strictly taboo and it was almost a point of honour for the crew to look as care-free as possible.

713 *A B from Siam*

## 730 WILLIAMS AND TAYLOR

(America's Foremost Comedian)  
Don L. Aron

### 7.45 Shepherds and Shepherdesses

### A Pastoral of Musical Comedy

ELISE GRIFFIN (Soprano)  
The Pipes of Pan ( 'The Arcadians' ) . . . . . Monckton  
THE STATION ORCHESTRA  
Shepherd's Dance . . . . . German  
ELISE GRIFFIN and JOHN KENNY (Baritone)  
(Come to Arras ( 'Mistle England' ) . . . . . German  
ORCHESTRA  
Selection. "Idunthe" . . . . . Sullivan  
ELISE GRIFFIN  
My Own Voice at Harp and . . . . . Wagner  
Arras is ever young ( 'The Arcadians' ) . . . . . Monckton  
ORCHESTRA  
Mountain Greenery ( 'The Girl Friend' ) . . . . . Rodgers

JOHN RUCK,  
Regional Pipes of Pan ('Phi Phi') ..... *Porter*  
Shepherd of the Hills ..... *Nichols*  
OHN RUCK  
Solo for "A Country Girl" ..... *Marshall*  
E. OR GRIFFE and JOHN RUCK  
The Country Song ..... *Porter*  
The House of David ..... *Porter*  
JOHN RUCK  
A Young Man's Love ..... *Langen of Nations*  
OHN RUCK  
The End ("The Country Girl") ..... *Herr*  
The House of David ..... *Porter*  
The West Bound News ..... *Sports Edition*  
The End ..... *S. R. from the*

## SSX SWANSEA. 2DF.5 M. 1.042 kC.

[illegible]

## 6RM BOURNEMOUTH. 285.5 M

## 12.0-1.0      Gramophone Record

3.30 London Programme relayed from Daventry  
6.15 S.R. from London  
7.30 S.B. from Manchester  
9.0-12.0 S.B. from London (0.30 Local Announcements, Sports Bulletin)

**SPY PLYMOUTH 287.5 HP**

## :2,0-1.0      A Gramophone Record

**SELECTIONS AND SKILL**  
 Selection, 'The New Moor' ..... *Handbell*  
 Flower Waltz ('Nut-cracker') ..... *Handbell*  
 Selection, 'The Gipsy Baron' ..... *Handbell*  
 First Dance, 'The Flower and the Tree' ..... *Handbell*  
 Memories of Mendelssohn ..... *Handbell*  
 Intermixes ..... } ('St. Paul's' Suite for  
 1st and 2nd Orchestras) ..... *Handbell*  
 Selection 'Aida' ..... *Handbell*  
 Minuet and Tarantella ('Gipsy Suite') ..... *Handbell*  
 Selection 'The Gipsy' ..... *Handbell*  
 And a final 'First Class' ..... *Handbell*







## WHAT THE OTHER LISTENER THINKS

[illegible][illegible][illegible]

DEVOTIONS FOR MONDAY

[illegible][illegible][illegible][illegible]

I second the appeal of your Redshift reader for a little more poetry. Why not a poetical bibliography list of the usual numerical and date oriented programmes work and again, and as a work of major Brooklyn poems, can't we hear some of his modernistic sometimes? — A Poetry Lover.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that :—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

[illegible]

AS mentioned in the last section, the present Sir C. F. Goodwin is, in the first instance, a simple-minded and good-tempered man, and proceeds to elaborate with the clock-work accuracy

As Mr. C. B. Smith is so thoroughly dependent and his radio is almost useless in getting the time, I should like to bring a portable clock with me on the trip.

[illegible]

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Jack Phelan, who has been a member of the board since 1908, said that he had heard that the rhythm of "B. W. W." was like the old people and the rhythm of the new people. He said that he had heard that the rhythm of the new people was like the old people.

[illegible][illegible][illegible]

I'm still in the Fifth Force, and in reply to "Another Study-Form Product" may I say that the Rhythmic Motion letters must have reached his studio six or seven months ago? So he has never seen a letter to him. In fact, it is long since he has had anything from me.

Yours faithfully,  
H. C.

[illegible]

THE B.B.C. DANCE ORCHESTRA.





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The C.A.V. Jelly Acid Battery is making a strong appeal to users of Portable Receivers. They are not merely adaptations of a standard cell but specially constructed with exclusive devices which in conjunction with the specially prepared C.A.V. jelly acid enable them to claim preference over other non-spillable types.

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JELLY ACID keeps the plates continuously immersed in electrolyte with the battery in any position and full capacity is obtained in all positions even when completely overcharged.



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PORTABLE 1	65 volts	8/6
PORTABLE 2	99 volts	1/6
PORTABLE 3	108 volts	1/5

For Perfect Reception  
and Long Life—buy

**EVER READY**  
BRITAIN'S BEST BATTERIES





JUNE 7, 1929.

# Notes from Southern Stations.

## THE PROGRESS OF MOTOR-BOAT RACING.

Interesting Talk to South Coast Listeners—A Distinguished Woman Conductor—Wireless on the Stage—Vaudeville from London and Birmingham.

THE yachting season is now in full swing, and greater prominence than ever is being given to its younger branch—motor-boat racing. Major Sir Henry Segrave's success with his new racer, *Miss England*, in America, and the astonishing 'boom' in outboards, to say nothing of the numerous fast launches plying for hire round our coasts, all combine to attract public interest in the subject. Bournemouth listeners will be specially interested to know that a resident in the district, Sir Leonard Lyle, is to give a talk on the subject of motor-boat racing on Saturday, June 22. Sir Leonard is himself a keen motor-yachtsman, and he will cover the whole history of the sport from its earliest days and will show the steps by which the astounding speeds of modern times have been attained.

THE third of the series of talks on 'Phases of Local Topics,' by Mr. P. J. Dart, will be broadcast from Plymouth at 7 p.m. on Tuesday, June 18.

THE Neath Male Voice Harmonic Society takes part in the afternoon programme from Cardiff on Sunday, June 16. There are thirty-five voices in this Society, and it has the distinction of having a woman conductor, Miss Wynne Richards. Miss Richards is precentor and organist of the United Methodist Church, Neath, and is a National Eisteddfod winner for both pianoforte and organ. She won the chief prize at the Southern Counties Festival, Torquay. That prize was a pianoforte. Miss Richards has conducted the Society for ten years.

ON Tuesday, June 18, Major F. St. Maur Shell will conclude his series of talks from the Bournemouth Studio on 'The River We Fish—Its Management and Cultivation.' Those who have listened to Major Shell's previous talks will have realized that the purling brook, hitherto regarded solely as a source of day-dreams, may be converted into an economic asset of real value and become no less delightful for the change.

TWO famous names are included among the list of artists appearing in London vaudeville programmes next week—Melville Gideon (June 17) and Percy Henri (May 20). Melville Gideon, member of the original Co-optimists, is as well known for his compositions as for his 'songs at the piano.' He has brought to perfection the singing of light, tuneful numbers. Percy Henri describes himself as 'A Concert-in-a-Turn.' This needs no interpretation.

THE third in a series of talks on 'Rural Industries of Wessex' will be broadcast from the Bournemouth Studio on Thursday June 20. The speaker, Mrs. Eric Sharpe, will take as her subject 'The School of Modern Furniture,' and she will give an account of the aims, ideals, and characteristics of a modern English movement in furniture-making of special interest in this age of mass production and machine-controlled industrialism. Mrs. Sharpe will describe the method of construction, the relation of the worker to his work, and the value of the work in modern industry.

IT seems as though the furniture of no stage play is complete today without a wireless set. One is introduced into Mr. Patrick Hamilton's brilliant 'thriller' *Repe*—though for the disreputable purpose of allowing the post-detective, Rupert Cudell, to remark that the silences are the only part of the programme which he enjoys. This sally was, on a recent occasion at the theatre, greeted by a bitter guffaw from an occupant of the pit.

HERE are some further items arranged by the Birmingham Station for inclusion in forthcoming programmes from 5GB:—

A vaudeville bill on Tuesday, June 18, includes Harley and Barker (light duets), Jack Walker (the Scots comedian) and James Donovan (saxophone).

A string orchestral programme with Sinclair Logan (baritone), which had to be postponed recently owing to the political campaign, will be given on Tuesday, June 18.

Daphne Hickman (soprano) and Marjorie Blossie (pianoforte) are the artists in the light music on Wednesday, June 19. This will be followed by the Birmingham Military Band, conducted by W. A. Clarke, with Oswald Davis (tenor).

Another attractive vaudeville programme on Friday, June 21, includes Jack Morrison (entertainer); Stainless Stephen (comedian); Mario de Pietro (banjo and mandoline virtuoso); Joan Ravel in Italian Folk Songs with mandoline accompaniment; and Philip Brown's Dominos Dance Band.

## B.B.C. PUBLICATIONS.

### 'THE SWALLOWS.'

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operas, this time *The Swallows*, by Puccini. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *The Swallows* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining three of the series for 6d.

1. *'The Swallows' only.*  
Please send me.....copy (copies) of *The Swallows*.  
I enclose.....stamps in payment, at the rate of 2d. per copy post free.
2. *A Complete Series.*  
Please send me.....copy (copies) of each of the next twelve Opera Librettos, as published. I enclose P.O. No.....or cheque value.....in payment, at the rate of 2s. for the whole series.
3. *The Remaining Three of the Series.*  
Please send me.....copy (copies) of each of the remaining three Librettos. I enclose P.O. No.....or cheque value.....in payment, at the rate of 6d. for the remaining three Librettos.

### 'MINNA VON BARNHELM.'

*Minna von Barnhelm*, by Lessing, to be broadcast on June 11 and 12, is the tenth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

1. *'Minna von Barnhelm' only.*  
Please send me.....copy (copies) of *Minna von Barnhelm*.  
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