

THE BROADCAST PROGRAMMES FOR JUNE 16—JUNE 22

THE RADIO TIMES

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JUNE 14, 1939

Every Friday. TWO PENCE.

A MILITARY MUSIC NUMBER

Week of the Aldershot Searchlight Tattoo

Articles by

J. C. SOMERVILLE

WALTON O'DONNELL

FRANK STARR

WALTER WOOD

KENNETH BELL

RONALD M. SIMON

etc.

etc.



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B. Walton O'Donnell on Military Music and the Development of OUR MILITARY BAND

Mr. O'Donnell is Conductor of the Wireless Military Band, a picture of which appears below.

—official
recognition
being refused
—it followed
that there was
no uniformity
in the matters
of pitch or the

TO trace the origin of Military Bands it would be necessary to go back to the days before orchestras or, indeed, string instruments existed.

The wind instrument is the very remote ancestor of all musical instruments, the trumpet, for instance, being familiar when the Mosaic books were written, while the Israelites of old were, it will be remembered, summoned to prayer by the sound of the horn. The ancient Egyptian flute and the tambour (Eastern drum) were the fore-runners of the woodwind and percussion sections.

About the twelfth century, descendants of these instruments were to be found in the hands of roving minstrels who attached themselves to parties of travelling actors and acrobats and wandered round the country.

In 1347, when King Edward III and his retinue entered Calais, it is recorded that His Majesty was accompanied by 'a Great Band of Minstrels with trumpets and drums and shawms (oboes) and muses (bagpipes)'—it is to be hoped that the French were suitably impressed.

King Henry VIII's Band, which performed on State occasions and at Royal Banquets, consisted of fourteen trumpets, ten trombones (banqueting halls were, surely, well built in those days), four drums, and four tambourines, and—lest we should lose our musical reputation—one bagpipe.

Good Queen Bess, an early wielder of the economy axe, reduced the brass section of her father's band to ten trumpets and six trombones—but spared the piper.

On the continent of Europe Town Bands were flourishing by the middle of the fifteenth century. So flushed were these bands with their own importance that they would have nothing to do with their erstwhile companions—those lighthearted (and, probably, light-fingered) musical gypsies, who were prohibited from entering any town in which the bands were installed.

It was not till the time of Louis XIV of France that a step was taken in the direction of regimental bands, Lully, the Court Musician, being ordered to organize certain bands for the French Army. Several march tunes were composed by him for their instruction; one, called 'The First Marching Tune of France,' was written for four oboes,

whilst another was in five parts, for trumpets and trombones—evidently no definite instrumentation had been fixed.

The first authentic record of the formation of a British Army Band is found in a Warrant of Charles II, issued in 1685, which authorized the maintenance of a band of twelve oboes by the London Companies of the King's Regiment of Foot Guards (now the Grenadier Guards). The adequate payment of these musicians was contrived by the addition of fictitious names to the pay lists of the other Companies.

In 1763, Frederick the Great of Prussia fixed the instrumentation of his military bands, commencing with two oboes, two clarinets, two bassoons and two horns; additional instruments, including a flute, a couple of trumpets and a bass bassoon, were quickly added—quite a respectable start towards a band.

In England matters were, as usual, a little behindhand, and the composition of the Coldstream Guards Band in 1783 (twenty years afterwards) was two oboes, two clarinets, two horns, and two bassoons.

A few years later the Duke of York brought over from Hanover what was, undoubtedly, the most ambitious military band up to that time; it consisted of twenty-four performers and included, besides the now usual oboes, clarinets, horns and bassoons, additional instruments such as flutes, trumpets, trombones, and the serpent (the last an instrument of grotesque shape and little musical value, which soon became obsolete).

At the head of the Guards Bands of this period marched a batch of Negroes, dressed in fantastic costumes, who performed on such instruments as the 'Jingling Johnny' (a collection of bells on a pole), 'Clashpans' (presumably an apt name) and anything that clashed or jingled or rattled.

Line regiments were naturally envious of the Guards with their military bands, and, in due course, formed their own. Since the payment of the musicians and the provision and upkeep of instruments and music came from the pockets of the officers

music that was performed. The bandmaster usually made his own arrangements, and was not particular about the harmonization of the tunes, which he probably jotted down from memory. This state of confusion was remedied by the formation, following the Crimean War, of a Military School of Music (Kneller Hall), and from that time military music in the Services has moved steadily towards an efficient musical combination.

This efficiency has not, obviously, been attained by the employment of the bands solely for marching purposes—by the performance of quicksteps and marches alone; in fact this combination of instruments is not, despite its title, confined entirely to the Services. The title is merely employed, for want of a better, to distinguish the combination from the orchestra and the brass band. The orchestra consists of three main sections—strings, woodwind instruments, and brass instruments; the military band has no strings, and consists of woodwind and brass; the brass band has no strings or woodwind, and comprises brass instruments only.

The repertoire of music available for the military band is fairly extensive, but it must be confessed that, with rare exceptions, it consists entirely of arrangements or transcriptions—arrangements of orchestral works, in the main, and operatic selections.

This fact has not been without some benefit to the ordinary listener. In prebroadcasting days the number of people who attended, or could hear an orchestral or an operatic performance represented a minute portion of the music-loving multitude. The remainder had only the military band which introduced them to the most popular items of the concert hall

(Continued on
page 271.)





MILITARY MUSICIANS OF A PAST AGE.

Costumes from this year's Searchlight Tattoo at Aldershot.

THERE is no more fascinating feature in military music than our regimental marches, for they are full of romance and stirring story. Old songs and new songs, specially written airs and boldly-annexed tunes—all are included in the marches which are played by British regiments. Next time you hear a programme given by one of the splendid bands of our regiments—and they are all excellent in these days—listen for the tune which precedes the National Anthem. You will probably hear the regimental march, and it will never fail to move you when you realize what it stands for and that that very tune has inspired and cheered its regiment in every part of the world.

A March Pepys Heard.

Take *Dumbarton's Drums*—the full title is 'Dumbarton's Drums beat bonnie, O'—a name which is in itself romantic. It is the oldest regimental march in the British Army and, as such, fittingly belongs to the Royal Scots, the Army's oldest regiment. For two and a half centuries the air has been the march of the Royal Scots, originally called Dumbarton's Regiment, after their colonel. The tune was known as the *Scots March*, and Pepys heard it played by Dumbarton's Regiment at Rochester in 1667. 'Here in the streets I did hear the Scots March beat by the drums,' he wrote. A soldier of the regiment probably composed the tune after so often hearing the *Scots March* played. This march is extraordinarily interesting because of its antiquity and unbroken association with the Royal Scots, though as a musical composition it makes no claim to high rank.

Adapted from the French.

Another uncommon regimental march is that of the West Yorkshire Regiment—the *Ca Ira* of terrible Revolutionary memory. There is no more rousing story, even in the rousing annals of our marches, and it can be told without hurting our French friends. At the storming of Famars, in 1793, the old 14th, now the West Yorkshire, were in very bad case; indeed, there seemed nothing for it but the unthinkable alternatives of annihilation or surrender. The French band was playing the *Ca Ira*. By one of those swift thoughts which have saved many a desperate situation, the colonel of the 14th saw a way out of his extremity.

The Romance of our REGIMENTAL MARCHES.

Walter Wood on the romantic origin of some of the tunes to which our famous regiments still march.

He ordered his band to strike up the *Ca Ira*—and he shouted: 'Come on, lads, and we'll beat 'em to their own damned tune!' The 14th came out of the battle, a victory and a march to the good, for in recognition of its valour at Famars the regiment was authorized to use the *Ca Ira* as a march—and for nearly 140 years the tune has been played as such.

Many of our regimental marches date from that period of prolonged and dreadful warfare, and especially from Peninsular times. Two of the finest and best known—*The Young May Moon* of the Sherwood Foresters, and *We've Lived and Loved Together* of the Devonshire Regiment, come from Wellington's days.

The Young May Moon was played during a long hard night march by the old 45th Foot, across difficult country, against time, so that the regiment could take part in the storming of Badajoz. The tune inspired the men and greatly lessened the fatigue of the march, and in remembrance of its service the colonel adopted it as the regimental march.

Peninsular Courtesy.

Almost at the same time the 11th Foot—the 'Bloody Eleventh' of Salamanca renown—took over a very popular song of the day, *We've Lived and Loved Together*. When the opposing forces were assembling for the battle the 11th, now the Devonshire Regiment, and a French regiment were marching side by side. The fight had not begun and the officers mutually saluted by lowering their swords. It was an impressive and dramatic episode, fittingly crowned at parting by the band of the 11th playing *We've Lived and Loved Together*, which from that time has been the quickstep of the Devons.

Another instance is the march, *Barossa*, of the Royal Irish Fusiliers, which commemorates the capture of a French Eagle at the Battle of Barossa in 1811.

Here are representative marches that are definitely connected with hard campaigning; there are many which have peaceful origins. Some of the finest marches are songs that have been adopted because a colonel, a colonel's wife, a bandmaster or some other person has taken a strong fancy to them. There is *The Bonnie English Rose*, one of the best quicksteps in the Service, which has been for many years the quickstep of the Green Howards; and there is 'Off, said the Stranger, known also as *The Light Bark*, and used by two regiments. The difference in the titles is understandable from the first two lines:—

'Off, said the Stranger. 'Off, off and away';

And away flew the light bark o'er the silvery bay.

The tune is played in different keys and 'Off, said the Stranger, the quickstep of the Royal Ulster Rifles, is somewhat longer than *The Light Bark* of the Durham Light Infantry. The air is an excellent march, especially as it is played at 140 paces to the minute, for light infantry. The song was specially written for the famous vocalist, Madame Vestris, by Miss Mahony, and was composed by J. T. Craven, and in its day it had a great vogue.

An unusually long march—but there is not a note too much in it—is *The Royal Windsor*, of the Worcestershire Regiment. It is a very old tune, and was presented to the old 29th Foot, now the 1st Battalion Worcestershire, by Princess Augusta in 1791. It is said that she composed the tune, another version being that she arranged it as a march, the air having been obtained from abroad, probably Russia.

'Words by Garrick.'

Military officers themselves have written and composed marches, a variation on the general and perfectly legitimate policy of annexation. A beautiful slow march was written in 1782 for the 6th Foot (the Royal Warwickshire Regiment) by Lieutenant MacBean, who eventually commanded the 1st Battalion. This march is still regularly used. The quickstep of the Warwicks is not less interesting. It is *Ye Warwickshire Lads*, written by David Garrick, with music by Dibdin, for the Shakespeare Centenary Celebration at Stratford-on-Avon in 1769.

Another illustration is unique. It is that of *One and All* the regimental march of the Duke of Cornwall's Light Infantry. In 1811 the Royal Cornwall Rangers Militia volunteered to a man to serve in Ireland, and the King made it a light infantry regiment. The honour and excitement inspired Lieutenant-Colonel Williams, commanding the regiment, to break into poetry, and he did so with great effect, beginning with:—

Away, brave boys, to Dublin jig,
The girls to kiss, the whisky swig,
And each as merry as a grig—
Sing, One and All.

Borrowed from Opera.

The words were set to a well-known air, *One and All*, which remains one of the brightest and most cheerful of the very large number of airs of every type which do such noble duty as regimental marches. They range from the stately *Slow March* from *Scipio*, the *Soldiers' Chorus* from Gounod's *Faust*, and Weber's *Huntsmen's Chorus* to a popular air of the day.

Rule, Britannia is used as a march, and for a century the National Anthem was played as a quickstep. Once a hymn tune was annexed and turned into a regimental march, and it was only after strenuous fighting with the Commander-in-Chief—the Duke of Cambridge—that the air was abandoned. It was an old sacred lyric named *Lammas Day*; but nothing concerning it can be traced. WALTER WOOD.

WHAT THE LISTENER WILL NOT SEE.

The Pageantry and Colour behind Tuesday's Relay from the Searchlight Tattoo.

Captain Frank Starr, author of this article, describing the scene at Rushmore Arena, Aldershot, during the great Military display, is a member of the Tattoo Committee and closely associated with this week's production.

IN case any reader may propose to switch-off when, on Tuesday next, June 18, the B.B.C. announces 'Aldershot's Searchlight Tattoo,' to switch off because somebody who knows nothing at all about the subject has heard, from somebody else, who knows less, that tattoos are all incitements to militarism, let me quote a sentence or two from the Foreword of the programme.

But, first, let me premise that not only the Crossing spectacle, but the entire Tattoo is intended to present pictures of the evolution of chivalry—quoting the Foreword, 'to illustrate the growth of an altruism which began with the Christian religion.'

After tracing that evolution down the ages, that same Foreword goes on:—

'Founded on the tilting-ring and the field of battle, may it not be that old-time chivalry shall, at some future date, lead to world-wide peace and universal comradeship. Viewed in that light, the spectacles seen in the arena tonight are not photographs of war; but rather they are indications of the steps by which poor, half-blind humanity is struggling from the darkness to the light.'

If that be the view of the soldier, then, I think, we may ignore the sneers of the anti-militarists and account our Army a distinct asset in the campaign which the civilized world is waging in the cause of peace.

Militarism, indeed! Sit in this peaceful Aldershot grove as the sun is sinking and its crimson glow is reflected on the quivering silver birches of Rushmore Woods. Very useful those woods. Like Birnam Woods, they conceal a multitude of troops, the 5,000 soldier-actors who are to flout it in the arena in borrowed picturesque finery.

Militarism, indeed! As tens of thousands of spectators struggle towards their seats, that hypnotic conductor of community singing, Mr. Eric Godley, sets every voice going, willy-nilly. Nope can resist him. The occupants of boxes join exuberantly with the Tommies in the cheap enclosures and shout 'Tipperary' as heartily as they, and, what is more, change as speedily from gay

to grave at a wave of the conductor's baton and sing 'Lead, Kindly Light' as reverently as though in church. A wonderful man is Godley, but certainly no militarist.

He goes, as a blaze of bugles ushers in the green uniforms of the Rifles and the scarlet of the Light Infantry buglers, who, accompanied by their own bands, blow out the quick-time music to which those regiments march. Follow immediately the drums and files of eleven regiments, but hardly have feet begun to tap in unison with the shrilling of the fifes, than the instrumentalists are reinforced by all the regimental bands of the Command, their brilliant 'Review Order' led shadowy in the gathering darkness, until the giant anti-aircraft lanterns flood the arena with light and show every bridle and button, every detail of gold, blue, and scarlet.

You will hear those thousand instruments, I'll warrant, and especially when, after sedate airs, they all—bugles, drums, fifes, brass, and reed—break into the only march ever written for such a combination, which, aptly enough, is called 'Aldershot.'

The woodland still can be discerned as a haze, overhung by the distant Hog's Back; but it is dark enough for these tall, strapping fellows with white powdered hair, wearing white knee-breeches and garters and brilliant scarlet coats, and carrying pikes and firelocks, to be seen indistinctly before they march into the circle lighted by the many-million-candle-powered lamps. Who are they? They are the 3rd Grenadier Guards, going through the drill which their forbears of that battalion performed every day before King George III within the present boundaries of the Aldershot Command 129 years ago.

Darkness dismisses those veterans of 1800, but lets in 200 modern boys of the Royal Army Medical Corps, whose average term of service is about three months. It is hard to believe that those virile, active young gymnasts, performing 'physical jerks' and acrobatic tricks, have acquired their physique in less than four months. There's a

moral concealed in this performance which seems to hint that, with universal physical training, an A1 national physical standard might be achieved in less than a generation.

Now drop your *Radio Times* and fetch Scott's 'Ivanhoe' from your shelves. Read Chapter XII and the Tourney at Ashby. Skip then to Chapter XLII and the trial by combat. Mix the two: visualize the flame-coloured pavilions, the gorgeous trappings of horses and riders; substitute King Richard Cœur de Lion for his brother, Prince John; give Richard the mail-clad troops of the Earl of Essex; surround them with a crowd which includes the Queen of Beauty, her women attendants, marshals, pursuivants, and a motley throng of onlookers, clothed in every colour of the spectrum, and you have the setting of the Crusading spectacle which follows on the heels of the departing Grenadiers. Then, in the centre, erect lists, introduce an unknown knight who challenges and unhorses four successive opponents, and you have given the life and colour to Scott's printed words which the Tattoo gives to them at Aldershot.

I rather fancy that the pageant master, Major-General J. C. Harding-Newman, has dipped a little into Scott's 'Lady of the Lake' for the Highland episode which follows. At any rate, Aldershot's heather-land furnishes a fitting stage for this gathering of the Scottish clansmen, in 1314, when the Brave at Bannockburn had just regained Scotland's independence, although the wailing bagpipes and the bier on which a dead chieftain is carried shoulder high suggests the price paid for that victory.

Darkness and powerful searchlights make any kaleidoscopic change of time and place possible in the Aldershot arena. In a flash we are wafted from Scotland and 1314 to Brussels and 1815, from grave to gay and back again to grave. The Duchess of Richmond's ball, seen through a lighted window, wherein 'the lamps shone o'er fair women and brave men,' supply the gaiety, which vanishes when a mounted messenger brings news of Napoleon's
(Continued overleaf, foot of cols. 2 and 3.)



NAPOLÉON REVIEWING HIS TROOPS—A PICTURE TAKEN DURING A DAYLIGHT REHEARSAL FOR THE TATTOO.

The programme at Aldershot includes, in addition to the music which will be broadcast, several pageant-items of great historical interest.

THE MILITARY BAND NEEDS COMPOSERS

Col. J. C. Somerville, formerly Commandant of the Royal Military School of Music, urges the young Composers to write specially for the Military Band.

SINCE the year 1760, when we get the first evidence of an organized military band—composed of hautbois, trumpets, horns, and bassoons—until comparatively recently, no musician has taken the combination seriously, or believed it to be capable of playing music other than marches, patriotic airs (with cornet solo), a rehash of light opera, and, when required, dance music. For the brutal and licentious soldier, real music was obviously considered a superfluity, and no composer who was a composer dreamt of writing any for him, or of acquiring the technique of doing so. The military band, in fact, was regarded as the poor and undesirable relation of the orchestra, supported at rare intervals by orchestral scraps *réchauffées* in a different form for its consumption, and musically, entirely negligible.

It has only been since the advent of the present century that this traditional attitude has shown signs of modification. Holst has written two most effective folk song suites for military band and Vaughan Williams another, and a 'Toccata Marziale.' O'Donnell, the conductor of the Wireless Military Band, has done some highly original and interesting work for it, which listeners have had occasional opportunities of hearing—the 'Theme and Variations,' 'Three Humoresques,' and the 'Gaelic Fantasy' compounded of old Irish folk songs, delightfully treated, are the best known. These few swallows, however, don't make a summer, and I rather fear that the two first may prove to have been, after the manner of their kind, only birds of passage, migrants in the country of the military band who flew back almost immediately to the orchestral land of their birth and upbringing. Still, their flight should encourage others to adventure similarly, and what I should like to see would be some of the younger generation of composers embarking upon it. They should realize that the military band is now a worthy medium for their ideas; that it can play fine music of a kind suited to itself finely, and that the time is approaching when its performances will be reckoned the 'opposite numbers' of orchestral ones—not their inferiors. The difference between the two is fundamental. The one is essentially the music of the open air; the other that of the concert hall. They require, therefore, a different line of approach, both in composition and in scoring, and the technique of each has to be acquired. Says Sir Richard Terry, '... the chief defect of military band music is that it consists entirely of "arrangements" of music composed in a different idiom. Modern composers cannot be induced to study the possibilities of the military band. This means that military bands—although now brought to a state of marvellous perfection—have no distinctive music of their own.' Here is the whole trouble in a nutshell.

When all the temple is prepared within
Why gods the doorway worshipping outside?

The temple of the military band is swept and garnished. Its instrumentation was definitely determined at a conference at Kneller Hall in 1921; its pitch is even now in process of reformation—some units are already playing at Philharmonic pitch—and its ability to play good music—and to play it well—has been over and over again demonstrated, as those who listen to the Wireless Military Band will agree. All that is now lacking to those who wish to try their hands at writing for it is a modern work on instrumentation, and this last obstacle will soon, I am glad to say, be removed. A work on the Military Band, by Lieut. H. E. Adkins, Mus.Bac., the present Director of Music at Kneller Hall, of which one section deals comprehensively with scoring and arranging, is even now in the hands of the publishers (Boosey and Co.), and should appear within the course of this year.

From the point of view of advancing the cause of music and musical culture generally, there is no more fruitful field for a composer's activities. It is one that has hardly as yet been scratched. Quite 95 per cent. of the music played by the military band is provided by arrangements of orchestral works, for the simple reason that it has so small a repertoire of its own. It is a late comer into the field of serious music, and the interests of the great teaching institutions as well as those of their pupils have long been mortgaged to the orchestral tradition, from which it seems hardly possible to deflect them. They seem unable to get away from the thesis that the military band is a mere plagiarist and vulgarizer of orchestral works, and that to take it seriously and write for it direct would be a prostitution of their art. Some grudge bitterly the comparatively

few crusts that have fallen to it from the overstocked orchestral table, and regard them as the children's bread cast to a dog—and a particularly vulgar and ill-bred dog at that. They profess the utmost horror at what they consider the sacrilege of such a work as, say, the Meistersinger Overture being performed by it; and would, if they could, prevent the immense public whose main source of music, directly heard, is the military band, from making the acquaintance of masterpieces such as this, simply because they are played by a combination different from that for which they were written. The children, they forget, have a practically unlimited supply of bread—more than they can possibly get through—whereas the unfortunate dog must either die of starvation or exist on an exclusive diet of tripe unless he is allowed a share. Do not let it be supposed that I regard the arrangements of classical works for military band as anything more than a *par aller*. They must, in the nature of things, be inferior—and often much inferior—to the original. One of their chief advantages is that they familiarize the public with masterpieces which many of them would probably never otherwise hear, and thus tempt them into the concert hall. When the military band has a repertoire of its own it will be time enough to consider giving up the playing of arrangements. This millennium would be brought sensibly nearer if composers would discard their ancient prejudices, and, realizing that there are in the military band great musical possibilities only waiting to be exploited, would adventure upon the search for them. They might also achieve names for themselves as pioneers in an insufficiently explored country.

J. C. SOMERVILLE.

WHAT THE LISTENER WILL NOT SEE.

(Continued from previous page.)

advance that sends the Duke of Wellington and his staff post haste from the dance, to check the French Emperor at Quatre Bras and to overthrow him at Waterloo. It is the final scene of that final day to which we next are introduced, to the hour at which Napoleon stakes his all on a last desperate gamble with his veteran Imperial Guards and losses. We see the famous Old Guard, survivors some of them of Moscow, advance gallantly and persistently, only to be shot down in swathes by the brigades of General Maitland and General Adams, which rise like ghosts from the apparently deserted ground and break the ranks and the spirits of Napoleon's bravest soldiers.

Then another century, or rather ninety-nine years, elapse. We are still in Belgium, but the Belgium of 1914, with the Cloth Hall at Ypres and the Cathedral at Albert still intact, a distant bell ringing the 'Angelus' and all the world at peace. But into the scene flashes the storm of war. The Cloth Hall goes up in flames, the figure of the Virgin on the Cathedral topples, the sailors and soldiers of the British Empire and of France range themselves on the ramparts beside the outraged Beltrains.

till darkness blots out the picture and helps us to forget the four years of carnage which followed our answer to Belgium's SOS.

There are still to come mysterious and marvellous torchlight meanderings, that produce luminous snakes on the floor of the arena, before the greatest scene of all is reached—the Grand Finale. No words can depict that: His Majesty's message of gratitude from Craigwell House last April, repeated in the arena; his portrait in flame lighting up the background; the 5,000 soldier-actors and bandsmen, still wearing their borrowed costumes; the National airs; the evening hymn, 'Abide with me,' sung by all the assembly, actors and spectators; the Grand Salute, and the National Anthem; there in combination cannot be painted. They call for painter, poet, dramatist, musician, eye, and priest, and the art is yet to find that will show every facet of this brilliant jewel. Here, both the B.B.C. and myself must fail to convey the physical, mental, and spiritual emotions which the Tattoo's midnight conclusion arouses. That exaltation comes only from first-hand experience.

FRANK SPENCER

MUSIC AND WAR.

By KENNETH BELL.

Once an Expression of the Joy of Battle, now a Refuge from Tedium.

'The unhappy Germans in the late conflict never showed more clearly their old-world naïveté than when they were laboriously intoning that famous Hymn of Hate. Only Tommy Atkins is really modern. He is the one soldier who is frankly and all the time bored by modern war.'



other purpose than to have them split. Not really very difficult to play, neat to pack and light to carry, the mouth-organ has only one drawback—you cannot smoke while you are using it. Kipling forgot it when he wrote of the banjo—

You couldn't pack a Broadwood half a mile—
You mustn't leave a fiddle in the damp—
You couldn't raft an organ up the Nile,
And play it in an Equatorial swamp.
I travel with the cooking-pots and pails—
I'm sandwiched 'tween the coffee and the pork—
And when the dusty column checks and tails,
You should hear us spur the rearguard to a walk!

But he is right in that another of the things you want of music in war is something to make boots lighter. It can tickle the ears and it can also massage the feet. Music is not the



only thing that can do this. Xenophon's Greeks when they saw the Black Sea, and actually ran as they shouted 'Thalassa, Thalassa!' or riflemen Harris when the British ships came suddenly into view in Vigo bay at the end of the great retreat in the Peninsula, will show that your eyes can give you back the use of your legs. So can your stomach and your nose. Prisoners who have been marched starving northward from Kut will tell you of elderly majors fighting one another for a lick at a pot of jam, and men of imagination have marched for days buoyed up by the mere memory of the smell of steak and onions. There are situations in which even music loses its power to soothe the savage but long-suffering breast of the brutal and licentious soldiery.

None the less, such situations are few. The smallest, and therefore the most universally effective, of musical soothers, the mouth-organ is only one among many. Gunners, for instance, having good transport, can sometimes manage a piano. Find a recently-bombarded town, too near the

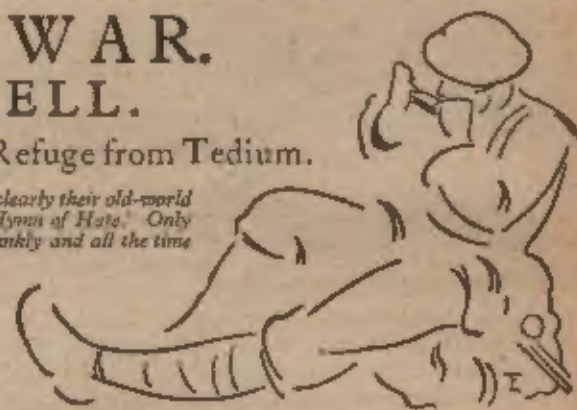
front to contain an A.P.M.; detail an N.C.O., four men, and a G.S. wagon with some tackle for the first windy night, and in no time you may be drowning the thought of the enemy in a variety of entertainment held within a thousand yards of him. Other arms, other instruments. And there is not one of them which cannot help you to forget the War. Signallers, those harassed men, may be found inciting their carrier pigeons to coo, and dreaming, as they listen at the mouth of a dug-out, of villages in England.

So much for modern war of the Flanders type, in which the worst enemy is not the enemy, but boredom. Only, remember that war, being human, changes all the time; whereas music, being divine, remains the same. Only modern man fights when he is bored. For war, which used to be a game, is now a business. Achæans taunting Trojans round the walls of Ilium, Spartans combing their locks at Thermopylae, Barak going against Sisera, and Saul against the Philistines, did not want soothing any more than did Napoleon's veterans drowning in the Neimen with 'Vive l'Empereur!' on their lips, or the Light Brigade charging the guns at Balaclava. The unhappy Germans in the late conflict never showed more clearly their old-world naïveté and then incurable idealism than when they were laboriously intoning that famous Hymn of Hate. Why did they do it? Because they hoped from music not for soothing but for excitement; they wanted to recapture, behind twentieth century sand-bags and knee-deep in Flanders mud, the sacred rage of Deborah, the holy passion of Saladin's Jihad. Perhaps it is only Tommy Atkins who in this respect is really modern. He is the one soldier who is frankly and all the time bored by modern war. Of old, a shout, a song, a bugle-call, the skirl of the pipes, the rumble of the drums, have all in their different tones expressed that obsolete, but ancient emotion the joy of battle. Music which can make you forget war can also make you think it is fun.

Not that the joy of battle must always find expression in words or even in sound. Remember Julian Grenfell, that great boxer, who died too early in the War to find it out—

And when the brazen moments break
And all things else are out of mind
And only joy of battle takes
Him by the throat and makes him blind.

It reminds one of the grim old Duke, acid and correct as ever, with his 'No cheering, my lads, but forward and complete your victory.' Taillefer, the troubadour, riding out alone in front of the Norman Bastard's horsemen to strike the first blow of all in the Battle of Hastings, sang in his great voice, as he threw his sword into the air and caught it again, the songs of Charle-



magne and Roland and of the glories of Roncevalle. But Taillefer, an expert musician, was an amateur soldier; he was like the alderman who kicks off at a Cup Tie, a signal that the serious business is beginning, not that it has begun. Captain Blackader, dourest of Covenanters in Marlborough's army of the Danube, was so convinced God hated the French that he could not explain the casualties on his own side except on the hypothesis that the English, unlike his own countrymen, had forfeited the Almighty's protection by foul language and lewd songs. As for him, like Julian Grenfell, he fought in silence.

In Spain and Flanders, too, Wellington's men, if they sometimes cheered, paid little other homage to the Muses; they left that to the French. They sneered at the fanfaronade of Napoleon's bands, and it was only the Methodists, to Wellington's alarm, who practised that dangerous form of zeal and enthusiasm, psalm-singing on active service, which the Duke, with characteristic promptitude, met by indenting on the home authorities for an increased supply of 'efficient and respectable clergymen of the Church of England.' Things had changed since Cromwell's Ironsides checked in the charge at Dunbar to sing together the fierce words of the 68th Psalm: 'Let God arise and let his enemies be scattered.' As Napier remarks, 'the British soldier now fought beneath the cold shade of aristocracy; he had learnt from his betters to let his emotion choke rather than reveal him.'

Yet the story of Taillefer is there to remind us that war is a spectacle as well as a business or a sport, and that music has a third link with the profession of arms. The troubadour was a poet who played at soldiering; his business was not to alleviate, nor to intensify, war for the fighting man, but to interpret it to the civilian. Let us turn again to the Homeric autobiography of

(Continued on page 267.)





THE FOLK-SONGS OF OLD HUNGARY.

In the course of a chamber-music concert by the Paltronieri String Quartet, on Sunday evening, Maria Basilides will sing some Hungarian folk-songs and Transylvanian Ballads edited by Bela Bartok and Zoltan Kodaly.



IT is curious that a country so storm-tossed by history, so surrounded and attacked by Turkish, German, and Slavonic political dominations as Hungary, should have retained a folk-music whose persistent characteristics owe so little to extraneous influence.

This folk-music, moreover, is no mere survival of other days, but a rich and vivid growth seeded in an unforgotten past, blossoming perennially—and with prolific vigour in this latest period of Magyar woe.

The newest song, eagerly awaited, greeted with critical interest, and swiftly committed to memory, is still in the traditional manner, and only slightly more elaborate than its simple forerunners. Like them, it is the outcome of a stirring history fraught with great deeds and sorrowful disaster, or the expression of plaintive emotion swiftly changing to a mordant humour and the swift whirl of the famous national dances, named *csardas*, from the country inns where peasants gathered to enjoy brief respite from toil.

When the Gipsies Sing.

HERE was centred the holiday life of a scattered community. Here, when lilacs bloomed on summer eves, and twinkling lamps hung in fragrant acacias before the hospitable door, came horseherds, cowherds, swineherds from the *puszta*, high-booted farmers from the great Hungarian plain, shepherds and vintagers of Lake Balaton, sturdy Carpathian highlanders, and peasant girls and wives in all manner of gay attire, according to their neighbourhood, to drink the light wines and make merry when the sun set and the bright stars lighted a deep blue sky which this inland folk delight to name 'The Hungarian Sea.'

Here, above all, came the gipsies, those swarthy, pock-marked aliens who live their separate lives unmingling, a race apart, yet without whose contributory fellowship no festive leisure is complete.

These are the music-makers, though they whisper others' dreams, and to them, in joy or in sorrow, the Magyar instinctively turns for melodious interpretation of his mood.

In the hotels of Budapest or Debrecin, Miskoltz or Pécs or Mako, at full strength they number a band of nine. In smaller towns the combination is less rich; and villages may know the lack of all but rare itinerant visits; but always there is the cimbalom, that light and curious ancestor of the grand piano, of sixty-one notes played in long arpeggios with muffled gong-sticks dancing rapidly across the transverse wires in basic accompaniment of 'cello and violins; and always the *primas*, standing before his troupe and leading them from air to air with haunting minor cadence.

Perhaps he will be called to a distant table to play a guest's own favourites, and slay

there, far into the night, beyond reach of speech with his collaborators; but they will take up the song his patron chooses, without perceptible pause, and turn, like him, from sad to merry with sympathetic ease.

The themes of these songs are varied, and compose in their variety a comprehensive picture of national life.

Though the Kurucz camp songs in particular are ballads recalling incidents and atmosphere of the long Turkish wars, and the Honvéd struggle of 1848 is celebrated in Kossuth's name, lyrics are more numerous, with their theme of unrequited love.

It is a convention of Hungarian verse to preface the subject with an introductory line describing the setting in which the poet conceived his idea, and to proceed without western sequence, abruptly, to apparent disconnection.

A peasant folk is very near to Nature, and those who suffer the bitter fierceness of a long winter have a touching appreciation of warm nights and flowers. The 'little brown girls' of their songs are 'my rose,' 'my dove'; the acacia which shades the dusty roads and scatters fragrance over the parched grasslands is gratefully remembered; the peasant in festive attire wears a sprig of lilac among gay ribbons on a tall black hat; even the soldier in uniform celebrates a private occasion with floral adornment of his sterner *képi*.

One hears of the toils of ploughing, the ceremonial dances of harvest home; of the little colour-washed houses and courtyards sideways to the street, with green wicket gates where lovers meet; of the importance of the mother as ambassador of marriage; of the paths of orphans with none to cherish, none to mourn their lonely graves. There are lamentations for military service in distant Austrian barracks, for political exile, and, in the older songs, for the outlawry of chivalrous *betyars*—whose legends are akin to ours of Robin Hood.

Songs of the Rivers.

THERE are pleadings for help to wild-bird messengers, to brightly coloured insects, the direction of whose flight, as folk-lore tells, shall determine the fate of anxious lovers; and God is a friendly Father, deeply concerned in the humble griefs of His children.

Among the loveliest and, in its literal sense, the most picturesque are those especially associated with rivers—the Maros, winding south through Transylvania; the Körös, flanked with 'stubborn earth'; and, above all, the Tisza (Theiss), the longest purely national waterway of pre-war Hungary.

One might quote innumerable words, but without sweet melody and strange cadence of unusual harmonies they are widowed—nor may a stranger wed them.

It must not, however, be supposed that

authorship or enjoyment is confined to peasants. When music calls there is no distinction of class, no exclusiveness but a slight aristocratic extension of taste.

Another tale might honour the last troubadours, recall romance of knightly serenade daring to outlive the nineteenth century, where castles crown blue hills across the distant forests of remote Erdély; but stress must lie on the continuity of tradition, the unity of interest which characterizes devotion to this heritage of song.

Roots of the past will not wither if shoots of the present keep them alive; but among those who have helped to disentangle those roots from local obscurity the names of Kodaly and of Bartok are especially distinguished. The wanderings of the latter in 1912 and 1913 were richly productive, and the range of his discoveries is as extensive as his knowledge of folk-music is profound. Of the thousands of songs he collected, comparatively few have yet been arranged for publication; so that Sunday's programme gives promise of the unexpected.

Remnants of Attila's Host.

IN the mountains south-east of beautiful Transylvania—a thousand years the stronghold of Hungarian liberty—dwell the proud Széklers, guarding their ancient privileges, preserving an identity which is unique. There are conflicting theories of their derivation. Hungarian historians claim them as the almost original Sicilian inhabitants, the remnants of Attila's retreating hosts; Romanians, that they were sent there as military colonists about the end of the eleventh century, to guard the mountain passes against Tartar inroads from the East.

Certain it is that they have cherished a conviction of special freedom among the three 'nations' of Erdély, and that some among them who have played great parts in imperial service have counted their Székler name more noble than a proffered title.

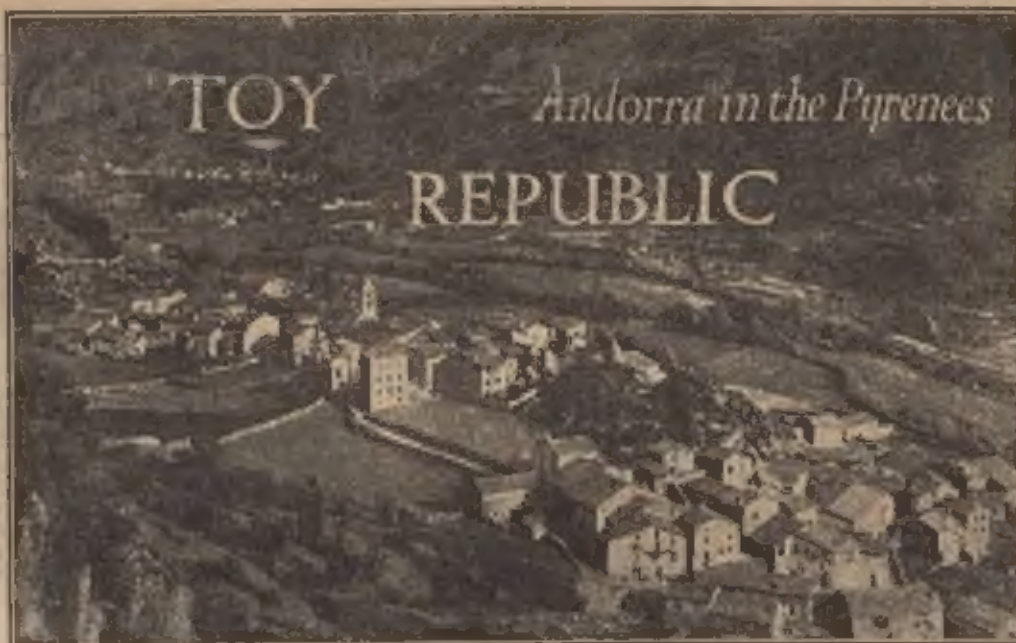
Hungary, despite its practical realities, is a country of engaging illusions, not only of mirage—the Fata Morgana or Délibáb which stirs the imagination of plain-dwellers with vision of fairy cities—but of music in the air: an elusive, haunting sweetness, trembling across low willow wastes as one drifts down the Danube in hot sunshine, knowing that nowhere within man's sensual hearing may mortal footsteps tread; following in echoes of the spirit, from the little inns on the hill-slopes of Buda, one's retreat into moonlit woods on solitary heights of the remoter Jánoshegy.

Concerts at home give valuable introduction to unfamiliar delights, but their finest flavour must be pursued abroad to native fastnesses.

H. F.

THE most remote, the most inaccessible of European principalities. Do not ask me for its name, its geographical peculiarities, for, on shipboard between Marseilles and Naples, I am far from all references. These facts can be ascertained, I have no doubt, by the inquiring mind, with little labour. But only an arduous journey on foot can reveal the real Andorra.* This I know: that it is a republic and yet not a republic. For both France and Spain take a benevolent interest in its welfare, the one provides the telegraph, the other the road. And for this benefit some toil is exacted, neither burdensome nor exacting and weighing lightly on the broad shoulders of the hardy mountaineer. A republic, it is true, for there is a President, and as President he wears a hat. A hat unlike all other hats. A sacred hat of peculiar shape, shown one with awe and pride, and not to be laughed at. A hat in a hat-box inscribed unmistakably with the name of a well-known American shop—and installed at Andorra la Vieja, the capital itself, in the little fourteenth-century council chamber, or House of Parliament. Here sit the worthies of the communes—Encamps, Las Escaldas and the rest—and deliberate on the welfare of their country, shrouded in black cloaks, like witches, and in tall conical hats, while the large eyes of frescoed angels gaze upon them from the walls.

I have never been present at a session, but I was informed by Señor Benito Mas, my host and the brother-in-law of the President, that for very many years now, the only subject of any importance was the question of the road. For it must be confessed that there is no true carriage-way from France to the capital. The problem is almost eternal, and has split the republic into two camps. The Moderns prophesy prosperity, comfort and happiness with the advent of the road. And that it should run on the left bank of the Ariège. The Conservatives state as a fact that a road brings poverty, taxes, and loss of liberty. And that obviously it should run—if at all—on the right bank of the Ariège. France, many years ago, offered to build the road, and the President told me definitely, as in democratic simplicity he drove his two oxen to pasture, that the offer was still open. But the road has not been built. And if Señor Benito Mas, who is an educated man and speaks French, were to walk with the padre of Encamps, who likewise speaks French and loves art—both being of the left bank party—there would be mutterings in the villages and rumours of plots against the people. For surely there is a conspiracy on



foot to build the road. So when I go out shooting beside the great lake on top of the mountains that overlook the whole valley of the republic, I walk with the padre, and Señor Mas follows a little while later with the guns. And when we meet on the heights after a bathe, and lunch, and the gourd of raw wine has passed round, Señor Mas will laugh loud and long, and tell stories of the ignorance of the sturdy Catalan folk and dream dreams of the prosperity of his country when sanatoria will crown each solitary peak and funiculars pass rapidly through the dark pines. And he will be the proud proprietor of a café as large as one at Toulon.

Now the road from the capital to the first Spanish border town, though built, is likewise not free from abuse. For when I was travelling to Seo D'Urgel, in the solitary Ford motor-bus of the republic, I was amazed to find dangerous-looking rocks lying on the road on the sharpest corners and where the river rushes dizzily far below. Our friend, the driver, on meeting these, jammed on the brakes in time and descending, cleared the path, sending the rocks, with oaths, bounding down to the water. The explanation, when elicited, was simple enough. It was the ignorant and malevolent action of the party of the right bank. They dislike the Spanish road as much as the idea of a French road. Likewise they dislike the motor and, presumably, the occupants. This explanation, rather than the springless seats, decided me to continue my journey on foot.

THERE is a sense of independence in this little country that one finds nowhere else outside Switzerland—a feeling of hardihood and self-reliance. The valley is narrow; the earth lies thin on the stony surface of the uprising mountain sides. Yet every inch of ground, to far up the hillside, is made to bear its quota of fruitfulness. It is a land of simplicity. The simplicity that comes from living through many ages close to Nature. How old, in fact, this group of people is no one knows. They say that the great Charlemagne's father granted them their liberty in gratitude for their help against the onrushing Arabs. If so, Europe owes much to Andorra, and Andorra in return demands little of

Europe. The needs of the people are few. They live nearly but not unhappily, slaves only to the forces of Nature.

I only once heard a peasant complain. He was a shepherd. He lived in the mists of the mountain peaks with a mule for companion. For four months in the year he saw no human being. His home was a grey stone *cabane* three feet high and eight feet long. No door, no chimney. His large loaves of bread for a pillow and sour wine for a drink. Every hour of the night he had to go out in the bitter

cold to collect brushwood for his fire. And the smoke so filled his hut that it was scarcely possible to breathe. But it was with him I found sanctuary when lost, and my brandy was good exchange for his wisdom. 'Nous sommes des esclaves,' he murmured as he fell to nodding over the fire, 'de véritables esclaves.' But then he had reason to complain.

There is no public force in Andorra. Crime is exceptional. If a criminal is to be caught, the head of each family is mobilized for the search. The five poor of the republic are maintained on communistic lines. There is no army. There is no harm in revealing the fact that smuggling tobacco and mules across the mountain is a profitable and not very dangerous occupation. It helps to keep the family when the stony mountain side yields a more miserable harvest than usual. But one must know the Pyrenees before attempting to smuggle through the passes. Their serenity betrays as only beauty knows how to betray. He is an unwise traveller who, with too great a confidence, fails to follow the sound advice of his peasant guide. For if he is told to stick to the left bank of the river all the way till he reaches Puontargente—the silver lakes—'swiver a gauche, laissez-vous a gauche'—if he so much as varies his course one iota, a blank wall confronts him, a blanket of mist descends upon him, and a silence surrounds him. A grey, lonely, lost, profound silence. He must then thank his luck only if he stumbles over the peaks to the shining valley below or finds some obscure *cabane* of grey stone where he can sit and shiver till the grey veil lifts from the 'pass' and a cattle bell is heard.

One can speak for long on Andorra and the joys she offers in her simple wild way to the traveller. But nothing—I would almost say nothing in the world—can equal the joy of finding her. Whether you follow the old route from Hospitalet—leaving your heavier baggage at Tarascon after visiting the prehistoric cave paintings at Niaux—or some remoter pass through a wilderness of boulders and rushing water—the pleasure is the same.

(Continued on page 552.)

*A talk on 'The Pyrenees' will be broadcast on Tuesday evening by Mr. A. Bussett Williams.

The Midlands Calling!

PUTTING THE CLOCK BACK.

An Old Folks' Dance Hour—Shakespeare's Fantastic Comedy—The Music of Coleridge-Taylor—Request Items in Symphony Concert—Under the Southern Cross—Two Well-known Radio Artists.

In Days Gone By.

BIRMINGHAM has always made a special point of catering for the old folks, particularly with its community sing-songs and request hours. It is extending this on Tuesday, June 25, to dance music. The younger generation have their dance music daily, so why not their parents and grandparents? Frank Castell will conduct the Orchestra in old-time waltzes, lancers, cotillions, waltzes, and quadrilles. So that those with balled shirts and collars to be made flabby, on with the motley and loud-speakers!

A Midsummer Night's Dream.

MY conception of a radio play under ideal conditions would be listening to Shakespeare's fantastic comedy *A Midsummer Night's Dream*, on a wooded hill-top with the last rays of the setting sun as one's footlights. The portable set and 5GB have made this possible, for on Saturday, June 29, Birmingham is broadcasting this play, incidental music being provided by Frank Castell and his Midland Piano-forte Sextet. Naturally there will be a certain number of cuts made in order to keep within the time available, but they should not prevent the listener from capturing the delightful atmosphere of this comedy.

Concert and Its Prevention.

MANY artists seem to have the most brutally frank of friends—friends who are determined to prevent at all costs the necessity of a larger size in hats. F. Allison Green (tenor), who sings in the Light Music programme on Friday, June 28, seems to have this type *par excellence*. Perhaps it is the Midland artist with his blunt, outspoken neighbour, who suffers the most. At any rate, a short time ago an oratorio was given in Staffordshire with soloists from outside the district. Not being able to attend himself, Mr. Green asked a friend next day how the performance had gone. 'Oh, it was all right,' came the reply, 'but the tenor was no good. You would have done quite as well yourself.'

Vaudeville.

TWO attractive vaudeville programmes have been arranged for Wednesday, June 28, and Saturday afternoon, June 29. In the first we meet Jack Edwards, the Australian singer and his ukulele, The Old Time Singers, who specialise in English folk-songs, and Harold Clumance, whose sobriquet of the Languorous One is only to be expected of one who has played Peter Dooly in *The Arcadians*. His doleful ditties should be an excellent contrast to the light-hearted inconsequential Irishisms of Denis O'Neil, who also appears in the bill. In the second programme we have George Buck, familiar to 5GB listeners as a comedian, Geoffrey Gibson (saxophone), Chrissie Thomas and her Musical Glasses, and He and She in *Olds and Ends*. The latter are two artists, who frequently appear in 5GB programmes and have now combined as a vaudeville act.

Samuel Coleridge-Taylor.

A PROGRAMME of what might be called the lesser-known works of Samuel Coleridge-Taylor, whose death at the early age of thirty-seven robbed British music of one of its most colourful writers, will be given from Birmingham on Thursday, June 27. It will consist of his *Solemn Prelude*, written for the Worcester Festival of 1899, *Symphonic Variations on an African Air*, *Four Characteristic Values*, and a *Processional March—Nero*. This latter is from the incidental music composed by Coleridge-Taylor for the drama presented at His Majesty's Theatre in 1906. It was one of a series of romantic plays for which he provided the music, and gave him great opportunities for displaying his undoubted skill as a writer of strong, individual themes, painted with all the colours of barbaric splendour which he knew so well how to handle.



THE BAND OF THE 2nd BATTALION THE KING'S REGIMENT, which is visiting the Birmingham Studio from Whittington Barracks, Lichfield, to broadcast a concert for 5GB listeners on Wednesday, June 26.

The Lady with the Golden Harp.

MILDRED DILLING, an artist from the States, who has swept the chords of her golden harp in most countries of the globe, has the characteristic American flair for learning all she can about the places she visits. In one of our largest provincial cities she approached a policeman on point duty and asked what the night might be. 'Well, there's the castle,' replied Robert, 'the docks, the museum, and the municipal buildings.' 'Yes,' said Miss Dilling, helpfully, 'and is there anything else of interest?' After a moment's thought the constable replied, 'Well, miss, there's me!'

The Weekly Symphony Concert.

TWO request items appear in the Symphony Concert on Saturday, June 29—Dvorak's *New World Symphony*, or more properly, No. 5 in E Minor, and Sir Edward Elgar's *Sea Pictures*, which will be sung by Astra Desmond (contralto). This song cycle has been requested by a number of listeners who heard her sing it at the People's Palace in the Mile End Road. Astra Desmond is keenly interested in modern music, and has given several recitals of the works of present-day composers. Harold Gray (piano-forte), her fellow artist, will play Ernest Bloch's *Concerto Grosso* (for piano-forte and strings).

Hawaiian Melody.

AN hour of instrumental music precedes the second news bulletin on Wednesday, June 28, when the artists are Ivor James (violin), David McCallum (violin), and Mildred Dilling (harp). Mr. McCallum, who is acting as leader this season to the Mandolin Pier Orchestra will play pieces by Kreisler, Habay, and Boccherini, while a particularly attractive solo is an Hawaiian Melody—*Farewell to Thee*, by Lilinokalani. When a European liner is on the point of leaving Hawaii, the natives of the island row out in small boats towards the vessel, strumming on guitars, and crooning the haunting refrain of *Farewell to Thee*. To the passengers standing on deck, listening enthralled while the rise and fall of the melody dies away in the distance, there is something very pathetic in the scene, significant as it is of one's departure from the glamour of the South Seas.

An Orchestral Concert.

TWO artists who need little introduction to wireless or concert audiences figure in the Orchestral Concert on Friday, June 26. They are Esther Coleman (contralto) and William Primrose (violin). The first has made a special name in the radio world for her oratorio and Bach Cantata performances, and can now afford to look back with amusement upon the 'slings and arrows' of her student days. Trained at the Guildhall School of Music, she worked extremely hard for five years, and won gold and silver medals and the Challenge Cup besides many prizes and scholarships. A few days after winning the gold medal she was singing at a concert, when a well-meaning old lady approached

her in the green-room and said, 'My dear, you sing so prettily—a detestable word in any case—'why don't you take it up and study?' Williams Primrose has recently returned from an interesting musical tour in East Africa. Up to the present East Africa has not been a country fortunate enough to call upon the services of well-known artists, but Mr. Primrose returned full of praises of the country and overwhelmed by the reception he received. He is including in his programme on June 28 *Poems*, by Frederick d'Erlanger.

High Power Short Waves.

THE Service on Sunday, June 23, will be relayed from the Cathedral, Birmingham, the address being given by the Rev. R. D. Richardson.

The evening programme on the same day is provided by the Birmingham Military Band conducted by W. A. Clarke. Violin items will be given by Klari Lanart.

The Band of the 2nd Battalion The King's Regiment (by permission of Lieut.-Col. L. R. Schuster, D.S.O., and officers), conducted by Bandmaster H. D. Helmsley, visits the studio from Whittington Barracks, Lichfield, on Wednesday, June 28. Philip Middleton (entertainer) also takes part in the programme.

'MERCIAN.'



The Wireless Play—IV.

HOW MANY STUDIOS?

It is of prime importance to the embryo wireless dramatist that he should know exactly the mechanism which is available at Savoy Hill for the performance of his play. In this article the Productions Director explains the use of the Control Panel by means of which a number of Studios can be employed in a production.

In the first of these articles I spoke, I fear rather querulously, about the number of well-meaning people who send plays to Savoy Hill without the slightest knowledge of the technique of the broadcast play. I should like now to address myself particularly to those who, letting discretion get the better part of valour, restrain their natural desire to write radio dramas and justify their restraint with the excuse that they know nothing at all about it. I have perhaps given the impression in this former article to which I refer that the technique of radio drama is a sort of horrible mumbo-jumbo governed by a fearful wizardry incomprehensible to the average person's mind. This, of course, is nonsense. It is as possible for the ordinary person to write a radio play as it is for him or her to write a stage play—though I should add that the latter is not as easy as it looks.

The Cinema Parallel.

To explain what I mean I must fall back on my favourite cinema parallel. There is no fundamental difficulty for the layman in writing a film scenario. But the layman who tried it without the realization that in a film a new scene starts every time the position of the camera is shifted, would obviously make a mess of it. Similarly, anyone writing a play for the microphone without an elementary knowledge of the dramatic control panel is attempting the impossible.

To a good many people what follows will I am afraid, be in the nature of stale news. There has been more than one description—and very admirable descriptions, too—in *The Radio Times* of the dramatic control panel at Savoy Hill—of its special functions and how it works; but I continually find in talking to people on the subject of broadcast plays that the majority of them do not realize even that more than one studio is, as a rule, employed when a play is broadcast; still less, that the producer, through the medium of the 'panel,' can handle as many as six studios simultaneously. It is obvious that the author's method and the ingredients that he puts into his play will be vitally different if he is thinking merely of two or three characters and a microphone, or if he can visualize several groups of characters in different studios, with noise effects, and music in other studios still, all of which can be co-ordinated to their desirable relative strengths by means of the control panel. The panel is simply a co-ordinating and mixing unit.

Simplicity Before All!

I would like to repeat at this point that while the possibility of using many studios simultaneously increases the dramatist's

field of action, he should remember that in radio drama, as in all good art, simplicity is more effective than complication. To use six studios merely, as it were, for the fun of the thing, when the theme and characters of a play are simple and straightforward, is merely stupid. It can be compared with the eating of an extremely elaborate dinner when one is so hungry that bread and cheese is the most satisfactory form of food. If you can get what you want by the use of two studios, only use two studios and no more; but if you really need them, the six studios are there and at your disposal.

Why Separate Studios?

Let us assume then that you are writing a play something after the *Carnival* model. You will, of course, need various sound effects. That is one studio. You will need an orchestra. That is the second. You have a large cast, or, for the sake of example, let us say that you have two groups of personalities running parallel through the play, whom it is desirable to keep separate for purposes of 'cross-fading.' That will be two more studios. Finally, let us say, add a narrator. That makes five in all. You may ask why the narrator should be in a different studio from the cast, or why two sections of the cast should be in different studios. You may even ask why separate any of these things—why not take one large studio, as they do in America, and simply have your various sections of speech and music performed into different microphones? The reply to all these questions is 'for the purposes of fading.' The 'fade' is the basis of radio drama technique. It is the control and mixing and crossing of these fades and of their handling through the panel that give to modern radio drama its particular shape and its particular continuity. As the scene in the film scenario ends with the moving of the camera, so the scene in the radio play ends with the fade.

The Case of *Carnival*—

Take the opening of *Carnival*. In one studio Mr. Compton Mackenzie was reading his opening narrative. As that reached its end the producer, by turning the knob on the panel which controlled the strength of that particular studio, gradually faded the voice of the narrator to diminishing strength. Simultaneously, by turning in the opposite direction the knob which controlled the strength of the studio in which a barrel-organ was placed, he faded up the sound of the barrel-organ, which opened the first scene in the street where Jenny is dancing. As soon as the barrel-organ had been brought up to the requisite strength, i.e., the strength sufficient to stamp the background of the

scene, it was faded down sufficiently to be background and nothing else. The producer then gave the 'light cue' to the actors, again in their separate studio, by pressing a switch which turned on a green light in the distant studio, and faded in their voices against the barrel-organ background, bringing them up to a strength at which they could be heard distinctly, though the barrel-organ continued to be faintly distinguished. There you have the use of three studios in proper operation.

—and *The Prisoner of Zenda*.

Conversely, at the beginning of *The Prisoner of Zenda*, the first scene was supposed to take place in a restaurant in Paris. There, the background proper to a restaurant was supplied by the rest of the cast, who were naturally in the same studio as the principals taking part in that particular scene. It was not, therefore, possible to fade the background up or down to keep it in proper relation to the voices. The result was that the principals were not only bothered by the noise that was going on in the studio in which they were, but they were also to some extent drowned by the volume of sound given out by their enthusiastic colleagues. And thus, of course, the producer at the panel was unable to alter. If he faded the background down he simultaneously faded down the principals. In this case there is no doubt that the crowd should have been in another studio, so that the strength of the background could be controlled in relation to the voices of the principals.

A Good Servant and Bad Master

The great advantage of the 'fade' system, quite apart from the relative strength, is that it secures continuity—again most comparable with that film technique according to which one picture dissolves gradually into another without any break. Good writing for the microphone and good producing for the microphone in the former case require, and in the latter produce, 'slick fading' from scene to scene. It is as a rule advisable to mark the 'fade' of one scene into another by music or special sound effects or strong differentiation of voices. 'Cross-fading' of parallel groups of voices is a most effective device, but it is extremely important that the voices should be sufficiently obviously different for there to be no confusion over the different sets of characters involved.

To sum up, the panel (like most machinery) is a good servant but a bad master.

Previous articles in this series of six appeared in *The Radio Times* for May 14 and 31 and June 7. Copies of these issues may be obtained on application to the publishers, Messrs. George Newman.



'The Broadcaster's' Notes on Coming Events:

Two Plays of Fantasy—

[illegible]

—And a Tragedy of Ancient Greece.

THE theme of *Elektra* is that of two other great plays by Greek dramatists, *The Libation Bearers* of Aeschylus and the *Elektra* of Sophocles; all three plays were based upon one of the most famous tragic legends of antiquity. The playwrights of ancient Greece never invented 'plots,' they adorned the old stories with special meaning and beauty; there are wide differences, for instance, in the treatment of the three plays named above. Euripides treated the theme in the most 'modern' way. The story of the play is that of *Elektra* and *Orestes*, children of Agamemnon, who had been murdered, on his return from Troy, by his wife, *Clytemnestra*, and her lover *Angisthenes*. *Elektra* and her brother, bound by the tradition of 'bloodfeud,' must avenge their father's death by slaying their mother. Euripides casts his characters in a less 'heroic' mould than either of his predecessors; the psychology of his play is more subtle than theirs. The fine poetic translation of *Elektra* by Professor Gilbert Murray is to be used for the broadcast.

Concerning 'Kaleidoscope II.'

THE enthusiasm of listeners over this recent production was most heartening. One listener wrote, "I really must congratulate you on 'Kaleidoscope II' to which I am now listening. . . ' (the italics are mine). One sees the listener rushing for pen and ink, unable to bottle up his zeal any longer. And I do not wonder. The rhythmic sense of the production struck me as particularly commendable—a fine piece of control-panel handling; as if the whole thing were a keyboard under the producer's hands. He himself owned, in fact, when congratulated on the music-making behind the reading of Sassoon's poem, 'Does it matter—losing your legs?' that that particular piece of virtuosity was unpremeditated. I would like to say my own little grace for the inspiration of the 'Bees' Wedding' music behind the lawnmower—a happy day of broadcasting a drowsy summer's afternoon.

POULTRY fanciers will be glad to hear that on June 24, at 6 o'clock in the afternoon, Owen is to give the first of a series of three talks on 'The Care of the Chicken.' Mr. Powell-Owen will just have returned from a visit to the Argentine Republic, whither he was invited, for the



second time in recent years, to act as judge in a number of poultry shows. There goes another of our illusions! We had always pictured the Argentine as a Herbert Strang country of pampas, haciendas, gauchos, steers, cattle-thieves, and ladies with men behind their ears, a schoolboy paradise, in the restful and passionate life of which there could be place for no function so mild as a poultry show. We are consoling ourselves, however, with the thought of the wild way in which the gauchos must behave when the first prize in the pullet class is won by a rival hacienda.

SHERIDAN was not much over twenty when, with incredible dash, he carried out the romantic plan of escorting Miss Linley (eldest daughter of the composer) to a nunnery in France, going through the ceremony of marriage with her on the way. With no income and scarcely any capital, he took a fine house in Orchard Street, furnished it in costly style, and entertained in the extravagant manner of the time. By mortgages, he managed to raise sufficient money to buy from Garrick his share in Drury Lane. Then followed the success of his brilliant comedies, *The School for Scandal* drawing larger houses than any other play each time it was put on. Sheridan was still a young man and anxious to explore further worlds; he therefore, by dint of a good deal of bribery, entered Parliament as member for Stafford. His opportunity came with the impeachment of Warren Hastings. His famous 'Begum Speech' on this occasion forms the English Eloquence extract for Sunday, June 23.

AMONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, June 8, were *Le Père de la Victoire*, Garde Republicaine Band (H.M.V. B2908); *Dusolina Giannini in In Quelle trine morbide* (H.M.V. DB1264); Robert Merlyn bass in *Honneur and Arms* (Regal 99311); Eifrem Zimbalist (violin) in *The Zephyr* (Col. 5314); *Bella figlia d'amore*, from *Rigoletto* (Col. L2340); *Paulo Ozels in Popper's Vio* (H.M.V. D43015); *Finlandia* (Sibelius), New Queen's Hall Orchestra (Col. 0655); Selection from *H.M.S. Pinafore*, Military Band (Duophone D541); *Twisting the Dial*, The Happiness Boys (Zono, A382); *Deep Night*, Jack Hylton and his Orchestra (H.M.V. B6038); *Wedding of the Painted Doll* (*Bourgeois Melody*), Earl Burtnett and his Baltimore Orchestra (Brunswick 3965A).

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Music for Children.

A SPECIAL feature of the programme for children is the playing of a piece which has been specially chosen for the purpose. A number of these pieces are now being played, and they have been chosen only as illustrations of the piece and the composer, but a running commentary to be read during the playing of the piece.

Mr. Schumann's 'Pavane' is a beautiful piece of music, and it is very interesting to hear it played. The piece is in a very simple style, and it is very easy to hear. It is a very beautiful piece of music, and it is very interesting to hear it played. The piece is in a very simple style, and it is very easy to hear. It is a very beautiful piece of music, and it is very interesting to hear it played.

Next Week's Vaudeville.

WE have news of two special vaudeville programmes for next week. The first, on Thursday, June 27, will include Claude Hubert and Edna Trevor, Delys and Clarke, and Mabel Constantinos and Michael Hagan. Then, on Saturday, June 29, come Florence Oldham, V. F. and Nora Emerald, Geoffrey Gibson, George Morgan, and a relay from the London Palladium. Wil Scans and Nora Emerald will 'band a chicken house'; Geoffrey Gibson plays the saxophone; Florence Oldham sings at the piano; George Morgan entertains—and no one can say as yet what we shall hear from the Palladium.

Blue Daffodils and Roses.

A PARCE in One Act entitled *The Blue Daffodil* is to be broadcast from London on June 28. The title of this recalls a charming story we read in childhood and have since been unable to rediscover. A certain king, who was probably a passionate exhibitor at the local flower-show, expressed a desire to possess a blue rose. If no one could produce a blue rose before a certain date, everyone in the kingdom was to have his teeth extracted. The day arrived—and no blue rose. The royal dental chair was stationed in the throne room in preparation for a general extraction. The court dentist, however, pointed out that since



'The king was distraught.'

everyone in the kingdom was to share a common fate, he ought, with due regard for precedence, to begin with His Majesty. Learning this, the king was distraught; there was the decree and there seemed no way out—until a wise counsellor remarked, 'Surely your Majesty cannot have meant a blue rose. May it not have been a mere slip of the tongue?' 'What!' exclaimed the King with relief, 'did I say a blue rose? I meant, of course, a red rose!' Whereupon the dentist ran out into the garden, and brought in a red rose. There!

Discovery of 'Hi Di.'

COMPTON MACKENZIE'S self-confessed failure to find a copy of 'Hi Di' for me in *Carnegie* brought him shows of letters from all over the country. Many listeners remembered the song, that it was sung by Letty Lind in a show called *Go Snap*. Several enthusiasts offered to whistle the tune if Mackenzie cared to call round, several others wrote out the 'top line' in a fair round hand, and one sent along a printed copy of the song, its cover adorned with an engraving of the famous 'Gaiety Girl' her clustered curls adorned with a fillet of orange blossoms. His article on 'Seaside Music of the Past' also has talk on 'Going to the Seaside, once upon a time,' was in a vein of delightful reminiscence—and how many people remember the tunes of the old days was revealed by the correspondence it excited. With regard to the talk, how many listeners realized that this was given *impromptu*?

'The Viper.'

THE third 'type' of Tudor Prose to be considered by T. S. Eliot, in his talk on June 25, is that of Bacon. Quite apart from the evergreen controversy as to whether he was Shakespeare, Bacon provides one of the most enigmatical figures of all English history. Even Mr. Lytton Strachey, with his illuminating metaphor of 'The Viper,' has not revealed the man at all completely. Yet we know more about him than about many a clearer figure of that period. There are private notes extant in which Bacon, still a young man, has scribbled down advice to himself—how to behave before certain folk, what personages to curry favour with, whom to shun, what secret course to pursue, and so on. They reveal an unpleasant trait. Then, too, there was the inextinguishable calumny of his attitude towards Essex who had always been his staunch friend; in the time of the Earl's defeat what counted with Bacon was not the friendship of former days, but the possibility of using that defeat as a ladder to fame and a position at Court. He is, in fact, a typical figure of the 'Renaissance,' avid for knowledge, astounding in his virtuosity, full of a lust for power—and more than a trifle inhuman.

Stravinsky.

STRAVINSKY is conducting a concert of his own works (including *Le Bourgeois de la Fie*—which has never been performed before) on Thursday evening, June 27 (London). To most Stravinsky is to react at once why his music has met with such opposition. Here, one feels, is a man who makes no concessions. He knows exactly what he is after. With the energy of a battering ram he will achieve it. From behind his steel-rimmed glasses he looks, not so much at you, as beyond you. What he says is said with directness and power—never with hesitancy. Like a locomotive he has pushed ahead, on the rails of his own inspiration, towards his own clear objective. Despite all apparent inconsistencies, his development, as he will quickly prove to you, has been logical throughout: one brain behind it all, one direction, one cumulative force. Like all greatly creative minds, Stravinsky has no place for the notions of the amateur; not that he despises them—they are simply not his concern. Music is his natural speech, and if you do not understand his particular way of talking, it is unfortunate; but it is not for him to accommodate his speech to you. He has a sanction for his music that none of us can question—the sanction of his genius.

First Aid for Cooks.

AT 6 p.m. on Friday, June 28, Miss Marjorie will talk on 'First Aid in the Kitchen.' One without cooking experience would believe how easy it is to damage oneself in a kitchen. We have known tin-openers which seemed designed specially for people with tin hands; and once when



'So easy to damage oneself.'

greatly daring, we descended in bedroom slippers to prepare breakfast, we dropped an omelette on our naked foot.

Negro Music.

NOW that he was enthusiastic over Negro songs and spirituals has a talk on 'Negro Music' on Friday, June 28, at 6 p.m. It is a very interesting talk, and it is very easy to hear. It is a very beautiful piece of music, and it is very interesting to hear it played. The piece is in a very simple style, and it is very easy to hear. It is a very beautiful piece of music, and it is very interesting to hear it played.

In Passing.

WE learn that Yvette Darnac was disturbed by the listener who wrote, 'You sing *Rendezvous* with such a good accent that one would think you were French.' Miss Darnac, too, had always thought that she was French, but now —

We Lapse into Romantic Mood.

IT is sad to think that the world is being robbed of all its mystery. With each new desert crossed by motor-car, and each new amoeba (whatever that may be) discovered by scientists, life (for us, at least) loses some of its champagne quality. We are glad to think that Captain Owen Tweedy has crossed 850 miles of the Sahara in a motor-car, and it will be immensely interesting to hear him describe his experiences on Wednesday evening, June 20, but at the same time we have a smacking regard for chaps who made the same journey on camels, the caravan lurching through the evening light towards a horizon which hinted at greater mysteries than a garage. We wrote the above in a mood of high romance, but the telephone has just rung, and down below some men are loudly unloading a piano, and, taking it all in all, we do want to hear Captain Tweedy.

'The Broadcasters'



“Now
listen
Dad!”

—You can't beat
Cossor Valves!”

Give your Set new life—change now to Cossor Valves. You'll get a new thrill from the Wireless when you use Cossor Valves—greater volume—sweeter tone and longer range as well. Cossor Valves improve any Receiver. Every Wireless Dealer sells them in 2, 4, and 6 volt types.



Cossor

BRITAIN'S FINEST VALVES

5.15 A SERVICE FOR THE CHILDREN

5.15 CHILDREN'S SERVICE

From St John's, Westminster
Order of Service

Hymn, 'In our work and in our
play'

Lesson, St Matthew, vi. 7-12
Prayer

Fight the Good Fight.
Rev. A and M 540

'Praise My Soul the King of
Heaven, L.M. 470 A and M 298
The Blessing

5.45 CHURCH CANTATA N. RACH

Rev. HATFIELD & Rev. MERRIVILLE

Rehearsal from the Guildhall School
of Music

ELDER SUNDAY (Soprano); DORIS
OWENS (Contralto); TOM MERRING
(Tenor); WILLIAM BARNARD (Bass)
The Winesap (Chorus) JOHN FIELD
(Vocal), Continuo ANDREW GAYNE
(Lute)

Organ: THE WORKERS OF HESTIA
(Mrs. Benson, Trumpets, Trombones,
Tympani and Strings), Conducted
by STANFORD HARRISON

The service will be broadcast by the
BBC on June 3, 1950, at 5.45 p.m.

1. Lord, my God, my spirit was in travail
and deep affliction but Thou Thy
mercies have saved me

2. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

3. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

4. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

5. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

6. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

7. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
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8. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
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9. My soul is full of Thy love, O Lord
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22. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

23. My soul is full of Thy love, O Lord
Thou hast saved me from all mine
iniquities

THE DAY OF REST: Sunday's Special Programmes.

From 2LO London and 5XX Coventry



Broadcast Churches—XVIII.

WOODALL MEMORIAL CHURCH, BURSLEM

IN Burslem, the Mother Town of the Potteries, Congregationalism has had a long, honourable, though sometimes chequered, history. Although Congregationalism did not appear in Staffordshire until well on to the eighteenth century, it is on record that, as far back as 1729, constant meetings of dissenting interest, and supplied by itinerants, were held in Burslem. In 1783, George Burder, afterwards a prominent Congregational minister, and one of the founders of the London Missionary Society, preached in a house in Burslem, and thereafter services continued to be held until an Independent Church was ultimately established in Burslem on May 31, 1821. The moving spirit was the Rev. R. W. Newland, Minister of the Hanley Tabernacle, and, under his direction, the members who had been meeting for worship in a private house rented a building in Navigation Road for £12 a year. During the next two or three years the Church gradually increased in numbers, and early in 1825 it removed to Zoer (Little) Chapel in Nile Street, which had previously belonged to the United Methodists. But congregations were small, and means scanty, and at the end of December, 1826, the Church found itself too poor to pay the increased expenses, and it was decided to close the church in Nile Street.

But there were seven faithful souls who continued to meet in the house where preaching had first begun, and who resolved to remain together as a Church, to which they invited others to join themselves. Once more Mr. Newland came to their aid, and, early in 1828, he was instrumental in buying the chapel in Nile Street and putting it in trust for the members of the Church. 'I had to struggle with great difficulties in the Burslem case,' he wrote, 'and more than once I spent my last shilling for it, but I now see a Church collected and a good congregation.'

The first minister, who had a really settled pastorate, was Samuel Barton Schofield, a man of fervent piety, strong convictions, and noble character. He commenced his thirty-four years' pastorate in 1833, and largely owing to his energy and zeal it was possible to record in the *Congregational Magazine* for April, 1838, that 'the Independents of Burslem have erected a beautiful chapel in Queen Street capable of seating about 350 persons.'

Through succeeding years, able and earnest men have ministered to the Church, notably the late Thomas Hartley, from 1882 to 1899, Walter Stanley Lamb (now of Wollerton, Shropshire), during whose ministry the present handsome building, Woodall Memorial Church, in Moorland Road, was erected, Alan William Stevens, M.A. (of Aberdeen), and the late Frederick Ives Cater.

The present church was opened in 1906, and named the Woodall Memorial in memory of William Woodall, M.P., who died in 1901, after a strenuous life of service to Church and State.

Many famous men from time to time have preached in Burslem under the auspices of the Congregational Church, which has ever maintained a consistently high level of pulpit eloquence. Dr. G. Campbell Morgan, Dr. Berry, Dr. R. F. Horton, Dr. Forsyth, Dr. Orchard, Principal Selbie, Rev. R. J. Campbell, Rev. A. Fringle, Sir J. D. Macdure, and Sir J. Compton Rickert are amongst many who have occupied the pulpit.

The church possesses a fine choir and organ, and the high musical level of the services is well known and appreciated through a wide area.

During the past century the Church has given men of conspicuous ability to the civic and business life of the community, and the earnest hope of the present members is that the future of the Church may be even greater than the past.

R. WHITMORE

8.0 A RELAY FROM BURSLEM

No. 1. Hymn, 'In our work and in our
play'

No. 2. Hymn, 'In our work and in our
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No. 3. Hymn, 'In our work and in our
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No. 99. Hymn, 'In our work and in our
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No. 100. Hymn, 'In our work and in our
play'

8.30 (Dorsetry only) A RELIGIOUS SERVICE In Wob

Relayed from Engleway Annihynnel
& Tabernacle, Treifors
(Tabernacle, Morriston)
S.B. from Swansea
I. Hymn, 'In our work and in our
play'

II. Hymn, 'In our work and in our
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III. Hymn, 'In our work and in our
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IV. Hymn, 'In our work and in our
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V. Hymn, 'In our work and in our
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VI. Hymn, 'In our work and in our
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VII. Hymn, 'In our work and in our
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XVII. Hymn, 'In our work and in our
play'

XVIII. Hymn, 'In our work and in our
play'

XIX. Hymn, 'In our work and in our
play'

XX. Hymn, 'In our work and in our
play'

XXI. Hymn, 'In our work and in our
play'

XXII. Hymn, 'In our work and in our
play'

XXIII. Hymn, 'In our work and in our
play'

XXIV. Hymn, 'In our work and in our
play'

XXV. Hymn, 'In our work and in our
play'

XXVI. Hymn, 'In our work and in our
play'

XXVII. Hymn, 'In our work and in our
play'

XXVIII. Hymn, 'In our work and in our
play'

XXIX. Hymn, 'In our work and in our
play'

XXX. Hymn, 'In our work and in our
play'

XXXI. Hymn, 'In our work and in our
play'

XXXII. Hymn, 'In our work and in our
play'

XXXIII. Hymn, 'In our work and in our
play'

XXXIV. Hymn, 'In our work and in our
play'

XXXV. Hymn, 'In our work and in our
play'

XXXVI. Hymn, 'In our work and in our
play'

XXXVII. Hymn, 'In our work and in our
play'

XXXVIII. Hymn, 'In our work and in our
play'

XXXIX. Hymn, 'In our work and in our
play'

XL. Hymn, 'In our work and in our
play'

XLI. Hymn, 'In our work and in our
play'

XLII. Hymn, 'In our work and in our
play'

XLIII. Hymn, 'In our work and in our
play'

XLIV. Hymn, 'In our work and in our
play'

XLV. Hymn, 'In our work and in our
play'

XLVI. Hymn, 'In our work and in our
play'

XLVII. Hymn, 'In our work and in our
play'

XLVIII. Hymn, 'In our work and in our
play'

XLIX. Hymn, 'In our work and in our
play'

L. Hymn, 'In our work and in our
play'

8.50 A SPECIAL SERVICE

In connection with the
Annual Conference of the Primitive
Methodist Church
Relayed from the Woodall Memorial
Church, Burslem
S.B. from Stoke

Hymn, 'Crown Him with many
crowns' (Primitive Methodist
Hymnal, No. 126)

Prayer

Hymn, 'The King of Love my
Saviour' (M.H. Supplement,
No. 134)

Reading from Scripture—John 1:1-10
by Mr. W. H. HAW
Vice President of the
Conference

Antiphon, 'Come unto Him' (Gospel
Song by the Princes of the Primitive
Methodist Church)

Address by the Rev. JAMES H.
SAXTON, President of the
Conference

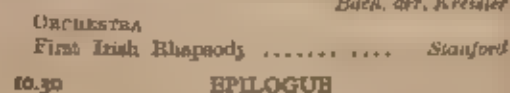
Hymn, 'Jesus, Thou Joy of loving
hearts' (P.M.H. Supplement,
No. 57)

Relayed from
(For 8.45-10.30 Programmes see
opposite page)

10.30 EPILOGUE

'Love'
(For details of this week's Epilogue
see page 585.)

9.0
A POPULAR
ORCHESTRAL
CONCERT



(Continued from page 353)

It is the happiness that comes from a sense of adventure amid scenery of surpassing beauty. And it is not really inaccessible. A ten days' holiday is not too short a time for a visit.

I had no longer when I first decided to go there. I had read that in the one and only stone cell of the prison there was a garrotting machine. Beyond knowing that a machine of this nature was used for the express purpose of exterminating a human creature, I did not know what a garrotting machine was and how it did it. I determined to go to Andorra. It was in the days before the Ford car had arrived to startle the peasant. I went; I made inquiries. I visited the prison, the machine had been known to be there. It was not there; it could not be found. The garrotter—a large man, who sold silk scarves and wore a diamond pin—swore he used it twenty years before. That was the last murder in Andorra. Since then he had devoted himself exclusively to silk scarf-making imported from Spain. It was no good; the machine of public execution had gone, been lost, stolen. I walked through the Republic in vain, and my disappointment was not overcome until I saw by the light of a full moon the crowded square of the capital swaying rhythmically to the tune of *Una nuit da Samia Jeanne*.

R. M. SIMON

Use the K.B. 72 for best reception of the fortnightly Sunday Concerts broadcast from HILVERSUM (1,071 metres) by the Kolster-Brandes Radio Orchestra under the direction of Hugo de Groot.

HERE IS THE
PROGRAMME FOR JUNE 16
COMMENCING AT 5.40 P.M.

- 1 OVERTURE from the Operette
"Frau Luna" Paul Lincke
- 2 WALTZ Tesoro Mio Becucci
- 3 CHINESE STREET SERENADE L. Sieck
- 4 O "Mädchen mein Mädchen"
from the OPERETTE "Frederika" Fr. Löhner
- 5 FANTASIE from the Opera
"Cavalleria Rusticana" Pietro Mascagni
- 6 CARAVAN Hindoue Francis Popy
- 7 FLIRTATION (Ballgeflüster) Meyer Helmund
- 8 TEMPTATION RAG Lodge
- 9 ROMANCE BOHEMIENNE Bolds
- 10 SELECTION from the Operette
"Czarndorf" Emmenich
Kalmu

Kolster Brandes

RADIO PRODUCTS
CRAY WORKS SIDCUP KENT



Sunday's Programmes continued (June 16)

SWA CARDIFF. 323.2 M. 928 KC.

3.30 An Orchestral and Choral Concert

NATIONAL ORCHESTRA OF WALES
(Cardiff) (Conductor: G. H. Jones)
Conducted by WARWICK BRATFELT
Marche Hongroise (Hungarian) ... Berlioz
Overture, "Fleischbraten" ... Schubert

THE NEATH MALE HARMONIC SOCIETY
Conducted by WYNNIE RICHARDS

"Blue Danube" Waltz ... Strauss
London Lea ... Vaughan Williams
The Song of the Jolly Roger ... Gounod
Indian Suite ... MacDowell

MacDOWELL, the first native-born American to achieve distinction as a composer was keenly interested in the Red Indian music, and in this, the last of his published works, he introduces several of their traditional melodies. The Suite is in five movements which MacDowell calls—

1. Legend, 2. Love Song, 3. In War Time; 4. Digue, 5. Village Festival

MILTON MARRS (Pianoforte) and Orchestra
Concertstück (Concert Piece) ... Weber

HARMONIC SOCIETY
Ireland's Dream ... T. S. Arthur
O Peaceful Night ... Handel
Hallelujah Chorus ... Handel

Organ Voluntary, by H. MORETON, Borough Organist

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SSX SWANSEA. 288.5 M. 1040 KC.

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London

9.0 West Regional News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

3.30 A Religious Service

In Welsh.
Relayed from Eglwys Annibynnol Y Tabernacl, Ystradgynafon.

(Tabernacl, Morriston)
Relayed to Darenty (SSX)

Lesson: St. Matthew, Chapter V, Verses 1-16

Nuno Danuta (Chant—Moreton)

Prayers

Hymn, "Father of Heaven" (A. and M., No. 164)

Arthem, "King all glorious" (Barnby)

Address by the Rev. W. F. SCOTT, R.N., Chaplain

H.M.S. Eriban

Hymn, "Praise to the Holiest" (A. and M., No. 229)

Vesper, "God be in my head" (Walford Davies)

Organ Voluntary, by H. MORETON, Borough Organist

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 379.3 M. 703 KC.

3.30 A Wind Orchestral Programme

From Manchester

THE NORTHERN WIRELESS WIND ORCHESTRA

Conducted by T. H. MORRISON

Overture, "The Mastermingers" ... Wagner

From Leeds

3.45 MORAVA (Violin)

Romance in G ... Berlioz

Variations on a Theme by Corelli ... Tartini, arr. Kreisler

Hindu Chant ... Remsky-Korsakov, arr. Kreisler

6BM BOURNEMOUTH. 288.5 M. 1040 KC.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

5PY PLYMOUTH. 288.5 M. 1040 KC.

3.30-6.15 app. S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from St. Andrew's Parish Church

Intercessions, "God is a Spirit" ... Moreton

General Confession and Prayers

Psalm 91 (Chant—Moreton)



The Rev. J. J. WILLIAMS gives the address during the Religious Service in Welsh from Swansea at 5.30 this evening. The service is also being broadcast from Cardiff and Darenty.

Lesson: St. Matthew, Chapter V, Verses 1-16

Nuno Danuta (Chant—Moreton)

Prayers

Hymn, "Father of Heaven" (A. and M., No. 164)

Arthem, "King all glorious" (Barnby)

Address by the Rev. W. F. SCOTT, R.N., Chaplain

H.M.S. Eriban

Hymn, "Praise to the Holiest" (A. and M., No. 229)

Vesper, "God be in my head" (Walford Davies)

Organ Voluntary, by H. MORETON, Borough Organist

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 379.3 M. 703 KC.

3.30 A Wind Orchestral Programme

From Manchester

THE NORTHERN WIRELESS WIND ORCHESTRA

Conducted by T. H. MORRISON

Overture, "The Mastermingers" ... Wagner

From Leeds

3.45 MORAVA (Violin)

Romance in G ... Berlioz

Variations on a Theme by Corelli ... Tartini, arr. Kreisler

Hindu Chant ... Remsky-Korsakov, arr. Kreisler

Frank M. Winkler

3.30 WIND ORCHESTRA

First Irish Rhapsody in D Minor ... Stanford

From Hull

4.7 GUNNELL HANLYN (Baritone)

I fear no foe ... Puccini

The Blind Ploughman ... Ovington, arr. Clarke

Roadways ... Lohr

From Manchester

4.17 WIND ORCHESTRA

Value Triest ... Sibelius

From Leeds

4.35 MORAVA

London City Air ... arr. Kreisler

Carnegie No. 13 ... Paganini

Gondolier (Boating Song) ... Mendelssohn, arr. Moraro

From Hull

4.35 GUNNELL HANLYN

The Curfew ... Monk, arr. Gounod

London Lea ... Vaughan Williams

Baptist Ode ... Brahms

From Manchester

4.45 WIND ORCHESTRA

Selects, "Aida" ... Verdi, arr. Godfrey

5.0-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 343.5 M. 1,350 KC.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

5SC GLASGOW. 379.3 M. 703 KC.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2BD ABERDEEN. 379.3 M. 703 KC.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

2BE BELFAST. 379.3 M. 703 KC.

3.30-6.15 app. S.B. from London

8.0 S.B. from Stoke (See London)

8.45 S.B. from London (9.0 Local Announcements)

10.30 Epilogue



9.30
Miss V.
SACKVILLE WEST
disc. 505—

MONDAY, JUNE 17
2LO LONDON & 5XX DAVENTRY
358 M 842 KC) 1 562 5 M 193 KC.)

9.30
—MARRIAGE
with the Hon
HAROLD
NICOLSON



10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME
S. C. G. R. S. C. H.
W. C. D. P. S. C. H.

10.40 Mr. J. A. N. S. C. H.
'Insurance Problems—II.
How to Insurance—II

11.0 (Daventry only) TIME
S. C. G. R. S. C. H.
W. C. D. P. S. C. H.

Quartet in D. C. S. C. H.

12.0 A Road Concert
MARRIAGE PARK (Soprano)
J. A. N. S. C. H.

12.30 ORGAN RECITAL
By EDWARD O'HENRY
From Tusculum Church

1.0.0 LONARDO KEMP and
his PLYMOUTH HOTEL
C. S. C. H.

From the Plymouth Hotel

2.30 FOR THE SCHOOLS
WHAT THE ONLOOKER
SAY

by Miss RHODA POWER

3.0 Interlude

3.5 STORIES FOR YOUNGER
PEOPLE

The Golden Apple Tree and
the Nine Fish-bones (Serbian).
by Miss RHODA POWER

4.20 Interlude

4.30 DANCE MUSIC
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

4.45 LIGHT MUSIC
ALFRED HENRY and his
ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR.

First Day of Request Week

'The Dicky bird Hop,' 'The Village Band,' and
Improvisations by RONALD GOURLEY

'The Queen Cook,' from 'The Phoenix and the
Carpet' (E. Nesbit)

'Eustace Makes a Bad Mistake'—A Farinayard
Story written and told by C. E. Hodges

6.0 A BONGER LATER, 'Summer Days'

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

6.30 Mr. B. L. Q. HENRIQUES, 'The Lost Years'
4.10

6.45 The Foundations of Music
LARRY PRALIN Sings
Sung by
EMILIA CONTI (Soprano)

7.0 Mr. Desmond MacCarthy: Literary Criticism

7.15 Musical Interlude

7.25 Private Talk

From the 'Spoken News' by C. E. Hodges.
See page 43. See page 43. See page 43.
indifferently on page 51, by Signor S. Benaglia

7.45 Vaudeville

MELVILLE GIDEON (Entertainer)

and

DAVID WISE (Vocalist) (In a Riverside Cabaret)

BURNS and ALLEN

(The Famous American Comedy Duo)

JACK PAYNE AND THE B.B.C.



ANN PENN MELVILLE GIDEON

DAVID WISE GEORGE BURNS GRACE ALLEN

SUMMER VAUDEVILLE

TONIGHT AT 7.45

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

Part-author of Samuel Pepys' Diary of the Great War.

May 24 (Empire Day).—Faint out the Union Jack flag that first I had for the old Queen's diamond jubilee, God rest her, and is nailed to a long stick for the better wagging of it. This I had my wife give Cook with charges to hang it out from hers and Doris's chamber-window, where 'twill show most bravely. So away and to the barber's for a trim. But presently returning and looking up for the flag, did see it, not at Cook's and Doris's window, but at the box-room dormer. Whereby I into a pretty stew and to my wife and would know the reason of it, which is, she tells me, that Cook and Doris both be Labour, red-hot on it, and will sooner chuse quit warming less than they will wag an Empire flag from their chamber-window. However did, in the end, compromise with my wife on the box-room dormer. So there it hangs, and must, I suppose, remain, since, says my wife, the Empire shall survive being flagged on from a box-room dormer, but we shall hardly survive Cook's and Doris's quitting. Which is a devilish thing, but true, and so must needs defer to these Bolshey baggages. Yet it angered me.

Walking with my wife in St. James's Park, about noon, come into the Broadway and here see them uncover the effigy by Mr. Epstein on

the new building above the railway. Of which I confess I know not what to make, but my wife does, being, cries she, seven worse a grotesque than Ruma, and believes Mr. Epstein did it as a devil's mascot to sweeten Satan, the same as they did aforetime put gargoyles on the churches, oner this be more goblinish than any of them.

May 25 (Lord's Day).—Reading in this day's news-sheet a paper writ by Mr. Desmond, wherein he do disable the B.B.C. programmes, and should, says he, be better if these were made an open market, as they do in America, instead of being cornered by Savoy Hill. His notion is for the B.B.C. to have the monopoly of transmission on air, but for the chusing of the programmes to be a competitive business professional entertainment to aid them herein. But Lord! Where is the bold man who shall determine the issue (as some one must) in favour of this or that competing news-sheet? For if he give it to my Lord Rothermere, then shall my Lord Beaverbrook have his blood, and if he give it to my Lord Beaverbrook, then shall my Lord Rothermere have his blood. And if he give it to any other, then shall my Lords Rothermere and Beaverbrook both have his blood. So 'tis like to be a very sad bloody business for the poor man, anyhow, God help him.

ANN PENN (Impersonator)
STUART ROBINSON
J. E. N. S. C. H.
JACK L. S. C. H.
L. A. S. C. H.

9.0 'The Second News'
WEATHER FORECAST
GENERAL NEWS
BULLETIN

9.15 Local Announcements
(Daventry only) Shipping
Forecast and Fat Stock
Prices

9.20 Musical Interlude

9.30 A Discussion on
Marriage

The Hon. HAROLD NICOLSON
and
Miss V. SACKVILLE WEST

10.15 A Carillon Recital

CLIFFORD BAIN
on the New Zealand War
Memorial from 'The Evening
Chronicle' Campaign is at the
North-East Coast Exhibition
S. B. from Newcastle

10.30 Students' Songs

THE WHISTLES CHORUS
Conducted by
STANFORD ROBINSON

11.0 DANCE MUSIC

REG BATTEN and his BAND
from the NEW PRINCES
RESTAURANT

12.0-12.15
Experimental Transmission
of Still Pictures by the
Fotograph Process

MONDAY, JUNE 17

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 kc)

TRANSMISSION FROM 5GB PICTURE HOUSE ORCHESTRA

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)
Conducted by E. A. PARSONS
CHARLES HILL (Tenor)

ORCHESTRA

Overture, 'Chal Romano' ('Gipsy Lad')

Kestelley

CHARLES HILL

Mary, my Mary . . . Raymond Leslie
On London Bridge Booby

ORCHESTRA

Solemn Anthem Thurban
The National Anthem K. Hill
Valse K. Hill
Jazz K. Hill
March K. Hill
March K. Hill

4.0 A Ballad Concert

RAYMOND AMY

and
HERBERT CAMERON
(Sole and Duets)

RAYMOND AMY

See Earl's Gully
Mourning MossQuand Mignon Passait Wecklin
An Old Port by the Sea Sings

RAYMOND AMY and HERBERT CAMERON

Give me thy hand Gully
(Don Giovanni)Crucel perche (Crucel) Mercet
(Figaro)Trot here and there ('Vere-
nique') Messenger

The Mungy a' penny

HERBERT CAMERON

The Hidalgo Schumann
The Prophet

The Duke

Little Mary Cassidy

4.30 DANCE MUSIC

JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'From Top to Toe,' by Margaret Madley
Songs by HILDA ABBOTT (Soprano)

Tone will Entertain

'Kyrie Arthur and Certes of his Knights—
The Treachery of the Fair Morgan, by Margaret
M. Kennedy

6.15 'The First News'

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTILL

HILDA ABBOTT (Soprano)

ALICE COTCHMAN (Pianoforte)

ORCHESTRA

Overture, 'La Gazza Ladra' ('The Talking
Magpie') Kestelley

HILDA ABBOTT

Haebele from the Clearing Ernest Walker
The Time of Roses Quiller

The Romance of Lucy Jane Herbert Dyer

ORCHESTRA

Selection, 'Henry VIII' Sam-Satin

ALICE COTCHMAN
Prelude No. 1 Fauré
Ed. Roubert Puccini

ORCHESTRA

Selection, 'The Lady of the Rose' Gilbert

HILDA ABBOTT

The Cuckoo } arr. Gould and Sharp
Near London Town
A Venetian Song
Lullaby Schumann

ORCHESTRA

Selection, 'Ke-Sa-Ka' Chopin

ALICE COTCHMAN

Preludes No. 11 ('Four Preludes') Liszt
Lullaby Schumann

ORCHESTRA

March of the Giants Tchaik

8.0 Chamber Music

SAMUEL KUTNER (Violin)
BERNARD SHORE (Viola)
I
HAYDN DRAKE
(Clarinet), AUBREY BRAINFive Pieces, Op. 6
Lento; Allegro vivace;
Allegretto con moto; LentoSolo, Rondo Brilliante for Violin
Trio, Divertimento for Violin
Violoncello and Piano

Allegro, Andante; Allegro

One of the present-day com-
posers whom London may
claim as a citizen by birth
as well as education, Alan
Bush has been for some years
a pupil for composition with
John Ireland, to whose re-
siding teaching he attributes
a very large share of the suc-
cess he has already won.
Although his music has already
more than once been broad-
cast, these pieces are now
being played for the first time
in England. They were played
in Berlin last November.

The several movements are quite short and in
no way difficult to follow, and though the five
movements are independent of one another in
their themes and melodies, they are intended to
be complementary in effect and to form something
of a coherent whole.

9.0 From the Musical Comedies

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTILL

ORCHESTRA

Selection, 'Bravo Brac' Monckton and Finch

ROSE HIGNELL (Soprano)
Marching with the Band ('Happy Day') Rubens
Love, Good-bye ('The Count of Luxembourg') Lehár

ORCHESTRA

Gavotte ('The Rebel Maid') Fauré
Valse, 'Lullaby' Schumann, arr. Chabrier

ROSE HIGNELL

I mean to marry a man ('The Girl behind the
Counter') Talbot
A Little Maiden Lehár

ORCHESTRA

Selection, 'Sylvia' Jacobi

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA
from the AMBASSADOR CLUB11.0-11.15 REG BATTEN and his BAND
from the NEW PRINCES RESTAURANT

Monday's Programme continued on page 566.

8.0 AN HOUR OF CHAMBER MUSIC

"TAKE UP PELMANISM"

Sir John Foster Fraser's Appeal—How to
Make the Best of Your Qualities

Sir John Foster Fraser.

SIR JOHN FOSTER FRASER

It is a well-known fact that the human mind is a great storehouse of knowledge and power, but it is equally true that it is often wasted. Sir John Foster Fraser, a man of high intellect and high character, has written a book which shows how to make the best of our qualities. It is a book which is not only a guide to the highest pitch of efficiency, but also a guide to the highest pitch of efficiency. It banishes such weak-
ness and defects as:

Depression
Stress, Timidity
Inactivity
Doubt
The Worry Habit
Lack of Power
In the Face
Mind Wandering

The "Inferiority
Complex"
Lack of
Weakness of Will
"Defeatism"
Overestimation
Brain Fat
Morbid Thoughts

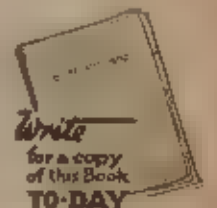
which interfere with the effective working-power of
the mind, and in their place it develops qualities
such as:

Concentration
Observation
Perception
Optimism
Cheerfulness
Judgment
Initiative
Will-Power
Decision
Originality
Resourcefulness
Organizing Power
Directive Ability
Foresight
Courage
Self-Confidence
Self-Control
Tact
Reliability
Driving Force
Selflessness
Business Acumen
and a Reliable Memory

By developing these qualities you add to your
Efficiency and consequently to your Earning Power.
Write equally important as a result of de-
veloping your senses, getting your mind in order and
securing a healthy mental outlook. You also
increase your happiness and develop a finer
appreciation of the beauties of Nature, the Arts,
and Life generally.

In a sentence, Pelmanism enables you to live a
fuller, richer, happier and more successful existence.
Pelmanism is quite easy and simple to follow.
It only takes up a few minutes daily. The books
are printed in a handy pocket size so that you
can study them on the bus or train or in odd
moments during the day. Even the busy man
or woman can spare a few minutes daily to Pe-
lmanism, especially when minutes so spent bring
in such rich rewards.

Write to-day to the Pel-
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House, Bloomsbury Street,
London, W.C.1, and by
return you will receive a free
copy of "The Efficient Mind,"
which contains a full de-
scription of the Pelman
Course of Scientific Mind
Training and shows you how
you can enrol on specially convenient terms. Can
or write for this free book to-day.



Readers who call at the Institute will be cordially
welcomed. The Chief Consultants will be delighted
to have a talk with them, and no fee will be charged
for this service.

Representatives: PARIS, 14, Rue Soufflot; LONDON, 95, Pelman
House, Bloomsbury Street; MELBOURNE, 100, Flinders
Lane; LURBAN, 100, Flinders Lane; DELHI, 10, Alipore
Road.

Monday's Programmes continued (June 17)

5WA CARDIFF. 313.2 M 918 KC.

1.15 2.0 An Orchestral Concert

Relays from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Overture, The Devil's Castle in the Air Schubert
Two Character Pieces, Op. 35 Singspiel
Indian Rhapsody Colson
Spanish Rhapsody Chabrier

When he was still a school boy in the gold faced
form of an Imperial Chorister when he began
this, his first Opera. It was not by any means
his first music, he had been composing for years
and indeed his output in those days was limited
only by the music paper on which he was able
to lay hands. As fast as he could obtain it, it

The tale was intended to be a comic one, with
a happy ending, and the music was written in all
the best style of the German dramatists
Schubert's music when he was seven
teen, and then rewrote it, but, like others of his
works for the theatre, it never saw the footlights

Viva Song ('The Merry Widow') Lehár
Prelude and Cello ('Mary Rose') O'Neill
Episode for Orchestra, Carnival in Paris

ERIC COATES, a thoroughly equipped musician
whose hand is no less sure in music of the storm
order has used his fine gifts to give us
what might well be called 'music of entertain-
ment or recreation.' From the scholar's point of
view, his is all thoroughly good music whatever
be its subject, even when, as here, he chooses
a beloved old tale of nursery days.

Everybody knows the story, and none can have
any difficulty in following it in Coates's music.
Goldlocks, we remember, rose very early and
stole out of her house on a summer morning to
explore the forbidden home of the Three Bears.
Her curiosity, her wonder at the different sizes
of the threefold sets of everything, are all set
before us, and none can mistake the voices of
the three bears as they come back to find traces
of her presence and finally herself.

It is a charming arrangement of a play to
say the least, and a share of the success is
Norman O'Neill's effective music. Nor is it the
only play which gained a good deal of additional

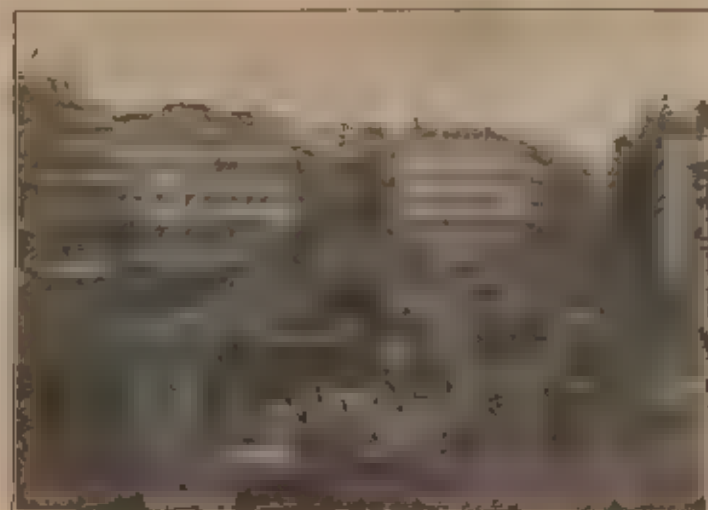
charm from the music
which he composed it
ally for such produc-
tions.

Born in London, O'Neill
studied there for some
time with Dr. Somervell
but the Hoch Conserva-
torium in Frankfurt gave
a large share of the credit
for the fine and very

which is the hall-mark of
his work. A long and dis-
tinctive career has been
his, and he has been
out as one per-
fectly well fitted for

the last, and has so
been entrusted to him, and
his music for plays has
drawn the popular

lying way, the atmosphere
and the situations which
it is illustrating, it is al-
most of such charm and
individuality as to low
but little when divorced
from its setting and played
on the concert platform.



THE PICCADILLY OF MADRID

The Puerta del Sol, one of the city's busiest centres. Mr Isaac
J. Williams talks about the Spanish capital from Cardiff this after-
noon, at 4.45.

1.30 For the Schools

Mr H. A. HYON: 'Plant and Animal Life by
the Sea Shore - Washed by the Spray. Flowers
of the Sea Cliffs'

The plants of the sea cliffs form a tough and
hardy community: several of them are equal,
at home near the tops of our highest mountains.
The Gower and Pembrokeshire mountains afford
opportunities for the study of sea cliff plants.

3.0 London Programme relayed from Daventry

4.45 Mr. ISAAC J. WILLIAMS 'The Land of
Spain - V, Madrid'

5.0 JOHN STRAN'S 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

9.15 West Regional News

9.20 S.B. from London

10.15-11.0 A Light Orchestral Programme

THE STATION ORCHESTRA

Selection, 'Rose Marie' From
Fantasy 'The Three Bears' Er

5SX 188.5 M 1,040 KC.

1.15 2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

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

9.15 S.B. from Cardiff

9.20 S.B. from London

10.15 S.B. from Newcastle (See London)

10.30-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M 1,040 KC.

9.30 London Programme relayed from Daventry

6.15 S.B. from London (9.15 Local Announce-
ment)

10.15 S.B. from Newcastle

10.30-11.0 S.B. from London

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Monday's Programmes continued (June 17)

| SPY | PLYMOUTH. | 228.5 M. 1040 KC |
|------------|---|---------------------|
| 2.30 | London Programme relayed from Daventry | |
| 5.15 | The Children's Hour On the 5.15 p.m. to 5.30 p.m. No Days Allowed (S. Darnford Lucas) | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London | |
| 9.15 | Local Announcements | |
| 10.15 | S.B. from Newcastle | |
| 10.30-11.0 | S.B. from London | |

| 22Y | MANCHESTER. | 278.5 M. 793 KC |
|------------|---|--------------------|
| 2.30 | London Programme relayed from Daventry | |
| 3.30 | THE NORTHERN WIRELESS ORCHESTRA ARNOLD OSWIFT (Pianoforte) CONSTANTIN V. CRATER (Violoncello) | |
| 5.15 | The Children's Hour Tradesmen's Entrance . . . Early in the Morning Songs by DORIS GARNELL and HARRY HOPKINSON | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London (8.15 Local Announcements) | |
| 10.15-11.0 | A Gounod Programme (Continued from this day 1818) T. H. NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON March, 'Romance' Overture, 'Mars' Entr'acte, 'La Colombe' (The Dove) Ballet Music, 'Fais' Sinfonietta | |

Other Stations.

| 5NO | NEWCASTLE. | 341.5 M. 1250 KC |
|------------|--|---------------------|
| 2.30 | London Programme relayed from Daventry | |
| 5.15 | The Children's Hour | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London | |
| 10.15-11.0 | S.B. from London | |

| SSC | GLASGOW | 351.5 M. 1250 KC |
|------------|--|---------------------|
| 2.30 | London Programme relayed from Daventry | |
| 5.15 | The Children's Hour | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London | |
| 10.15-11.0 | S.B. from London | |

| 2BD | ABERDEEN. | 311.2 M. 894 KC |
|------------|--|--------------------|
| 2.30 | London Programme relayed from Daventry | |
| 5.15 | The Children's Hour | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London | |
| 10.15-11.0 | S.B. from London | |

| 2BE | BELFAST. | 301.7 M. 993 KC |
|------------|--|--------------------|
| 2.30 | London Programme relayed from Daventry | |
| 5.15 | The Children's Hour | |
| 8.0 | London Programme relayed from Daventry | |
| 8.15 | S.B. from London | |
| 10.15-11.0 | S.B. from London | |

MUSIC AND WAR.

(Continued from page 551.)

that greatest of cobblers and most dauntless of rifemen, Harris of the 95th. This is how he describes his own entry into that glorious regiment as it was effected by a recruiting party of Irishmen:—

Being joined by a sergeant of the 92nd Highlanders, and a Highland piper of the same regiment (also a pair of real milking blades), I thought we should all have gone mad together. We started on our journey, one beautiful morning, in tip-top spirits, from the Royal Oak, at Cashel; the whole lot of us (early as it was) being three sheets in the wind. When we paraded before the door of the Royal Oak, the landlord and landlady of the inn who were quite as lively, came reeling forth, with two decanters of whisky, which they thrust into the fists of the sergeants, making them a present of two real milking blades, and a pair of real milking blades. The piper then struck up, the sergeants flourished their decanters, and the whole row commenced a terrific yell. We then all began to dance, and danced through the town, every now and then stopping for another pull at the whisky decanters. Thus we kept it up till we had danced, drank, shouted, and piped thirteen Irish miles, from Cashel to Clonmel. Such a day, I think, I never spent, as I enjoyed with these fellows, and on arriving at Clonmel, we were as 'glorious' as any soldiers in all Christendom need wish to be. In about ten days after this, our sergeants had collected together a good batch of recruits, and we started for England.

Could the services that Bacchus and the Muses combined can render to Mars be better described? And what could the whisky of Bacchus do without the fiddle of Terpsichore? There was remarkably little dancing for Harris once he had joined the Light Division: it was his business as a 'tradesman' to keep his comrades marching, by mending their boots, but, as he explains himself, his pack was so weighted with his tools that more than once it nearly felled him for good in the retreat. But it was an Irish jig which danced him away from his sheep on the Blandford Downs into the 95th, and there he stayed till he limped out again into his little boot-shop in Richmond Street, Soho. To make people who do not know what it is like at first hand think that a soldier's life is a merry and a glorious one—that is one of the things that music is for. It is a good thing for civilians, for it helps to keep them safe by sending other people to fight for them; and it is good for Tommy Atkins, for it helps to make them proud of him. It wafts him away into the unknown, and if, and when, he returns to the girl he left behind him, it helps her to face the music of marrying him. It was a waste of a good troubadour to let him get killed at Hastings; his proper job was to write the epithalamia and the epitaphs of its heroes.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band

- WYTHAMPTON CHIMES**
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- FAUST** by Felix Mendelssohn
Mr. Henry J. Wood and his Queen's Hall Orchestra
(Box, L1784-L1785-86, 67 each)
- SOLEMN MELODY**
Mr. Henry J. Wood and his Queen's Hall Orchestra
No. L1986-87
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- POET AND PEASANT OVERTURE**
H.M. Co. Ltd. No. 1003-4
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H.M. Co. Ltd. No. 1003-4
- WILLIAM TELL** Overture
H.M. Co. Ltd. No. 1003-4
- EL AMOS REJOICE LOVE THE MAGOIAN**
H.M. Co. Ltd. No. 1003-4
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- MY BLISS OVERTURE**
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H.M. Co. Ltd. No. 1003-4

Instrumental

- BY THE WATERS OF MINSTON**
H.M. Co. Ltd. No. 1003-4
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H.M. Co. Ltd. No. 1003-4
- ROMANCE** Selection
H.M. Co. Ltd. No. 1003-4
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H.M. Co. Ltd. No. 1003-4
- SONGS MY MOTHER TAUGHT ME**
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- SERENADE**
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- LE CYGNE**
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HEAR THE NEW WIRELESS MILITARY

- COLLIER'S GAIL WALK** ("The Children's March")
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- DANCE OF THE TUMBLERS**
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TUESDAY, JUNE 18

5GB DAVENTRY EXPERIMENTAL

(482.5 MC. 622 MC.)

TO VIEW THE NEWS AND THE RADIO TIMES, SEE THE RADIO TIMES

3.0 **LIGHT MUSIC**
PAUL MOUTRIER'S REVUE THEATRE ORCHESTRA
From the Revue Theatre

4.0 **An Orchestral Programme**
From Birmingham

CONDUCTED BY FRANK CANTILL
JAMES CHING (Violoncelle)
JAMES CHING (Violoncelle)

OPERA
Overture, "Hänsel and Gretel". Humperdinck
ETIENNE FANTON and Orchestra
Valse de Donna e d'Angelo (Thanks unto Thee,
Angelo's Day) Pouchou

JAMES CHING and Orchestra
First Act, "Les Mousquetaires", Concerto in D Minor
Mozart

ETIENNE FANTON
Chanson, "Cade (Song of Saragossa)" Departure
G. Weyl (Weyl's Song) Departure
To the Forest... T. Chabrier

ORCHESTRA
Two Pieces, "Age and Youth" From
Valse Triste, Strauss

JAMES CHING
Three Waltzes, Chopin
Op. 34, No. 1, in A
Flat, Op. 34, No. 2
in F, Op. 42, in A
Flat

ORCHESTRA
Symphonic Poem, No. 3,
"Les Mousquetaires"
Ludovic

5.30 **THE CHILDREN'S HOUR**
(From Birmingham)
"All Aboard and
Overboard" A
Story by Norman
Thames

HARLEY and BARKER (Light Duets)
HILTON ALSTON will Entertain

6.15 **'The First News'**
JIMMY SINGAL, CHERRY and WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 **DANCE MUSIC**
JACK PAYNE and THE BBC
DANCE ORCHESTRA
RUDY PALMER (Entertainer)

8.0 **Vaudeville**
(From Birmingham)
HARLEY and BARKER (Light Duets)
JOHN WALKER in "Some Scotch"
JAMES DONOVAN (Saxophone)
HILTON ALSTON (Songs at the Piano)
TOMMY HANDLEY (The Wireless Comedian)
PHILIP BROWN'S DOMINION DANCE BAND

8.55 **A Violin Recital**
by ORNELA FISCHER

9.15 **'Manon Lescaut'**
A. II
Relayed from the Royal Opera House, Covent
Garden

Puccini's opera, one of several founded on the
Abbé Prévost's novel, was produced at Turin
in 1883 and London heard it for the first time
in May of the following year. It has always
been one of the most popular of Puccini's operas,
and the second Act especially includes more
than one number which is constantly heard
apart from its context.
Manon has deserted the Chevalier des Grands

8.0

VAUDEVILLE

FROM

BIRMINGHAM

... of the wealthy Geronte who can give
her all the money on which her life depends.
... to her brother...
... her spirit. Deep in her heart she is still longing
for her handsome young lover. Singers come to
entertain her, by Geronte's wish, and there is a
charming madrigal. Then a dancing master
... and with Geronte and others who have
... Manon has a lesson in the M...
... the dance... out Manon having
... where he can find Manon, and there is a
passionate love duet. Geronte comes back and
surprises the two young people, pretending to
sympathize with them, although he has really
told the authorities of their culpable conduct.
Manon's brother, who has learned this, warns
Manon, but before making her...
... on collecting, as far as she can, the jewels
Geronte has lavished on her. The delay proves
to be her undoing, the police arrive and arrest
her on Geronte's allegation that she is a...
... and character. She is sentenced to the...
... and the journey
to Havre where she is
to embark with other
...
... presented in an orches-
tral interlude between
this Act and the
third.



FROM COVENT GARDEN TONIGHT
Act II of *Manon Lescaut* will be relayed by
5GB tonight at 9.15.

10.0 **'The Second News'**
WEATHER FORECAST,
NEWS AND GENERAL
NEWS BULLETIN

10.15 **A String Orchestral Programme**
(From Birmingham)
THE MIDLAND STRINGS
OF RESPERA

Conducted by JOSEPH LEWIS
SINGLAIN LOGAN (Baritone)

ORCHESTRA
First Fantasia... William Byrd
SINGLAIN LOGAN and Orchestra
Aria, "Thou alone dost crown" (Church Cantata
187) Bach
ORCHESTRA
Two Waltzes, Op. 54... Chopin
Two Evening Songs, Op. 9... Schubert
SINGLAIN LOGAN
Boughton
Peter Warlock
Gorman
Morley

10.55 **THE RADIO TIMES**
An hour of... Perry
(Tuesday's Programme continued on page 570.)

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The funds of this Trust are invested in the
first mortgages on property in the London and
South-Eastern districts, and the interest is paid
quarterly.

The Trust issues to investors Ordinary Shares
of 10/- each, upon which dividends of at least 7%
will be paid.

The Ordinary Shares of 10/- each are also issued, and
in addition, there are issued one month's notice
shares of 10/- each, which are paid on shares held
for one month, and 10/- when held for
longer periods.

The assets of the Trust are valued by the
auditors at the end of each year, and the value is
published.

DIVIDENDS ARE PAID FREE OF INCOME TAX

The Trust is a company limited by guarantee, and
the liability of the members is limited to the amount
of 10/- each, and the company is registered in
England.

Full particulars may be obtained from the
Trust, or from the Manager, Mr. J. H. Jones,
10, Abchurch Lane, London, E.C.4.

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Address

Radio Times 14th 1939

* (Kronberg). Der Synon (Hedden)

Programmes for Tuesday.

[illegible]

2BD

ABERDEEN

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| 100.00 | Phosphorus | 100 |

286

REFEAST

| | | |
|---------|---|---------|
| 2.30 | Leonard Bernstein: <i>Adagio</i> (1941) | 4.30 |
| concert | by Radio Quartet Selection | |
| 1.15 | The two Quartets | The 1st |
| 1.15 | 1st Quartet | 1st |
| 1.15 | 2nd Quartet | 2nd |
| 1.15 | 3rd Quartet | 3rd |
| 1.15 | 4th Quartet | 4th |
| 1.15 | 5th Quartet | 5th |
| 1.15 | 6th Quartet | 6th |
| 1.15 | 7th Quartet | 7th |
| 1.15 | 8th Quartet | 8th |
| 1.15 | 9th Quartet | 9th |
| 1.15 | 10th Quartet | 10th |
| 1.15 | 11th Quartet | 11th |
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| 1.15 | 32nd Quartet | 32nd |
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OUR MILITARY BAND

Continued from page 647

and the opera house—indeed, it would not be too much to say that this popularity was gained rather through the military band and the multitude than the concert hall, or opera house, and the favoured few

Service military bands, with their regimental duties and the shortness of the season suitable for open-air performances, cannot be expected to prepare and perform more than a small portion of the works which have been arranged for them; on the other hand, owing to the vast and continual output of new works, the orchestra has always been fully occupied in keeping the listener abreast of the times.

One of the objects, then, of the formation of the Wireless Military Band a couple of years ago was to provide a bridge between the two; to rescue from undeserved oblivion those popular works of the past which, though presented through a medium other than the original, should not be lost to the world of music and which will, once the "unfamiliar stage" has been passed, be added to his store of musical pleasures by the ordinary listener; and to lead the latter towards a better understanding of the more advanced works for the orchestra which will become popular in the near future.

Since its formation the Wireless Military Band has accumulated a library of military band arrangements which is probably more extensive than any other in existence. Practically all the printed output for this combination has now been collected.

and when it is stated that, of this printed output, something more than 150 different overtures and 150 different suites have been played, it will be seen that little that is worth in the repertoire of any military band has been neglected.

To the printed output the B.B.C. is steadily adding special M.S. arrangements of works. In the natural course of progress, occasional exceptional excursions are also made into new fields—the performance of movements of a symphony, the accompaniment of a pianoforte in a concerto, or of a vocalist, being included in the programmes. Besides the programme novelty these excursions are intended, with the more advanced arrangements, to show the composer the capabilities of the military band, and to encourage him to write directly for this combination.

The Wireless Military Band consists, at present, of twenty-nine performers, selected from the best instrumentalists in London. This number approximates to the British Regimental Band's 'minimum for private engagements.'

The Wireless Military Band sets out to attain a standard of quality and proficiency in performance which, in some degree, might make up for the comparative lack of numbers; it aims at a performance which will compare favourably with any given by a similar combination in England or world, a performance which will first rank not only on the B.B.C., but also on British Military music. B.W.O.S.

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DEPT T1 CARBOR WORKS NORWICH

WEDNESDAY, JUNE 19

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 621 KC.)

THE DAVENTRY EXPERIMENTAL PROGRAMME OF 1939

3.0 A BAND PROGRAMME

(From Birmingham)

THE METROPOLITAN WORKS BAND

Conducted by G. H. WILSON

FRANK CRISTEN (Piano)

KENNETH ELLIS (Bass)

ORCHESTRA

March, 'Pompous Main' Douglas
Overture, 'Egmont' Beethoven

FREDERICK CRISTEN

For the first time

On the Street

ORCHESTRA

Cornet Duet, 'Bees o' the Barn' Sutton

Selection, 'I Pagliacci' Puccini

Leontine, arr. Douglas

KENNETH ELLIS

My Old Shako Trotter

For the first time

You'll be

ORCHESTRA

Incidental Music, 'Monsieur Beaucaire' Rose

For the first time

Lord Bertie's

Recreation

ORCHESTRA

For the first time

Lord Bertie's

Recreation

ORCHESTRA

For the first time

Lord Bertie's

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For the first time

Lord Bertie's

Recreation

ORCHESTRA

For the first time

Lord Bertie's

Recreation

DAFFNE HICKMAN

Jack and Jill Sanderson

Bird Songs at Eventide Eric Coates

Prince Charming Lisa Lehmann

ORCHESTRA

First Norwegian Rhapsody Grieg

MARION F. ROSTON

Prelude in B Minor Chopin

The Almond Tree Tchaikovsky

Beguidilla Albeniz

ORCHESTRA

March, 'Try of the Bees' Holst

8.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND

Conducted by M. A. TAYLOR

OSWALD DAVIS (Tenor)

Overture, 'Le Dragon de

St. Mark' Rimsky-Korsakov

For the first time

Le Dragon de

St. Mark

OSWALD DAVIS

For the first time

Le Dragon de

St. Mark

OSWALD DAVIS

For the first time

Le Dragon de

St. Mark

OSWALD DAVIS

For the first time

Le Dragon de

St. Mark

OSWALD DAVIS

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St. Mark

OSWALD DAVIS

For the first time

Le Dragon de

St. Mark

OSWALD DAVIS

For the first time

Le Dragon de

St. Mark



JACK PAYNE

and the B.B.C. Dance Orchestra broadcast from 5GB between 4.30 and 5.30 that afternoon, and also between 9.30 and 10.0 tonight

4.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'Alexander the Magician' by Estelle Steel

Songs by Harold Casby (Baritone)

'How Electric Signs and Signals Work' by

Major Vernon Brook

FREDERICK CRISTEN will entertain

6.15 'The First News'

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

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

DAFFNE HICKMAN (Soprano)

MARION F. ROSTON (Piano)

Overture, 'Foot and Pantomime' Suppe

DAFFNE HICKMAN

Summer Afternoon Chopin

Lovers in the Lane Liszt

Love's Labour's Lost Kennedy Russell

The Hole in the Fence Kennedy Russell

ORCHESTRA

Selection, 'A Chinese Honeymoon' Tchaikovsky

Serenade, No. 5, Op. 5 Borodin, arr. Foulds

MARION F. ROSTON

Ballad in F, No. 2 Chopin

BAND

Selection, 'Chu Chin Chow' Martin

Mendelssohn's Songs without Words

9.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

JAY WHITTEN'S BAND

from the

CARLTON HOTEL

11.0-11.15 PICCADILLY PLAYERS

directed by

AL STARITA

and the

PICCADILLY HOTEL DANCE BAND

directed by

JERRY HOTY

from the

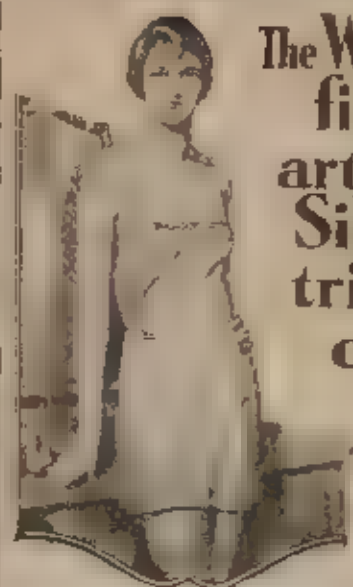
PICCADILLY HOTEL

11.15-11.30

Experimental Transmission of Still Pictures by the Fullograph Process

(Wednesday's Programmes continued on page 374.)

8.0 MILITARY BAND CONCERT



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3.0 For the Schools
 *Shakespeare's "A Midsummer Night's Dream"
 and Songs from the Plays—VII, Shakespeare's
 Schools by Mr. K. NORTWELL, S.B. from

935
VAUDEVILLE
AND THE
LONDON COLISEUM

(Thursday Program continues on page 570.)

D 90a.

Cheddar or Cheshire

BOX OF

6, 8, or 12 pictures

1/4



1st PRIZE £50
2nd PRIZE £20
3rd PRIZE £10
4th PRIZE £10

100 PRIZES OF 10/-
100 PARCELS (value 10/-)
25 DIPLOMA MILK POUCHES
200 BOXES OF CHEESE
EACH CONTAINING 600 YDS OF GINETT MILK

A budding young poet of Kew,
Wrote, "My inspiration is you
Oh, Crustless Diploma!
Your taste, your aroma

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese

offer a first prize of £50 and other prizes as stated, for a best last line to this Limerick. Write your last line on a piece of paper and attach the small coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire, or Dunlop) or label from 'Diploma' Milk or 'Coronet' Milk. Send as many attempts as you like, but to each must be attached a label. The Managing Director's decision is final and legally binding. Address to

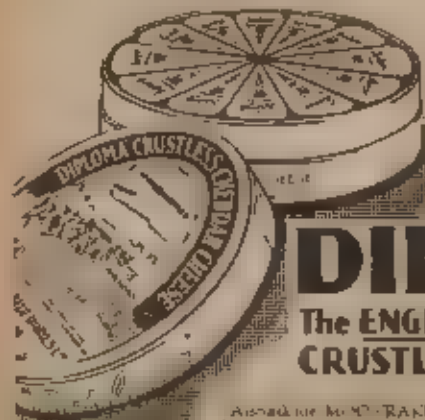
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Result A complete list of winners will be forwarded by post to every competitor

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Writes a charming young maiden
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"For supper your cheese is the
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Every night, I wait for you,
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And we wake with that Crust-
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THURSDAY, JUNE 20

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON STATION WHEN OTHERWISE STATED.

3.0 'A Symphony Concert

No. 1 of the Summer Series.

Radio Orchestra of the Daventry Experiment
THE BOURNECAST MUSICIANS ASSOCIATED
ORCHESTRA

Conductor, Mr. MONTAGUE BROWN

Overture, 'The Vikings' Hartman
St. Paul's Suite for Strings Holst
Jaz, Ostinato; Intermezzo; Finale (The
Dance)

Concerto for Piano and Orchestra, in A

Allegro; Andante; Presto

Soloist, JOSEPHINE BROWN

Symphony in C Major Haydn
A Little Presto Andante; Moderato; Fugue
vivo

4.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

JOSEPH BOURNE (Tenor)

ORGAN

Overture, 'William Tell' Rossini
Nocturne Chopin

10.15 A MILITARY BAND CONCERT.

DANCE MUSIC

JACK PAVNE and the B.B.C.
LARGE ORCHESTRA

7.30 'The Importance of being Earnest'

(See review of page)

9.0 THE OLOF SEXTET

RONALD CHIVERS (Baritone)

SEXTET

Little Kluge Nach Musik A Little Serenade
Mozart

RONALD CHIVERS

The Vagabond Vaughan Williams

The Vagabond Vaughan Williams

Quarry, Beware Be loved Vaughan Williams

SEXTET

Sextet in B-flat Gilman

Sextet in B-flat Gilman

Poupée Valse (The Dancing Doll) Paderms

RONALD CHIVERS

Credo (A Chinese Creed) B. Redman

7.30

'The Importance of being Earnest'

(From Birmingham)

A Trivial Comedy for Serious People, by OSCAR WILDS

John Worthing, J.P. (of the Manor House, Woolton, Hertfordshire)

Algernon Moncrieff (his friend)

The Rev. Canon Chasuble, D.D. (Rector of Woolton)

Merriman (Butler to Mr. Worthing)

Lane (Mr. Moncrieff's Man-Servant)

Lady Bracknell

Hon. Gwendoline Fairfax (her daughter)

Cecily Cardew (John Worthing's Ward)

Miss Prism

Act I. Algernon Moncrieff's rooms in Half Moon Street, W

Act II. The garden at the Manor House, Woolton

Act III. The morning room at the Manor House, Woolton

Incidental Music by THE MIDLAND PIANOFORTE SEXTET

JOSEPH BOURNE

Rose Adams
Trusting Eyes Garner

On a
Selection, 'Rose Marie' Front

Italian Caprice, 'Maurice Voque' And life

JOSEPH BOURNE Oliver

Moon of the Desert Green

For You Alone
On a
Entr'acte, 'The Monk's Dream' Holmes

Suite, 'The Two Pigeons' M. Wright

5.30 THE CHILDREN'S HOUR:

(From Birmingham)

'The Honey Quail'—A Nature Sketch by
Dorothy Cooper

SIDNEY HEARD (Flute and Piccolo Solos)

ARTHUR LINDSAY will entertain

'Let's add up the Score'—a further Cricket Talk
by MAURICE A. FORTEN

6.15 'The First News'

MR. ED. AL. WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 ORGAN RECITAL

By Dr. HAROLD RHODES

Relayed from the Cathedral, Coventry

Prelude and Fugue in C Minor Mendelssohn

Choral Prelude, 'Nun Komm, der Heiden' Bach

Holland (Come, Redeemer of our Race) Bach

Allegro vivace, Symphony No. 5 Widors

Choral Prelude, 'May the Grace of Christ' Reyer

Postlude in D Smute

St. John

B. S.

SEXTET

Suite, 'Cobweb Castle' Luca Lehmann

In the Garden Fly away, Ladybird;

By the Sea A Legend My Lady Sister

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

10.15 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

ANNE WOOD (Mezzo-Soprano)

BAND

Overture, 'Oockaigne' Elgar

ANNE WOOD Elgar

The Arrow and the Song Elgar

Proud Music Elgar

Love is a Babe Elgar

BAND

Pictures from an Exhibition

Moscow, arr. E. J. F. Howgill

Gnomes; The Old Castle; Ballet of the

Chickens emerging from their shells; Tail

feries—Children Quarrelling at Play; The

A Hut—Baba Yaga; The Great Gate

of Kiev

ANNE WOOD

Touch not the Nettle ('Songs of the North',

arr. Malcolm Lawson

A Soft Day Elgar

My true love hath my heart Elgar

12.15 B.C.C.

Toccata and Fugue (C Major) Elgar

Spanish Rhapsody Elgar

(Thursday's Programmes continued on page 580.)



CONSTANT HEADACHES

Continual headaches are a warning you must NOT neglect. They show your nervous system is overtaxed, and that you are lacking in vitality generally. What you need is a good tonic such as Cassell's Tablets. Tired headachy days will soon disappear. With fresh health comes high spirits, and life becomes worth while once more.

banished after 2 years' suffering

"For two years I have suffered from severe headaches, and my nerves have been completely run-down. I had tried several remedies without success, when the chemist recommended Cassell's. The first bottle brought relief; and I have now taken two bottles with great benefit. I do not hesitate to recommend them to my friends."—Miss Lorraine Gough, 21, Seventh Avenue, Manor Park, E.12.

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CASSELL'S TABLETS

Thursday's Programmes continued (June 20)

OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME

obtainable on
"His Master's Voice"
RECORDS

THE TWO GRENADES—Chal-
sion—DB 933—Sunday 4.30. London

MENDLSOHN'S VIOLIN CON-
CERTO IN E MINOR Kreisler—
DB997 1000—Sunday 9.20. London.

ALDERSHOT TATTOO—C1552
1268-1270 Tuesday 9.35. London.

HÄNSEL & GRETEL, OVERTURE
Symphony Orchestra D1261—Tues-
day 40'c. Daventry 5GB.

125 PHAEDRA (Liszt)—London
Symphony Orchestra C16 6-17
Tuesday 5.10. Daventry 5GB.

MANON LESCAUT IN QUELLE
TRINE MORRINE Sparr DA879
Tuesday 8.35. Daventry 5GB.

ELMONT, OVERTURE New
Light Symphony Orchestra C135
Wednesday 10. Daventry 5GB.

PHAEDRA (Chopin)—Cortot—DB
957 60. Wednesday 7.45. Daventry 5GB.

WILLIAM TELL, OVERTURE
Royal Opera Orchestra Covent Garden
B 2437-B. Thursday, 4.30. London.

FINE KISSE NACHTMUSIK—
Richter in a Chamber Orchestra C105-B
—Thursday 9.0. London.

ONAWAY AWAKE—Peter Dawson
B 2561 Thursday 9.25. London.

COCAIGNE, OVERTURE—Royal
Albert Hall Orchestra—D1110-1—Thurs-
day 10.15. London.

THE LOVER'S CURSE—Sheridan—
DA985—Thursday 10.35. London.

DIE POST—Schumann—D1411—
Friday 3.0. Daventry 5GB.

HINDU SONG—Noel Eadie—C1542
—Saturday 4.15. London.

LE CIGNE—Casta—DA776—
Saturday 8.0. Daventry 5GB.

SOLENN MELODY—R. Com-
Castro—C1305 Sunday 9.20. London.

THE VALABOND—Percy Dawson—
B2197—Thursday 9.20. London.

NORMA—CASTA DIVA—Poncello—
DB1230—Wednesday 10.0 o'clock. London.

NORMA—MIRA O NORMA—Pon-
salle and Telva—DB1276, Wednesday
10 o'clock. London.

**GREATEST ARTISTS—
FINEST REPRODUCTIONS**



| 5WA | CARDIFF. | 822.2 M 828 KC. | 6BM | BOURNEMOUTH. | 828.5 M 1,040 KC. |
|------|---|--------------------|-----------|--|----------------------|
| 2.3 | London Programme relayed from Daventry | | 12.9-1.0 | London Programme relayed from Daventry | |
| 3.45 | Mr. F. G. Miles, "The Film and the Other Arts: A Contrast: The Film's Influence on the Stage" | | 2.30 | London Programme relayed from Daventry | |
| | Mr. Miles in this, the final talk of his present series on "The Film," will show how the limit on the screen has reacted on its technique | | 3.45 | Mrs. ERIC SHARPE: "Rural Industries of Wessex—III. A School of Modern Furniture" | |
| 4.0 | S.B. from Swansea | | 4.0 | London Programme relayed from Daventry | |
| 4.15 | Bobby's STRING ORCHESTRA From Bobby's Café, Chilton, Bristol | | 6.15 | S.B. from London | |
| 4.15 | The Children's Hour | | 6.30 | Market Prices for South of England Farmers | |
| 6.0 | London Programme relayed from Daventry | | 6.35-12.0 | S.B. from London (0.30 Local An- nouncements) | |
| 6.15 | S.B. from London | | | | |
| 6.30 | Market Prices for Farmers | | | | |
| 6.35 | S.B. from London | | | | |

7.45 Many Happy Returns

CLAUDE APPLEBY, who has al-
ways been addicted to
music, beginning with his
first appreciation of a
rattle and developing
through trumpets, mouth
organs, and even to a
really fine baritone voice.
We give samples of his
five years up to the present
time.

9.0 S.B. from London

9.30 West Regional News

9.35-12.0 S.B. from London

65X 828.5 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 BAYLY

Relayed from St. Mary's Parish Church

| | |
|--------------------------------------|----------|
| St. Anne's Feast | Bach |
| Unpublished (Love Song) | Howell |
| Large | Landri |
| Notre Dame | Mozart |
| Maria Mater | Schubert |
| Nocturne (A Midsummer Night's Dream) | Wagner |

Entr'acte Gavotte (Mignon) Am'roise Thomas
Lullaby (Mignon) Am'roise Thomas
Grand Chœur in D (Mignon) Am'roise Thomas

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

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-12.0 S.B. from London

HAPPY



From Cardiff Tonight, at 7.45.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour:

We know it for a fact that—
Summer is a-coming in' (C. R. Hodges), a Play
with a Robin Hood Plot

6.0 London Programme relayed from Daventry

6.15-12.0 S.B. from London (0.30 Local An-
nouncements)

2ZY **MANCHESTER.** 878.5 M.
792 KC.

12.0-1.0 A Ballad Concert

FRIDA BRIDGEMAN (Pianoforte) and EVELYN
TARRANT (Violin)

| | |
|------------------------|-------------------|
| Sonata in A | Violin |
| Dorothy Pearce Soprano | |
| Spring Morning | arr. Lane Wilson |
| Tea Time Lullaby | Stanford |
| Tea Time Lullaby | Stanford |
| The Ballad Song | arr. C. R. Hodges |

EVELYN TARRANT (Violin)
R. B. (Violin) arr. C. R. Hodges
Caprice Viennaise (Viennese Caprice) arr. C. R. Hodges

DOROTHY PEARCE
Desire in Spring , Icar Gurney
Whither runneth my Sweetheart? arr. C. R. Hodges
Someone Ready
Soft-footed Snow L. R.
La Girometta Schubert

Manchester Programme continued on page 581.

MAXIMUM INSURANCE for MINIMUM OUTLAY

THE Prudential Assurance Co. Ltd. will be pleased to supply particulars of a scheme whereby a man, who for the present can afford only a small outlay, may yet secure adequate cover against the risk of death, and have a valuable option for insurance at a later date.

FOR IMMEDIATE LIFE ASSURANCE OF £1,000 THE YEARLY OUTLAY VARIES FROM £15 TO £20 WHEN THE AGE IS UNDER 40.

At the end of five years (or earlier) an option is granted, **WHATEVER THE STATE OF THE PERSON'S HEALTH AT THAT TIME**, of converting the policy into an Endowment Assurance for £1,000 of 15 years or longer at reduced rates.

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To the PRUDENTIAL ASSURANCE CO. LTD.
Hoburn Bury, E.C.1

Please send me particulars of your Convertible Term Policy Scheme for a sum assured of £1,000.

Age next birthday

Name

Address

RT

PP 8

Programmes for Thursday.

(Manchester Programme continued from page 550.)

| Time | Station | Programme |
|------|------------|--|
| 3.45 | Manchester | From London |
| 4.0 | Manchester | Famous Northern Resorts |
| 4.15 | Manchester | The Children's Hour |
| 4.30 | Manchester | London Programme relayed from Coventry |
| 4.45 | Manchester | From London |
| 4.55 | Manchester | From London |
| 5.0 | Manchester | London Programme relayed from Coventry |
| 5.15 | Manchester | From London |
| 5.30 | Manchester | From London |
| 5.45 | Manchester | From London |
| 6.0 | Manchester | London Programme relayed from Coventry |
| 6.15 | Manchester | From London |
| 6.30 | Manchester | From London |
| 6.45 | Manchester | From London |
| 7.0 | Manchester | From London |

Other Stations.

| Time | Station | Programme |
|------|-----------|-------------|
| 5.0 | Newcastle | From London |
| 5.15 | Newcastle | From London |
| 5.30 | Newcastle | From London |
| 5.45 | Newcastle | From London |
| 6.0 | Newcastle | From London |
| 6.15 | Newcastle | From London |
| 6.30 | Newcastle | From London |
| 6.45 | Newcastle | From London |
| 7.0 | Newcastle | From London |

| Time | Station | Programme |
|------|---------|-------------|
| 5.0 | Glasgow | From London |
| 5.15 | Glasgow | From London |
| 5.30 | Glasgow | From London |
| 5.45 | Glasgow | From London |
| 6.0 | Glasgow | From London |
| 6.15 | Glasgow | From London |
| 6.30 | Glasgow | From London |
| 6.45 | Glasgow | From London |
| 7.0 | Glasgow | From London |

| Time | Station | Programme |
|------|----------|-------------|
| 5.0 | Aberdeen | From London |
| 5.15 | Aberdeen | From London |
| 5.30 | Aberdeen | From London |
| 5.45 | Aberdeen | From London |
| 6.0 | Aberdeen | From London |
| 6.15 | Aberdeen | From London |
| 6.30 | Aberdeen | From London |
| 6.45 | Aberdeen | From London |
| 7.0 | Aberdeen | From London |

| Time | Station | Programme |
|------|---------|-------------|
| 5.0 | Belfast | From London |
| 5.15 | Belfast | From London |
| 5.30 | Belfast | From London |
| 5.45 | Belfast | From London |
| 6.0 | Belfast | From London |
| 6.15 | Belfast | From London |
| 6.30 | Belfast | From London |
| 6.45 | Belfast | From London |
| 7.0 | Belfast | From London |



A woman's discrimination makes her delight in saying

Player's Please



PLAYER'S "MEDIUM" NAVY CUT CIGARETTES

**10 for 6d. 20 for 11½d.
also 5 for 3d.**

EMPIRE SHOPPING



East African Coffee

Kenya, Tanganyika, Uganda, Northern Rhodesia
and Nyasaland

Look at this map and you will see where the Empire's East African coffee is grown—most of the supply to the Home Market comes from Kenya Colony, but excellent coffee is grown in Tanganyika Territory and Uganda, Northern Rhodesia and Nyasaland.

The highlands of Kenya are ideal for coffee-growing. The plants are raised from the best seed, and every care is taken in the preparation and grading of

the crop. In quality, flavour, and price, Kenya coffee compares favourably with any coffee on the market to-day.

East African coffee can now be bought readily at almost any stores or grocers—be sure and ask for it, and thus buy a coffee grown within the Empire.

The Empire Marketing Board's leaflet 'East African Coffee', tells you how easily good coffee can be made.

Empire Quality
Buy East African Coffee

Write for

'East African Coffee', a leaflet with recipes for good coffee

**ARE YOU
SAVING
FOR
OLD
AGE?**

You are earning enough on which to live in reasonable comfort and, maybe, after giving yourself a good holiday each year, you are endeavouring to put some small sum aside to provide for the time when you will no longer be earning at full capacity. How small that sum saved seems to be! And how slowly the savings grow! You feel the need of a definite plan which will give you the present incentive to save, and want to know that the very best use will be made of the money

Here is a suggestion for your consideration.

Suppose you are under 35 years of age and can save £2 a month—if you merely put the money in a locked drawer at the end of 30 years you will have saved only £720.

By effecting a Policy with the Wesleyan & General Assurance Society you can secure £1,000 at the end of 30 years—*definitely guaranteed*—if you live so long; and if death should overtake you earlier the Policy will provide for the payment to your representative of £500 or the amount paid in premiums, whichever is the greater—also *definitely guaranteed*.

The cost is only £21 12s. 8d. a year and the Inland Revenue will make the usual abatement of Income Tax, so that your net annual outlay while Tax is at its present rate will be £19 10s. 0d. or, say, £1 12s. 6d. a month.

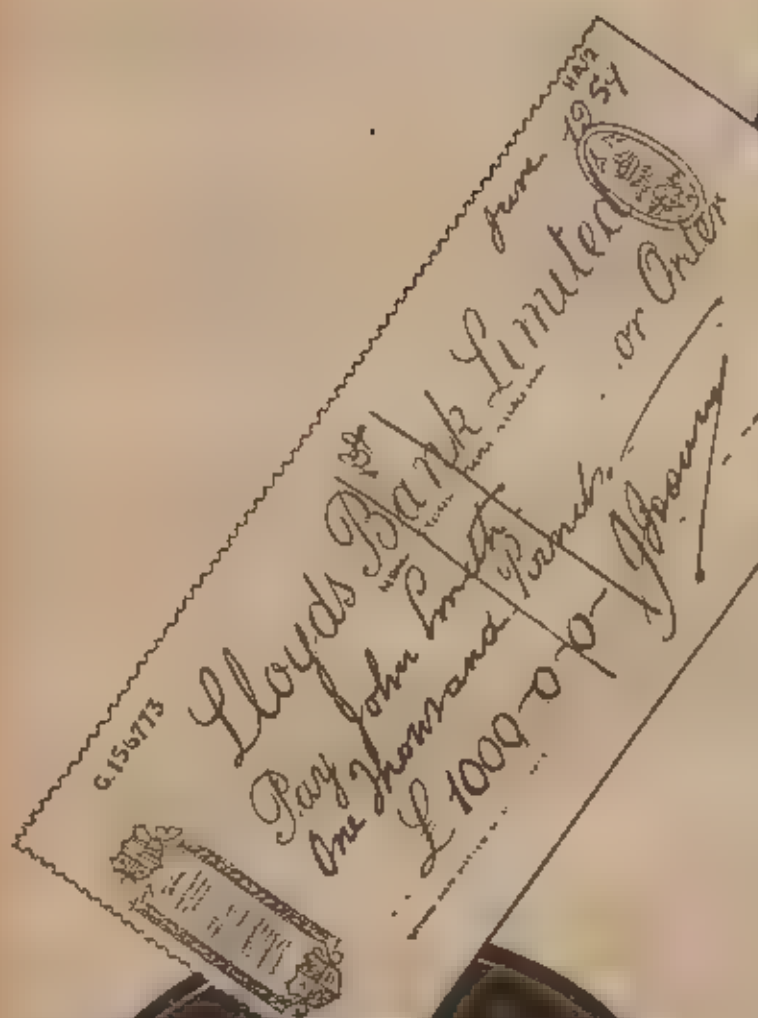
No Medical Examination required—Equally applicable to Men and Women

You can be assisted to make the payments at intervals to suit your convenience and longer and shorter terms can be arranged as you may wish.

Write now for particulars mentioning "Double Endowment."

**WESLEYAN & GENERAL
ASSURANCE SOCIETY**

CHIEF OFFICES BIRMINGHAM



**CAN YOU
EXPECT TO RECEIVE
SUCH A CHEQUE
SOMEDAY?**



SAVE AND BE SAFE
AS TIME GOES ON
IN THE
"W & G" WAY

ESTABLISHED 1841.
FUNDS EXCEED
EIGHT & A HALF
MILLION POUNDS

A SEASIDE HOME

£1

Build to your own design and financed by an initial payment of £1. Balance payable less than weekly rent.

GOVERNMENT SUBSIDY

These beautiful brick-built seaside houses at Kinmel Bay, costing £500, on which the benefit of the Government subsidy of £250 is being obtained, provide the most remarkable opportunity ever offered in the building industry. By obtaining one of these houses in a superbly beautiful bay growing and growing as an extremely rapid rate. Kinmel Bay has been selected as the best in the West, and is a first class holiday resort. It has a superb beach, all level land, but with magnificent views of the sea and is surrounded with a belt of oak estate land, where fresh produce at first prices is always obtainable.

£500 A YEAR

And you can rent this house in modern holiday terms, and keep the house for £500 a year with the aid of the Government subsidy of £250, and you can have the house for £250 a year.

£1,050 FREE GIFT

By paying in value £1,050 you are being awarded free of charge a house of £1,050.

Your full return of £1,050 will be paid to you in the form of a £1,050 free gift, and you will be able to have the house for £1,050 a year.

FILL UP THIS COUPON AND SEND TO DAY

SECRETARY,
KINMEL BAY LAND CO., LTD.
KINMEL BAY, via RHYL, G. WALES.

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By post open to all

GEORGE LUNN'S FAMOUS GUIDES

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Friday's Programmes continued (June 21)

55X

INDEFINITE

223.5 M.
828 K.C.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 JOHN STEAN & CARLTON CLEVERLY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. Sir G. HENNES: 'Swimming'

Mr. Hennes has written books on Swimming, and is known on both sides of the Atlantic as an authority on the subject.

6.15 S.B. from London

6.30 Captain THOMAS THORNTON (Extra Master)
'Carrots—Navigation'

6.45 S.B. from London

9.30 West Regional News

9.35-11.15 S.B. from London

55X

223.5 M.
1,040 K.C.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

6.45 S.B. from Cardiff

6.45 S.B. from London

6.45 S.B. from Cardiff

9.35-11.15 S.B. from London

6BM

228.5 M.
1,040 K.C.

ROBERT DONAT

2.30 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Local Announcements)

SPY

PLYMOUTH.

228.5 M.
1,040 K.C.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

THE LONGEST DAY
Thus Long Notes with Long Titles.

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.30 Forthcoming Events, Local Announcements)

22Y

MANCHESTER.

278.5 M.
792 K.C.

2.30 For the Schools

Experiments with Plants—VIII Germination and Growth. Storage of Surplus Foods, by Mr. L. F. J. BICKELL

7.15 London Programme relayed from Daventry

4.15 THE NORTHERN WIRELESS ORCHESTRA

G. VAN DEN BULCK (Soprano)

5.15 The Children's Hour

HOME, SWEET HOME

Musical by THE NORTHERN WIRELESS ORCHESTRA

Songs sung by MARY MOON

Poems by ROBERT DONAT

6.0 'Roads and Abroad'—V Mrs. STONE BENT
'Wanderings in Canaan' S.B. from Sheffield

6.15 S.B. from London

7.45 'Such Is Life'

A Philosophical Review of Things in General by

EDWARD P. GERN and MYRIEL E. LEVY

EDWARD P. GERN and MYRIEL E. LEVY

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EDWARD P. GERN and MYRIEL E. LEVY



KEITH WILBUR,
the New Zealand Mimic, is touring the wavelengths this week. He broadcasts from Cardiff on Saturday night. Listeners to London and Daventry heard him during the Vaudeville programme on Thursday night.

Other Stations.

5NO

243.5 M.
954 K.C.

NEWCASTLE.

2.30 For the Schools. 3.10-4.10 A Light Orchestra Programme by the British Orchestral Society. 4.15-5.15 The Children's Hour. 5.15-6.15 The Children's Hour. 6.15-7.15 The Children's Hour. 7.15-8.15 The Children's Hour. 8.15-9.15 The Children's Hour. 9.15-10.15 The Children's Hour. 10.15-11.15 The Children's Hour. 11.15-12.15 The Children's Hour.

5SC

243.5 M.
954 K.C.

GLASGOW

2.30 For the Schools. 3.10-4.10 A Light Orchestra Programme by the British Orchestral Society. 4.15-5.15 The Children's Hour. 5.15-6.15 The Children's Hour. 6.15-7.15 The Children's Hour. 7.15-8.15 The Children's Hour. 8.15-9.15 The Children's Hour. 9.15-10.15 The Children's Hour. 10.15-11.15 The Children's Hour. 11.15-12.15 The Children's Hour.

2BD

ABERDEEN

243.5 M.
954 K.C.

2.30 For the Schools. 3.10-4.10 A Light Orchestra Programme by the British Orchestral Society. 4.15-5.15 The Children's Hour. 5.15-6.15 The Children's Hour. 6.15-7.15 The Children's Hour. 7.15-8.15 The Children's Hour. 8.15-9.15 The Children's Hour. 9.15-10.15 The Children's Hour. 10.15-11.15 The Children's Hour. 11.15-12.15 The Children's Hour.

2BE

BELFAST

243.5 M.
954 K.C.

2.30 Musical Comedy. The British Orchestral Society. 3.10-4.10 A Light Orchestra Programme by the British Orchestral Society. 4.15-5.15 The Children's Hour. 5.15-6.15 The Children's Hour. 6.15-7.15 The Children's Hour. 7.15-8.15 The Children's Hour. 8.15-9.15 The Children's Hour. 9.15-10.15 The Children's Hour. 10.15-11.15 The Children's Hour. 11.15-12.15 The Children's Hour.

Both Sides of the Bristol Channel.

THE FUTURE OF DRAMATIC ART IN WALES.

Influence of Repertory Theatres and the Amateur Movement—The Demons of Tibet A Concert from Taunton—Corporate Life in the Villages—A Welsh Audience for Scotland.

An Experiment in Wales

THE sixth and last talk on 'Experiment in the Theatre' will be given by Mr. Iwan Kyrie Fletcher on Thursday, June 27, at 8 p.m. Mr. Kyrie Fletcher has very carefully studied the history of the repertory theatres and the amateur movement in Wales. He has probably done great service to the cause of the theatre in Wales by his work. With June 27, the series of talks on 'Experiment in the Theatre' will come to an end. The first talk was given by Mr. F. C. Lewis on June 10, the second by Mr. Kyrie Fletcher on June 17, the third by Mr. Kyrie Fletcher on June 24, and the fourth by Mr. Kyrie Fletcher on June 24.

A Little Theatre for Wales?

I ASKED Mr. Kyrie Fletcher what he thought of the future and how far the activities of Wales will be influenced by the experimental work being done in the theatre. Mr. Kyrie Fletcher said that the advanced theories of Meinhold and Taunton will never receive much attention from Welsh producers, but evidence does suggest that the more old-fashioned forms of drama are already popular. Every year at least one play based on modern theories of the theatre is produced in Newport. Ramuz and Stravinsky's *The Soldier's Tale*, Elmer Rice's *The Viking Machine*, and Evrieffoff's *The Merry Death* have already been produced. These plays have their supporters, and it is certain that the theories of production used in them will spread to other towns. The engagement of Kamniansky to produce Ibsen's *The Prejudice* at Holyhead a few years ago was a step in the same direction. When a Little Theatre is founded in Wales (and the day cannot now be far distant) we may expect further developments in the technique of stagecraft.

What of the Audience?

BUT the future of the theatre does not lie only with new developments in the technique of stagecraft. It is equally important to consider the audience and the way in which it is to be reached. Some of the most important work has been done in the past few years in the way of the audience. The first step was taken in 1924 when the first Little Theatre was founded in Wales. Since then, the number of Little Theatres has increased steadily. The first Little Theatre in Wales was founded in 1924. It was the first of a series of Little Theatres which have since been founded in various parts of Wales. The first Little Theatre in Wales was founded in 1924. It was the first of a series of Little Theatres which have since been founded in various parts of Wales. The first Little Theatre in Wales was founded in 1924. It was the first of a series of Little Theatres which have since been founded in various parts of Wales.

Tales from Tibet

THE second of her talks on 'Tales from Tibet' which Miss Eaylt Newbery will give on Friday, June 28, at 8.0 p.m., she will tell of the redemption of Teshu, the wicked King. This talk should be particularly interesting to students of Welsh folk-lore, for Miss Newbery will give the background of beliefs which add point and terror to the tale. In Tibet, it is believed that the gods inhabit the sky, man the earth, and demons the waters under the earth. And there are four kinds of demons—white, yellow, red, and black. The black demon, the bringer of pain and suffering, got the black demon in his power and caused him to be brought down to the lower world. That is not the end of the story, however. And as light relief Miss Newbery will tell afterwards how the King's son was saved from the nine-headed demon.

Rural Community Councils

CORPORATE life in the villages' is the subject of Mr. J. Maddox York's second talk on Rural Community Councils which is to be broadcast at 8 p.m. on Tuesday, June 25. The Education Committee of the Gloucestershire Rural Community Council has issued a pamphlet on Village History—Hints as to Form and Authorities. One of the suggestions is that an up-to-date record might be kept of village life including copies of programmes of entertainments, reports of public meetings, and so on. Such a work gives a sense of pride in the present and inspiration for the future which is far more useful than pride in a past which does not touch their lives.

But She Got There

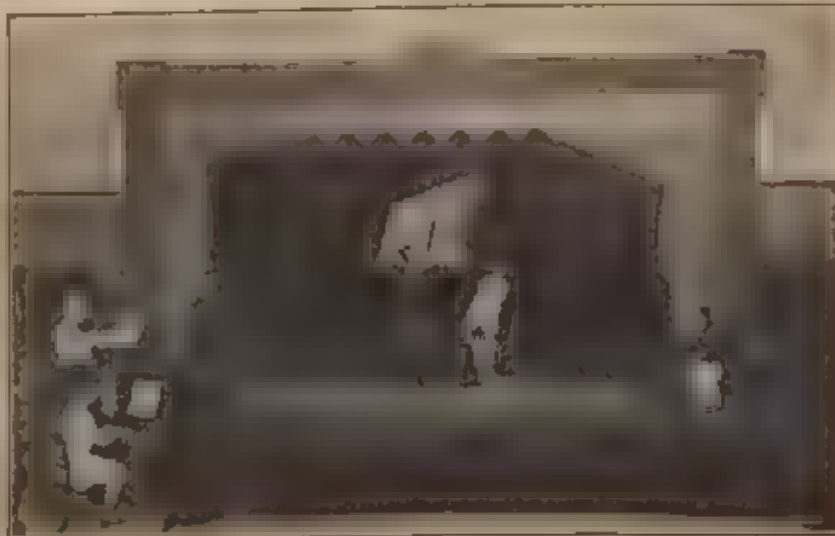
THE successful series of Sunday concerts in the Park Hall, Cardiff finished on Whit-Sunday for the season. The programmes were all of a popular nature and one vocalist took part in each. Sunday, May 5, ran a grave risk of being an orchestral concert only, for the artist, Miss Delany de la Porte, found, on arrival at Paddington, that the train she meant to catch did not run on Sunday, and the next train was due to arrive at Cardiff after the time of starting of the concert. With two friends, she came down in a 'baby' car and as the 'road performance' had to be fairly reasonable, there was no time for meals on the way. Nor was there time for the artist to go to an hotel to change for the concert, so the champion had to be done in the car. On arrival, Miss de la Porte was met by anxious officials who led her straight to the platform for her to sing immediately. By the way, a Popular Concert will be given in the studio on Sunday afternoon, June 23, when the artists will be Ethel Barker (contralto) and Seymour Dossor (tenor).

From Pillochry.

A SCOTTISH CONCERT (S.B. from Glasgow) will be heard on Saturday evening, June 29. It will be relayed from the Atholl Palace Hotel, Pillochry, the artists taking part being Helen Ogilvie, of the Carl Rosa Opera Company, Florence McBride (violinist) and Robert Burnett, the expert on Scottish songs. The Scottish National Players will also present a concert Scots play, and the Vale of Atholl Pipe Band will open and close the programme.

Other Items.

ON Tuesday, June 25, Mary Bennett (soprano) will be the vocalist at an Orchestral Concert. On the following day the artist is J. E. Don Thomas (tenor). Mr. Fred H. Clements, clarinet player of the National Orchestra of Wales, gives a Clarinet Recital in the Studio on Tuesday, June 25, at 7.45 p.m. 'STEEP HOLM.'



'THE SOLDIER'S TALE.'

As performed privately by the Round Table Fellowship, at Newport, and produced by Mr. Iwan Kyrie Fletcher, whose concluding talk on 'Experiment in the Theatre' will be broadcast from Cardiff on Thursday, June 27.

Salad

AN old-fashioned recipe for salad dressing runs as follows: The oil should be poured by a spendthrift, the vinegar added by a miser, and the mixture stirred by a madman. I don't know if the Super Six had this in mind when they arranged the light programme, entitled 'Salad,' which will be given on Tuesday, June 25, at 8.0 p.m. Mr. Sidney Evans, who directs it, tells me that he describes it as 'a mixture of music and mirth.' A world-famous lady spoke of the days of her youth contemptuously as 'My salad days.' But youthfulness was not prized in Ancient Egypt as it is now.

Relay from Taunton.

LISTENERS are to hear a concert relayed from Priory Park, Taunton, on Friday, June 28, at 7.35 p.m., in which music will be given by the Band of the 2nd Somerset. In A.D. 710 the West Saxon King, Ine, built a fortress at Taunton which was rebuilt as a castle by Henry Williams in the twelfth century, and as a fortress in the thirteenth and fourteenth centuries. The fortress was significant of the part the town was to play during the Middle Ages. More pleasant is the association of its name with cricket, for the Priory cricket ground has been described as a beautiful place.

9:35
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OF
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SATURDAY, JUNE 22 **5GB DAVENTRY EXPERIMENTAL**

(452.3 M. 622 KC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 A BAND PROGRAMME
(From Birmingham)
THE DUNLOP WORKS BAND
 Conducted by **ARTHUR TOMLINSON**
 EDDIE ROBINSON (Comedian)

BAND
 The 20th Century *Ord Hume*
 Selections, A Souvenir of the Operas *arr. Bimmer*

F. DE H. HINSON
 Old Georgetown
 I reckon he'll be much obliged *Maurice Scott*

BAND
 Euphonium Solo, 'Pretty Jane' *Hartmann*
 Tone Poem, 'Loreana' *Neighlay*

EDDIE ROBINSON
 That's what folks call love *Robinson*

BAND
 N. 4 on 'The Desert Song' *Bansberg*
 Military March *Schubert*

4.30 THE DANCANT
BILLIE FRANCIS and his
BAND
 Relayed from The West
 End Dance Hall,
 By going and

5.30 THE CHILDREN'S
HOOP
(From Birmingham)
 A Program by
 A venture by **Phyllis**
Richardson
 Selections by **CYRIL**
JOHNSON'S JUVENILE
ORCHESTRA
 'Queela goes Hunting'
 —A Mexican Story by
 Mildred Forster

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

6.30 A Pianoforte
Interlude
 By **MARGARET**
ASHKTHORPE
(From Birmingham)
 Chante Polonois (Polish
 Songs) **Chapin, arr. Latt**

6.45 A BAND CONCERT
(From Birmingham)

THE CATHEDRAL QUARTET
THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by **RICHARD WASSILL**
 Relayed from the Bandstand, Cannon Hill Park
 Military March, 'Algerian Suite' *Saint-Saens, arr. Godfrey*
 Overture, **Ruy Blas** *Mendelssohn, arr. Kelford*
 Tone Poem, 'Carnival in Paris' *Stravinsky, arr. Godfrey*

THE QUARTET
 When Evening's Twilight *Holton*
 The Long Day Closes *Sullivan*

BAND
 Cornet Solo, 'Absence' *Beethoven*
 Two Slav Dances *Debussy*
 No. 1 in B Flat, No. 2 in D Minor

QUARTET
 From distant lands I greet thee *Marschner*

BAND
 Duet, 'Let here the gentle lark' *Bishop*
 Valse, 'Jeunesse Dorée' (Gilded Youth) *Waldteufel*
 Selections, 'H.M.S. Pinelore' *Sullivan, arr. Godfrey*

8.0 THE GERSHOM PARKINGTON
QUINTEI
WINIFRED DAVIS (Mezzo-Soprano)

QUINTEI
 Valse, 'Dorf Kinder' (Village Children) *Karlsruhe*
 Selections *Chopin*
 Pas de Deux (Swan Dance) *Chopin*

WINIFRED DAVIS
 So we'll go no more a-roving *Maud Fairlie White*
 The Dusty Miller *Ben Barrows*
 The Guardian Angel *Lisa Lehmann*

QUINTEI
 Suite, 'Jeux d'Enfants' ('Children's Games') *Debussy*

La Cygne (The Swan) *Saint-Saens*

WINIFRED DAVIS
 Irish Group Traditional
 arr. **Hughes**
 The Lover's Curse
 I know where I'm
 going, **Ballynure**
 Ballad

QUINTEI
 Introduction and Air
 of Lonski ('Eugene
 O'Neill') *Debussy*
 Russian Dance (Russian
 Dance) *Debussy*

9.0 A Symphony
Concert

(From Birmingham)
THE BIRMINGHAM
STUDIO ORCHESTRA
ORCHESTRA

(Leader:
FRANK CASTELL)
 Conducted by
JOSEPH LEWIS

SHERIDAN RUSSELL
(arr. F. d'Erlanger)

Overture, 'Romantic
 Prelude' (First Per-
 formance)
F. d'Erlanger

9.12 AMERICAN HUSBAND and Orchestra
 Concerto, Op. 104 *Debussy*
ORCHESTRA
 Suite, 'Vasantasana' *Hajewski*

10.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Symphony Concert
Part II
SHERIDAN RUSSELL and Orchestra
 Ballade *F. d'Erlanger*
ORCHESTRA
 Symphony in G Minor, Op. 45 *Shostakovich*

11.15-11.45
 Experimental Transmission of Still Pictures
 by the Faltograph Process

(Sunday & Programme continued on page 549)



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 —says Mrs. Rawlins**

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 AND
ROBIN
Starch

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Saturday's Programmes continued (June 22)

(Plymouth Programme continued from page 591.)

Down in the Forest London Round
Waltz, 'Wiener Bol' Strauss
Norwegian Rhapsody Lalo
Chalita Scherzinger
Triumphal March, 'Cleopatra' Mancinell

3.30 London Programme relayed from Daventry
5.15 The Children's Hour
The Garden of Let's Pretend raided by 'The
(H. Mortimer Butler)

London Programme relayed from Daventry

6.15 S.B. from London

6.30 Sports Bulletin

6.35 S.B. from London

8. S.B. from Manchester

9.0-12.0 S.B. from London (9.30 Times of Naval
Information Local Announcements Sports
Bulletin)

1400 A.D. It is late evening, and the woodman's
wife is carefully turning a large pin, which
she has just taken from the oven

Incidental Music by the Northern Wireless
Orchestra

10.30-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 844.5 M.
12.0-1.0 M. Times of Naval Information 3.30
The Children's Hour 6.15
The Garden of Let's Pretend 7.45
Sports Bulletin 8.0
S.B. from London 8.30-12.0

5SC GLASGOW. 801.5 M.
11.0-12.0 A Recital of Gramophone Records 3.30
The Children's Hour 6.15
The Garden of Let's Pretend 7.45
Sports Bulletin 8.0
S.B. from London 8.30-12.0



MISS ENGLAND AT SPEED

Sir Henry Segrave at the helm of his famous racing motor-boat with which he recently captured the world's championship from America. Sir Leonard Lyle talks on motor-boat racing from Bournemouth this evening at 7.15.

2ZY MANCHESTER. 378.3 M.
793.5 K.D.

12.0-1.0 The Northern Wireless Orchestra
WILLIAM MANDHAM (Baritone)

3.30 THE NORTHERN WIRELESS ORCHESTRA
CLYTON HELLINGWELL (Pianoforte)
FREDERICK BLISS (Tenor)

5.15 The Children's Hour
S.B. from London

'In my young days, my Mother and Father
'we used to sing'

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. W. P. CROZIER 'The Best Nonsense'

7.15 Mr. F. STACEY LINTOTT; Sports Talk

7.30 Best GUN and G. B. WESTON (Synopsized
Songs)

7.45 A Brass Band Concert
Delayed to London and Daventry
(For Programme see London)

9.0 S.B. from London (9.30 Local Announcements;
Sports Bulletin)

9.35 'The Devil Among the Skins'
by ERNEST LAURENCE

The Tanner
The Woodman
The Miller
The Woodman's Wife

The action takes place partly inside, and
partly outside a woodman's hut in the forest

2BD ABERDEEN. 8.2 M.
864.5 K.D.

11.0-12.0 Recital of Gramophone Records 3.30
Music from the New World 4.0
The Children's Hour 6.15
The Garden of Let's Pretend 7.45
Sports Bulletin 8.0
S.B. from London 8.30-12.0

2BE BELFAST. 871.5 M.
871.5 K.D.

3.30 - Old Friends, Orchestra, Marche Elegante (Baritone)
Overture, 'The Last Days of Pompeii' (Pianoforte)
The Children's Hour 6.15
The Garden of Let's Pretend 7.45
Sports Bulletin 8.0
S.B. from London 8.30-12.0

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Home, Health, and Garden.

A LESSON IN SIMPLE MODERN EMBROIDERY.

With Practical Examples described by Mrs. J. Webb.

THE modern housewife has not much time for embroidery as our mothers and grandmothers knew it. There was a more leisurely age, and they thought nothing of spending months over a piece of linen for the table or dressing-

We are equally house-proud, but we have so little time for working elaborate designs that we are always looking for ideas which will help us to achieve good effects with the minimum of labour. It is largely a question of the time you have to

With modern woolwork, you can make your own designs very quickly to suit the article you wish to decorate. It is also a question of money, for a very few shillings you can have cushions, and covers of inexpensive materials in coloured wools, which look just as effective as expensive silks, and are often more

Let us begin with materials. Linen is an ideal background for woolwork, as is linen-cloth. The latter, with its grey and neutral shades, makes an excellent ground for brightly coloured wools. For large articles, such as bedspreads, curtains, chair-covers, etc., you will find materials like unbleached canvas and sheeting most excellent. The natural unbleached colour is attractive for curtains and bedspreads, and wears clean longer than white. For chair and chesterfield covers, however, you will want to dye the material tan or French grey—not a dark colour, for the notion that dark colours do not show the dirt is utterly wrong.

Now for stitches and design. I always use the simplest stitches which I am sure you all know—hemming, darning, back-stitch, chain-stitch, the single chain-stitch, known as loop-stitch, feather-stitch, stem-stitch, plain running. You do not need transfers for your designs, as they did in the old days. With woolwork, you aim at conventional flowers, and pencilled circles are sufficient for most of these. There are dozens of objects which you can use to help with your designs: pennies, all coins, tea and coffee-cups and saucers, bowls, thumb-nails, your husband's collar-box and collar studs, too—anything round. A penny is the most useful size for flowers, with a farthing for buds.

Suppose you begin by practising work on a spray of flowers. Margerites are effective and come up quickly. Draw a circle round a penny. Make a large dot in the middle of the circle, and a straight stem, 3 ins. long. Here you have the rough sketch of your flower. When you come to work it, make single chain-stitches from the large dot in

the middle to the edge of the flower and round, in orange wool—these are the petals. This loop-stitch, as it is called, is mainly used for petals and leaves; some people call it lazy-daisy stitch. When you have fixed in the flower, make three black French knots in the centre, and work the tiny running-stitch in jade green. At each side of the stem-foot, work a green loop-stitch about an inch long. These are for leaves. Above each leaf, draw a circle round a farthing, and work these in exactly the same way as the large margerite. Here you have a simple spray of flowers which can be used in a great many ways. It is quickly done and effective, and would look charming worked at intervals round the border of a cushion cover, or at the corners of a tea-cloth in natural linen, or growing from the hem of a cot-cover in a nursery, or embroidered on the pocket of a child's summer frock, or on the pocket of your own sleeveless waistcoat over a tennis frock.

Here is another flower-spray which is quickly worked. Draw a vertical line about 8 ins. long. Now draw penny-circles up the stem, irregularly—about four on one side and three on the other. At the top, draw two smaller circles round a farthing. Inside each circle draw a smaller one, so you have a ring. These flowers are to be worked to simulate hollyhocks, and the stitch used is simple buttonholing. Use different colours for the flowers in something like this order: periwinkle blue, lavender, magenta, pale mauve—or use the colours alternately. Fill the centres of the blossoms with half a dozen large French knots in dark purple wool, and stem-stitch the stem in Chinese green. Work loop-leaves, as I have described for the other spray, between the flowers, but downwards, not upwards. A row of hollyhocks of varying heights would make a beautiful decoration for a cushion or a screen.

Yet another easy flower to work is one filled in solidly with back-stitch. Draw a penny-circle, and, beginning on the pencilled line, back-stitch round the flower in wool. When that ring is completed, work another immediately inside it in the same way, and so on until the flower is solidly filled. Always have a central stitch, however—a tiny cross or a French knot. You can get lovely effects by doing the outer rows of the flower in a vivid colour, and the inner rows in paler shades. This coloured woolwork is very good for people who are ill or depressed and bored. The fact of making a design in wool is itself an interest.

THIS WEEK IN THE GARDEN.

TAKE advantage of moist soil to thin out not too late to sow seeds of many perennial plants for flowering next year, and it ought to be done wherever there is time and room for raising a stock. Delphiniums, lupins, Campanula, Penstemon, and aquilegia are a few of the commoner and more useful kinds that can be raised at very little cost.

In private gardens it is a good practice to gather part of the fruit from each of the gooseberry bushes. By thus thinning the fruit the better chance of sweetening the remainder of the crop to the full size.

If strawberries are required for forcing next season, or for forming new plantations during late autumn, the runners should be chosen at the earliest opportunity and layered in small pots. The pots should be filled with a mixture of good fibrous loam and plunged between the lines of the old plants. By doing so the need for watering is much reduced.

As each plant is layered a small stone or peg should be used to keep it in place until it is rooted. By selecting and rooting the earliest runners, and then planting them in well prepared quarters during August, strong crowns are formed which will give a good crop of large fruits in the following season.

The celery main crop should be planted out in prepared trenches. Place the plants in single rows if possible. Water well and dust with soot once a week. Spinach beet is a useful green vegetable, and a sowing should be made now in drills fifteen inches apart.

Vegetable marrows that have been raised in pots will now be ready to plant out. Many unsightly corners can be planted with them. They like a rich moist soil and in dry districts positions should be prepared for them by using a plentiful supply of manure or decayed vegetable compound and giving plenty of water in dry weather. Sow salad vegetables at intervals. The sowing must be more frequent if the weather is dry and hot.—Royal Horticultural Society's Bulletin

FEEDING A FAMILY ON 15/9 PER WEEK.

THERE are many households, especially in rural areas, where the total income does not much exceed 30s. per week, and this means that the greatest care must be exercised in planning the family meals. In most budgets for small incomes at least half of the money available is allotted for food and in considering a 30s. a week (got 10s. 9d. may be taken as a suitable figure) for a family of four, plus the parents. This means 5s. 11 per day, and as a slight guide it may be reckoned that this would allow per week 3s. 9d. for meat and fish, 2s. 7d. for milk, 2s. 11d. for bread and flour, and 8s. 5d. for groceries, including cheese, margarine, tea, jam, cocoa, sugar, matches. A certain amount of vegetables should be got from the garden or allotment, and, if possible, chickens should be kept, as eggs are so valuable. If things are not in quantity once a week, it is much cheaper in the end than getting in a little at a time.

Reduce the amount of bread, mainly eaten, as there are many foods more valuable and cheaper, such as the pulse foods or macaroni, etc. Use more brown bread—it is so much more satisfactory and has a more lasting effect than white bread.

Here are one or two recipes for the midday meal that are great favourites amongst the many mothers I have known, and if you arrange to have one good meal per day, the other meals do not matter so much.

Savoury Pudding

Line a pudding basin with pastry or $\frac{1}{2}$ lb. of macaroni previously soaked for an hour in cold water.

For the next 10 for the next 10 —
 $\frac{1}{2}$ lb. of meat or fish, cut into small pieces.
 $\frac{1}{2}$ lb. stale bread, soaked in boiling water till soft and then squeezed.
 2 ozs. raw oatmeal.
 1 egg.
 1 teaspoonful salt.
 1 teaspoonful mustard and 1 clove.
 Salt and pepper to taste.
 Mix the ingredients together and fill the basin. Put a lid on the basin and steam for 1½ hours. For a large basin use 1 lb. of meat or fish, 1 lb. of bread, 4 ozs. of oatmeal, 2 eggs, 2 teaspoonsful salt, 2 teaspoonsful mustard and 2 cloves. Steam for 2½ hours. For a small basin use ½ lb. of meat or fish, ½ lb. of bread, 2 ozs. of oatmeal, 1 egg, 1 teaspoonful salt, 1 teaspoonful mustard and 1 clove. Steam for 1½ hours.

Savoury Batter

$\frac{1}{2}$ lb. shin or steak, or mutton, or rabbit, cut up small or minced, or $\frac{1}{2}$ lb. sausage meat, or $\frac{1}{2}$ lb. grated cheese, mixed into the following batter:—
 $\frac{1}{2}$ lb. flour, $\frac{1}{2}$ teaspoonful salt.
 $\frac{1}{2}$ pint milk, $\frac{1}{2}$ bicarb. soda.

Dissolve the soda in the milk—stir slowly into the flour that has been previously mixed with the salt. Then add the vinegar. Either mix the meat well or pour the batter over the meat in a pie-dish and bake three-quarters of an hour.

Cheese and Potato Pie

2 lbs. mashed potatoes.
 6 ozs. grated cheese.
 2 ozs. margarine.
 1 teaspoonful of milk.
 Salt and, if possible, 1 beaten egg.
 Mix thoroughly well together, giving the mixture a good beating. Bake in a pie-dish in a moderate oven for half an hour.

Favourite Stew

$\frac{1}{2}$ lb. any kind of meat cut up small.
 2 ozs. whole rice.
 2 ozs. whole rice.
 2 ozs. whole rice.
 1 lb. potatoes.
 Salt to taste.
 1 pint of hot water.
 Put these ingredients in a saucepan or in a large pie-dish or large jar in layers. Pour the water over them. Cover with lid, or, if in pie-dish, with another pie-dish. Cook slowly for an hour to an hour and a quarter. Add the salt shortly before serving. Dumplings could be cooked in this and should be put in twenty minutes before serving up.—F



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Notes from Southern Stations.

THE MAN WHO ESTABLISHED SUNDAY SCHOOLS.

Interesting Talk for Welsh Listeners—The Adventures of Tramping Children's Festival at Plymouth—Concerts by the National Orchestra of Wales.

PROBABLY Wales is the only country in the world which would not be the same without its established Sunday Schools in a selected list of Great Leaders. Professor Ernest Hughes takes Thomas Charles as the last of his great men. It is important to realize, however, that while children had their place in the schools founded by Charles of Bala, they were primarily intended for the education of adults. In reality they were study-circles presided over by a leader. The students took the Bible as their text-book, but they discussed nearly every topic pertaining to this life and the hereafter. With the Bible as the subject of constant study the language became the vehicle of their thought. It is interesting to see how representative of a full culture is the list of Great Men chosen in this series. Two warriors, a saint, a lawgiver, an historian, a bishop, a poet, and a Nonconformist divine. Professor Hughes gives this talk from Cardiff on Wednesday, June 26, at 2.30 p.m.

TO tramp for miles across purple heather, or to wander half a day in the green shade of oak and beech woods in the New Forest, to stand on the brow of the Purbecks or at the end of a long day's vagabondage to splash in the salt water of the Channel is to live over something of the charm of Wessex. Miss Marjorie Bunnison in her talk from the Bournemouth Station on Thursday, June 27, entitled 'Vagabond Days in the South Country,' will tell of these experiences and of some of the adventures met with by the way.

THE annual Children's Festival, which is to take place at the Cornhill Theatre on Sunday, June 23, is as usual to be broadcast from the local station. It begins at 6.30 p.m., and continues until just before 8 p.m., and while singing by the children will be a feature of the service, there will also be items by the choir of the Cornhill Baptist Church, and an address by the Rev. W. J. Jones.

MR. ISAAC WILLIAMS takes 'The Ecce Homo' as the subject of the last of his series of talks on 'The Land of Spain' from Cardiff on Monday, June 24, at 4.45 p.m. This Royal Palace, Mausoleum, and Monastery of Spain is an immense pile of buildings built of dark granite. It owes its existence to Philip II, who ended his days there. Mr. Williams will also speak of Toledo, the ancient capital of Spain.

THE first of a series of talks on 'The Story of English Music' will be broadcast by Dr. Thomas Armstrong from Plymouth at 7 p.m. on Tuesday, June 25. Dr. Armstrong, who is Organist of Exeter Cathedral and Director of Music at University College, Exeter, is a newcomer to the microphone.

THE Children's Hour from Plymouth on Wednesday, June 26, will include a new play specially written for broadcasting by Carey Grey, entitled *There's A Fly in the Soup*. On the following Friday there will be a 'Great News Bulletin' full of 'Wonder Items' for members of the R.F.C.

THE Museum Concert by the National Orchestra of Wales at Cardiff on Monday, June 24, at 1.15 p.m., will include Rimsky-Korsakov's *Capriccio Espagnole* and other items. At the Symphony Concert on Wednesday, June 26, at 1.15 p.m., Beethoven's *Symphony No. 7*, which will be played, and on Saturday, June 29, Dvorak's *New World Symphony* will be given at noon.

CATHERLY INGRAM (soprano) and Edith Penelope (piano) are the artists in the Light Music Series broadcast on Monday, June 24, while Alice Shanks (haritone) appears in a similar programme to be relayed from Pattison's Restaurant on Wednesday, June 26. Joseph Bloomer (baritone) sings in the relay from Lovell Picture House on Thursday, June 27. On the same date Dr. Harold Rhodes gives another recital on the Coventry Cathedral organ.

THE programme for the Children's Hour from 5GB for the week beginning June 24, will open with a play entitled *On Midsummer Night* by Gladys Jones, songs by Marjorie Palmer (soprano), and flute solos by Edith Penelope.

There will be stories and some musical items by Alice Vaughan and Harold Casey on the following day, while on Wednesday, June 26, Dennis O'Neil, the Irish entertainer, will be heard.

Another play entitled *Caravans*, by Florence M. Austin, is down for Thursday, June 27, and an interesting talk on swimming by Percival Hardidge will be broadcast on Friday, June 28.

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'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.

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Elektra, by Euripides, to be broadcast on July 16 and 17, is the eleventh 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 *Elektra* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining two of the series for 4d.

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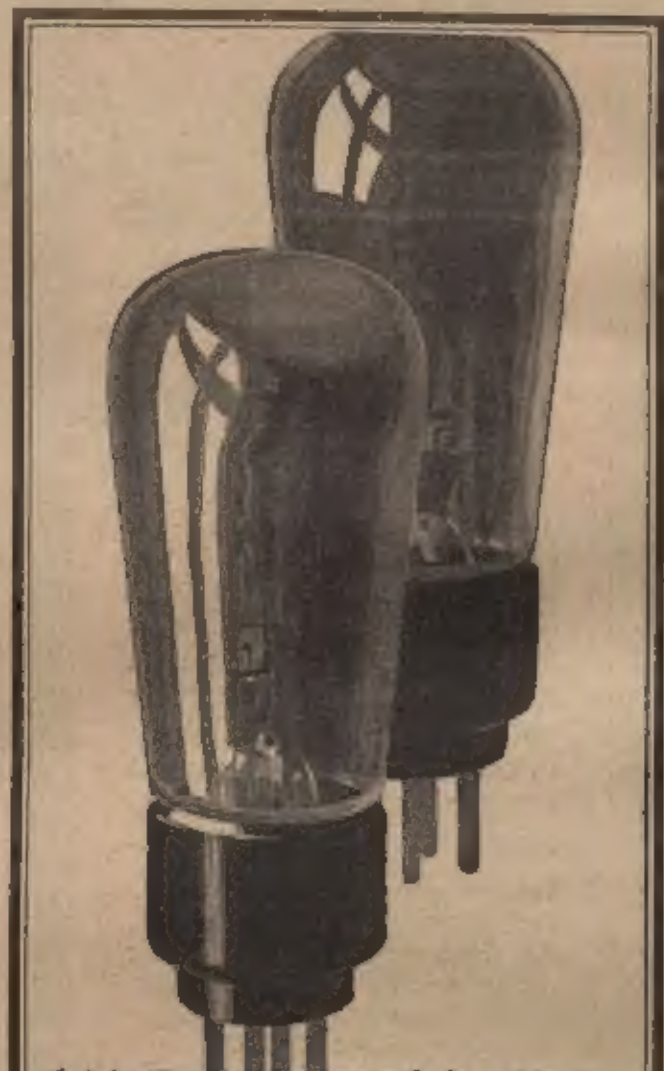
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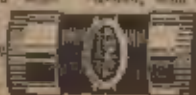
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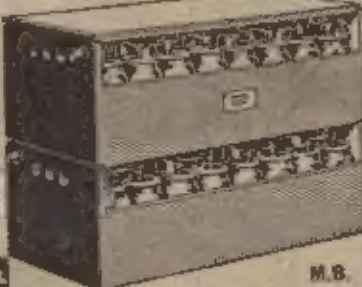
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